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JULY 8, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

479
689 20

The mobilization of the best thought and genius in motion pictures —LASKY Photoplays

DISTRIBUTORS
PARAMOUNT PICTURES CORPORATION
CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE, LTD.

JESSE L. LASKY FEATURE PLAY CO. (Inc.)
FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky, Pres. | Samuel Goldfish, Vice-Pres. and Treas. | Cecil B. DeMille, Director Gen

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VOL. XIV. No. 1

PRICE 10 CENTS

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Red Feather Photoplays
Present

"TEMPTATION AND THE MAN"

The Redemption of a Man
By Might of Right...Featuring

Hobart Henley & Sydell Dowling

Story by Catherine Carr
Produced by Robert F. Hill

BOOK THROUGH ANY UNIVERSAL EXCHANGE

RED FEATHER PHOTOPLAYS

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS

THE POPULAR STAGE FAVORITE

DONALD BRIAN

IN AN AMUSING PHOTO-PLAY COMEDY




"IF YOU'RE MY BROTHER-IN-LAW, I'M A DONKEY!"

"THE SMUGGLERS"

A STORY OF PEARLS AND BREAKFAST-FOOD
BY CHARLES F. HORNE

RELEASED JUNE 6TH ON THE

Paramount Program

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

To interest more people in motion pictures and to focus that interest on his theatre and the pictures he shows.

That's the big problem of every exhibitor.

The Paramount exhibitor finds the problem easy to solve—*consistent quality* of productions enables him to get new patrons and to *hold them.*

Are **YOU** Satisfied?

Write Our Exchange To-day.



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Music

Specially arranged music for each feature beginning with release of April 3rd, 1916, is available at a small rental. Whether you have a full orchestra or only a piano, this specially arranged music will add greatly to the effectiveness of each feature.

Ask our exchange.

WEEK'S RELEASES

Daniel Frohman presents
PAULINE FREDERICK in THE WORLD'S GREAT SNARE
produced by
Famous Players Film Co.

Pallas Pictures presents
MYRTLE STEDMAN in THE AMERICAN BEAUTY
produced by
Pallas Pictures

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES NO. 21
"The Spreewald Near Berlin"

PARAMOUNT PICTOGRAPHS NO. 21

Training a Lion.
Better Babies—Seeing with the fingers.
Testing Your Mind — Can you remember names and places?
Golf—How to Play It, by Alex. Smith.
Coney Island—A Dollar's Worth of Joy.

PARAMOUNT-BRAY ANIMATED CARTOONS NO. 24
"Bobby Bump's Fly Swatter."

Are **YOU** Satisfied?
Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



We have secured good advertisers to talk to YOU. Listen to them!

Paramount Pictures

To strengthen a program—not to fill it out.

Paramount Pictographs
(The Magazine on the Screen)

Paramount-Burton Holmes Travel Pictures

Paramount-Bray Animated Cartoons

Not meant for the exhibitor who is content to "Run Along."

Are **YOU** satisfied?

Write Our Exchange To-day.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.





Stop Right Here, Mr. Exhibitor!

Another great money maker to follow "THE IRON CLAW"

PATHÉ

Releases on July 17th

THE GRIP OF EVIL

A master plot in 14 chapters inspired by the Nation's Leaders!

A NATIONAL ADVERTISING CAMPAIGN DESIGNED TO MAKE MONEY FOR YOU.

One cent window cards, illuminated signs, billboards.—everything to draw the people to your house

GREAT NEWSPAPERS ALL OVER THE COUNTRY WILL PUBLISH THE STORY

The exhibitors have made a barrel of money with PATHE'S Greatest Serial, THE IRON CLAW. You all want to have another money-maker. This is it!

Produced by Balboa, featuring JACKIE SAUNDERS and ROLAND BOTTOMLEY

BOOK IT, RIGHT NOW!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

How can an advertiser continue advertising? By giving YOU value.

THE GRIP OF EVIL

A MIGHTY THEME INSPIRED BY THE CONFLICTING THOUGHT OF THE GREATEST MEN OF THE NATION

PRESIDENT WILSON says:

"The strongholds of evil and wrong in the world are not as strong as they look."

GOVERNOR DUNNE of Illinois says:

"I believe this nation has been progressing toward higher and better ideals and that conditions of society in America, as contrasted with the past, are immeasurably better and purer."

GOVERNOR HUNT of Arizona says:

"Most emphatically, I assert my belief that while evil, as an abstract entity, always has a part of humanity in its grip, the world is, nevertheless, growing better year by year."

MAYOR CURLEY of Boston says:

"Humanity is in the grip of evil! Struggle for a livelihood is more brutal in our day than in ancient times."

SENATOR MORRIS of Nebraska says:

"Humanity, while making progress, greatly improving and reaching a higher state of civilization, is nevertheless in the grip of a great evil."

IS HUMANITY IN THE GRIP OF EVIL?

Your audiences will insist on seeing these pictures so they can determine for themselves the questions on which leaders of thought disagree!

Book it now!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ
WHO'S · GUILTY?

Has won its way on its merits - The exhibitor has made more money on each Episode.

co-starring
Anna Nilsson
and
Tom Moore

A series of 14 Photo-novels Each complete in itself

"I approve of 'Who's Guilty?' because it makes people think"

So says Rev. D. J. Bradley, of Highland Ave. Congregational Church, Cleveland, O.

Dr. Bradley took the "Who's Guilty?" stories as the topic for his sermon last Sunday.

"Who's Guilty?" is showing in Cleveland's leading theatres.

Produced by Arrow Film Corp'n.

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST NEW YORK

PATHÉ

By almost unanimous request
on the part of the exhibitors

THE IRON CLAW

PATHÉ'S greatest serial was extended to

20 EPISODES

That's a mighty strong argument for YOU to
show it, Mr Exhibitor, if you aren't doing it now!



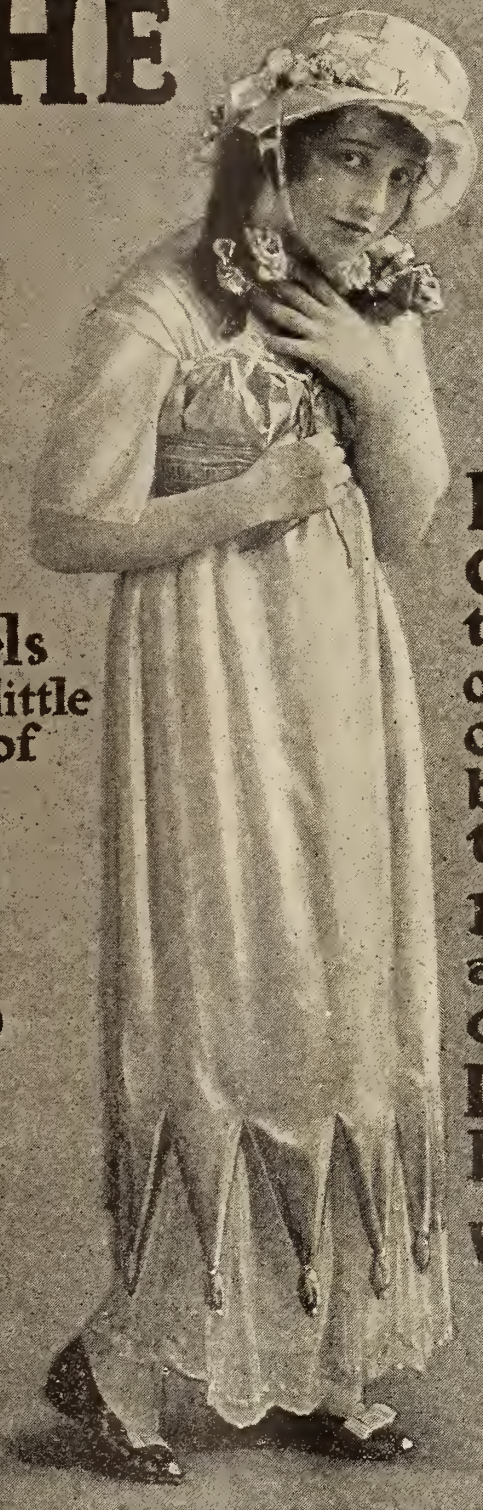
Produced by
Feature Film
Corp'n.
Edward José,
Gen'l Director

Pearl White
star of
more and
better serials
than any player
in the business,
and all PATHÉ

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ



Bebe Daniels
the charming little comedienne of the "LUKE" COMEDIES,
supporting
HAROLD LLOYD

ROLIN COMEDIES are the bright spot on the program of every exhibitor who shows them.

BOOK THEM and you'll see why

Current release
LUKE'S SOCIETY MIXUP

Week of June 26th

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

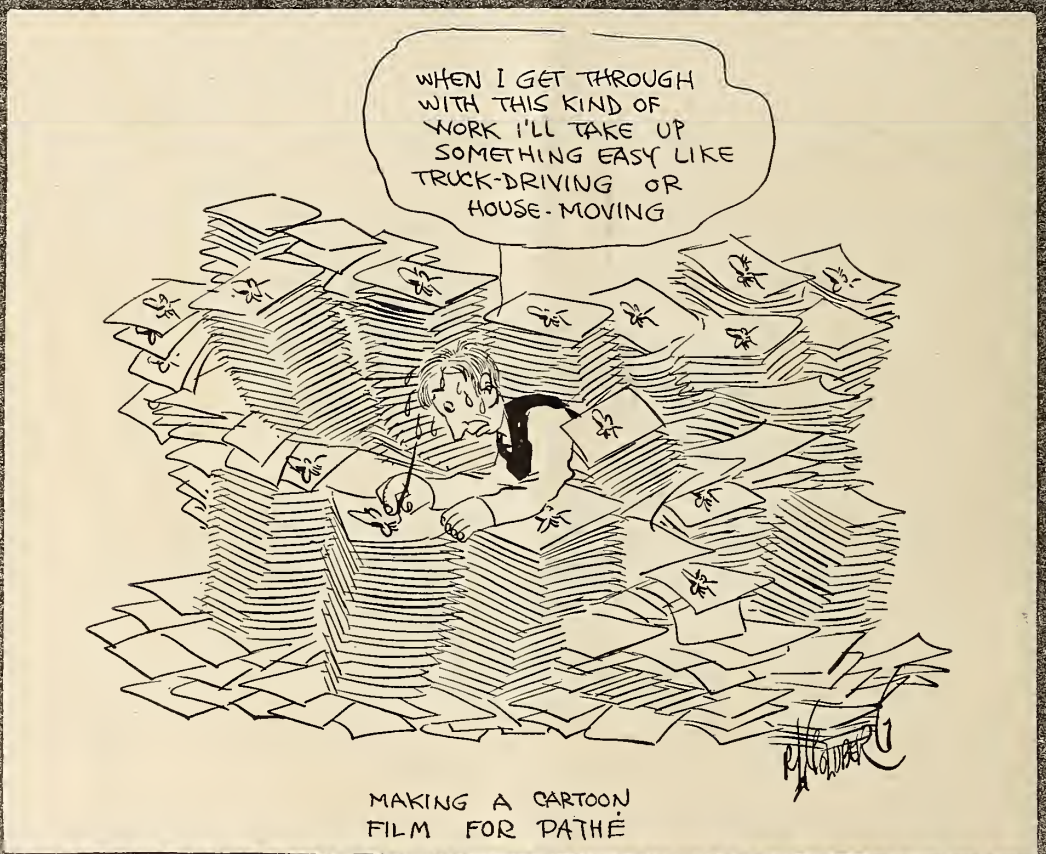
IT'S A GOLDBERG

animated cartoon and it's released by

PATHÉ

the Week of July 3rd

That's all you want to know!



MAKING A CARTOON FILM FOR PATHÉ

Goldberg is GOOD and the whole world knows it!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

Grasp your Opportunity NOW!



EQUITABLE PICTURES GUARANTEE BOX OFFICE SATISFACTION

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION

THE MAN FROM

He Is No

WILLIAM FOX

PRESENTS

William Farnum

in that

Stirring Story of the Big Out Doors *by* Caroline Lockhart

***Directed by* OSCAR C. APFEL**

FOX FILM

BITTER ROOTS

Mollycoddle

He is a Virile, Red-blooded, courageous product of the west, saving a mine for the sister of a dead partner. He is A MAN *of* ACTION *and* DECISION



CORPORATION


William A. Brady
in association with
WORLD FILM CORPORATION
presents
Kitty
GORDON
IN
"The Crucial Test"
Produced by PARAGON FILMS INC
Directed by ROBERT THORNBY
WORLD PICTURES
BRADY MADE

These Pictures

HOUSE PETERS	In	"The Closed Road"
CLARA KIMBALL YOUNG	In	"The Feast Of Life"
KITTY GORDON	In	"Her Maternal Right"
ROBERT WARWICK	In	"Sudden Riches"
ALICE BRADY	In	"Tangled Fates"
MOLLIE KING	In	"Fate's Boomereng"
ETHEL CLAYTON and CARLYLE BLACKWELL	In	"His Brothar's Wife"
EDNA WALLACE HOPPER and FRANK SHERIDAN	In	"Perils of Divorce"
ALICE BRADY	In	"La Via de Boheme"
FRANCES NELSON ARTHUR ASHLEY	In	"What Happened at 22"
KITTY GORDON	In	"The Crucial Test"

plus these Stars


Alice Brady

House Peters

Kitty Gordon

Clara Kimball Young

Robert Warwick

Carlyle Blackwell

Ethel Clayton

Gail Kane

Holbrook Blinn

Frances Nelson

Arthur Ashley

Clara Whipple

Doris Kenyon

Mollie King

John Hines

Muriel Ostriche

have made good

WORLD PICTURES

These leading Theatres

STUDEBAKER	Chicago
PARK	Boston
TIVOLI	San Francisco
STRAND	Detroit
TALLY'S	Los Angeles

successfully playing BRADY-MADE pictures, prove their merit



IVAN ALL-STAR CAST

¶ The first Ivan All-Star Cast production, inaugurates our new policy of producing "better - than - program - features," with a cast each member of which would ordinarily be starred alone.

¶ Always the leader so far as dramatic value of the story is concerned, the new all-star cast policy will make the Ivan productions predominant and enhance their value as a box-office attraction.

¶ July 10th is the day eagerly awaited by the exhibitors thruout the country, for that is the release date of the first all-star cast Ivan production.

¶ Franchises as exclusive distributors of Ivan productions in several territories are now expiring.

¶ This is a GOLDEN OPPORTUNITY for live-wire exchange owners to secure options on franchises to become exclusive distributors of Ivan All-Star Cast 100 per cent. story productions—the only company releasing a REAL feature each month on the open market policy. Write or wire NOW!

IVAN FILM PRODUCTIONS

126 West 46th Street -:- -:- -:- -:- New York City

Compelled to Make Superior Pictures

THE V-L-S-E is **compelled to make superior pictures.**

By the very nature of its operating system—**The Open Booking Method**—it must produce pictures of **continuously consistent quality.**

With exhibitors free to choose only those pictures which have merit, it would be ruinous to put out any other kind.

That this fact is generally recognized by the trade, is evidenced by the endorsements which this company's policies are receiving from exhibitors everywhere.

You will join in these endorsements when you experience the benefits of these policies for yourself.

V. L. S. E. Inc.

"THE CONFLICT"

A Vitagraph Blue Ribbon Play
in Five Parts

Featuring

LUCILLE LEE STEWART

A story of a soul-searing hate—of the battle between two women who play with the lives and loves of men, as pawns on the chess-board, only to cast them aside when their vengeance has been gained.

Written by

Edward J. Montagne

Produced by

RALPH W. INCE





THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. Inc.

LUBIN

ORRIN JOHNSON

In

"THE LIGHT AT DUSK"

Written by

ANTHONY P. KELLY

Directed by

EDGAR LEWIS

A Lubin Sovereign Play in Five Parts



AS steel is tempered and hardened in the melting pot of the mills, Vladimir Krestovsky, a Russian peasant was tempered and hardened in the great melting pot of America.

Rising from a laborer to a financial factor of the world, he smears the pallid paste of poverty over those who are his brothers under the skin.

Then comes "the light" and with it the great awakening.

A powerful picture of the misuse of money and position.

LUBIN FEATURE

Released through V.L.S.E. Inc.



"THE VALIANTS OF VIRGINIA"

Hallie Erminie Rives' Most Popular Love Story of The Old Dominion State, With Versatile Kathlyn Williams in Her Strongest Emotional Role.

A Selig Red Seal Play
De Luxe

SELIG

Released through V.L.S.E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

Warda Howard

Supported by

Duncan McRae
Ernest Maupain
and
John Lorenz

Is presented in

"That Sort"

In 5 acts

By Basil McDonald Hastings
Directed by Charles J. Brabin

William Gillette

Is presented in

"Sherlock Holmes"

In 7 acts

Arthur Berthelet, Director

Essanay Features

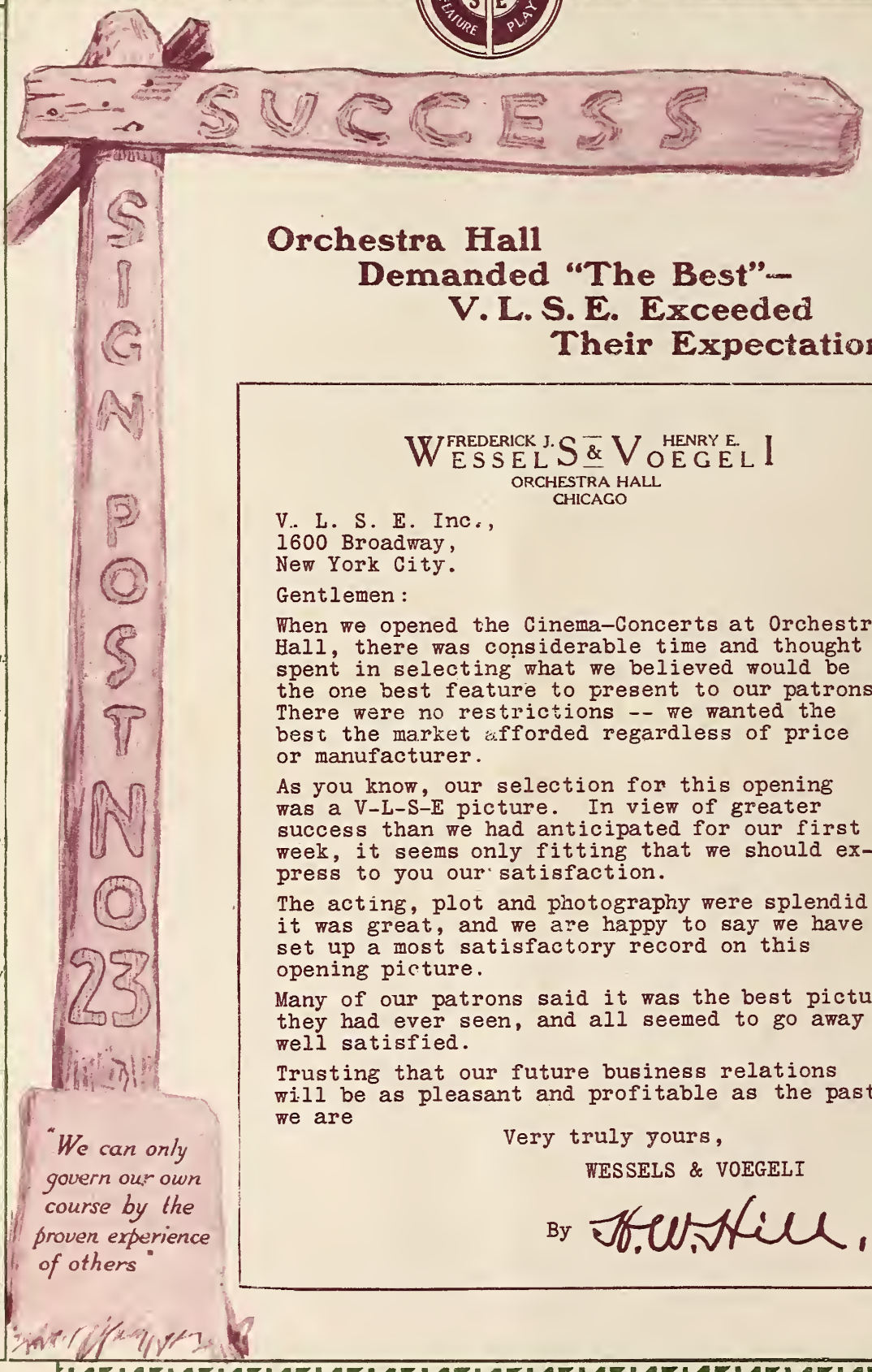
"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"



ESSANAY
GEORGE K. SPOOR, PRESIDENT
Released through V.L.S.E. Inc.

BIG FOUR FEATURE PLAY V L S E

LUBIN



Orchestra Hall Demanded "The Best"— V. L. S. E. Exceeded Their Expectations

WESSELS & VOEGELI
FREDERICK J. HENRY E.
ORCHESTRA HALL
CHICAGO

V. L. S. E. Inc.,
1600 Broadway,
New York City.

Gentlemen:

When we opened the Cinema-Concerts at Orchestra Hall, there was considerable time and thought spent in selecting what we believed would be the one best feature to present to our patrons. There were no restrictions -- we wanted the best the market afforded regardless of price or manufacturer.

As you know, our selection for this opening was a V-L-S-E picture. In view of greater success than we had anticipated for our first week, it seems only fitting that we should express to you our satisfaction.

The acting, plot and photography were splendid -- it was great, and we are happy to say we have set up a most satisfactory record on this opening picture.

Many of our patrons said it was the best picture they had ever seen, and all seemed to go away well satisfied.

Trusting that our future business relations will be as pleasant and profitable as the past, we are

Very truly yours,

WESSELS & VOEGELI

By H. W. Hill.

BRANCH OFFICES

Atlanta 75 Walton St.
Boston 67 Church St.
Chicago Adams St. and Wabash Ave.
Cincinnati 129 West 7th St.
Cleveland 2077 E. 4th St.
Dallas 1900 Commerce St.
Denver 1433 Champa St.
Detroit 502 Peter Smith Bldg.
Kansas City Mo. 12th & Walnut St.
Los Angeles 643 So. Olive St.
Minneapolis 608 N. First Av.
New York City 1600 Broadway

BRANCH OFFICES

Philadelphia 229 N. 12th St.
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Seattle 415 Olive St.
Washington D. C. 811 E. Street N. W.
New Orleans 342 Baronne St.
Syracuse 117 Walton St.
Toronto 15 Wilton Ave.
Montreal 204 St. Catherine St.

RED SEAL SELIG PLAYS

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

Follow in the Footprints



of Success

Play the Continuously Consistent Box Office Winner

CHARLIE CHAPLIN'S "BURLESQUE ON CARMEN"

A LAUGH IN EVERY FOOT

A LAUGH IN EVERY FOOT

A LAUGH IN EVERY FOOT

A LAUGH IN EVERY FOOT

A LAUGH IN EVERY FOOT

A LAUGH IN EVERY FOOT

CENTRAL MARKET STREET COMPANY
GLOBE THEATRE BUILDING
PHILADELPHIA, PA.

"The long lines of people outside our theatre afternoon and evening to see the only Charlie Chaplin, is the best proof of the success of this production.

"We turned one of the worst theatrical weeks of the year, into one of the best, only going to prove that if you give the people what they want they will patronize your theatre."

(Signed) Frank W. Buhler

THE BIG 4 VITAGRAPH LUBIN SELIG ESSANAY INC. THE BIG 4

RELEASED THROUGH THE BIG FOUR

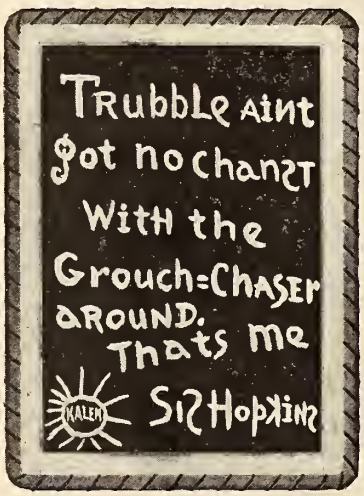
Essanay

GEORGE K. SPOOR, PRESIDENT

General Film Service

STARS IN ONE REELERS

Is the Kalem slogan that guarantees you variety and merit—plus drawing power—at rentals that allow you a profit.



SIS HOPKINS

America's Most Famous Fun-Maker in

"The Psychic Phenomenon"

Will give you one sure-fire fifteen minute laugh on your programme. Sis studies hypnotism with disastrous and laughable results for she can't wake her victims up from their deep trance. The inimitable Rose Melville is

Supported by

Henry Murdock and Frank Minzey

Released Friday, July 7th

"The Peach Pickers"

Their flirting proclivities get those never-failing drawing cards Ham and Bud into side-splitting mishaps.

Released Tuesday, July 4th

"Notch Number Nine"

A thrilling one reel drama released in response to exhibitors' requests for stories of the romantic West.

Released Wednesday, July 5th

HELEN GIBSON in "To Save the Road"

A double-barreled thrill comes as the climax of a story teeming with swift excitement from the opening scene. The audacious Helen leaps from a speeding engine to the guide wire strung across the tracks and a half second later drops to a closely pursuing locomotive.

Released Saturday, July 8th

TWO WINNERS YOU CAN BOOK AT YOUR GENERAL FILM OFFICE:

"The Social Pirates"

The series hit of the year—Featuring MARIN SAIS and OLLIE KIRKBY

"The Lotus Woman"

ALICE HOLLISTER in a Powerfully gripping five act drama

KALEM COMPANY

235-39 West 23d Street New York City

MY "INDEPENDENCE DAY"

"AT LAST I AM AT LIBERTY TO PRODUCE THE KIND OF PICTURES THE BEST PUBLIC AND BEST EXHIBITORS WANT"

Clara Kimball Young



FIRST PRODUCTION

"THE COMMON LAW"

BY

ROBERT W. CHAMBERS

UNDER THE PERSONAL SUPERVISION OF THAT MASTER OF SCREENCRAFT,

ALBERT CAPELLANI

DIRECTOR-GENERAL

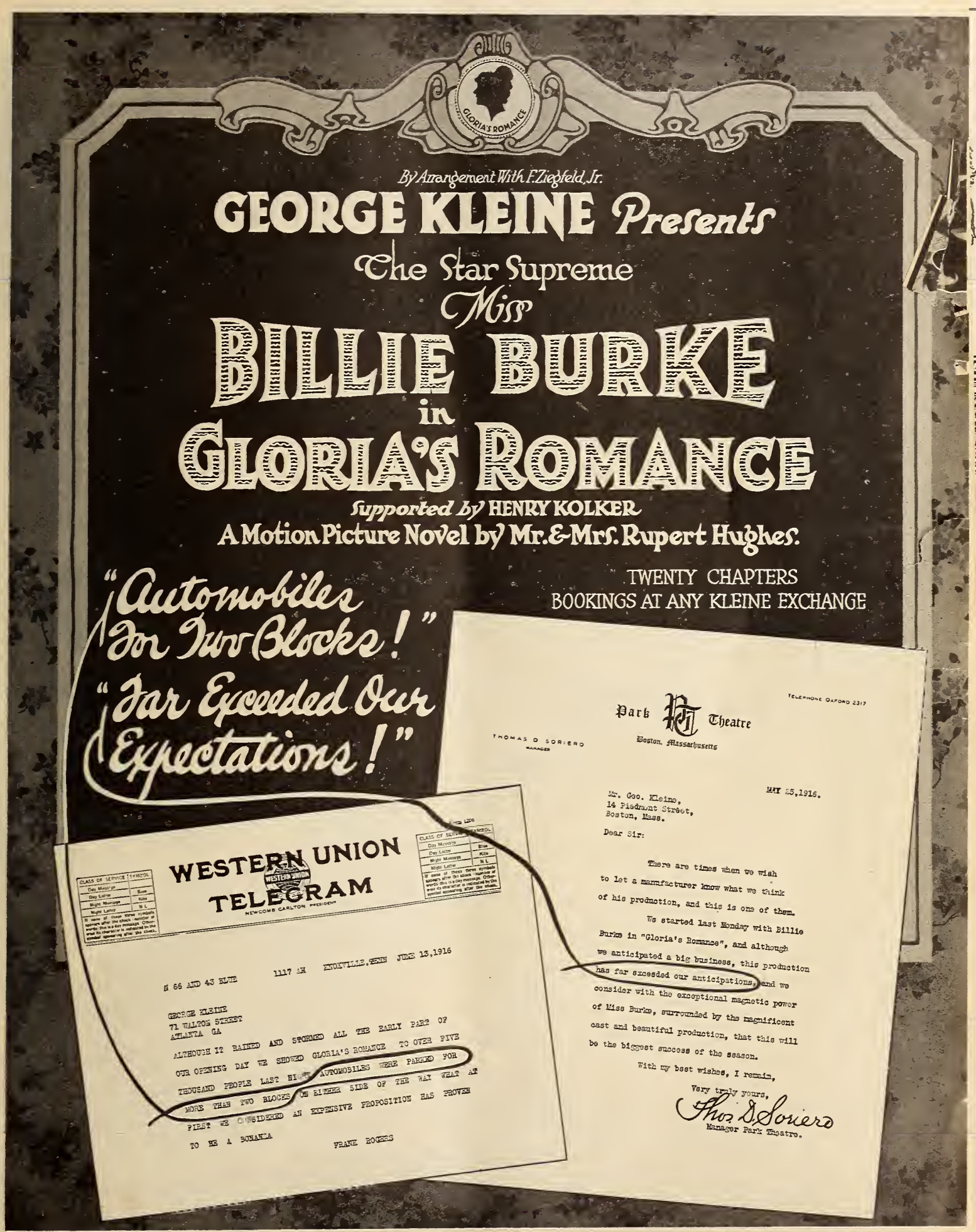
FOR RELEASE IN OCTOBER

CLARA KIMBALL YOUNG FILM CORPORATION

LEWIS J. SELZNICK, PRESIDENT.

SEVENTH AVENUE AT FORTY-NINTH STREET, NEW YORK CITY.


GLORIA'S ROMANCE
Miss Billie Burke


GLORIA'S ROMANCE
By Arrangement With F. Ziegfeld, Jr.
GEORGE KLEINE Presents
The Star Supreme
Miss
BILLIE BURKE
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. & Mrs. Rupert Hughes.
TWENTY CHAPTERS
BOOKINGS AT ANY KLEINE EXCHANGE
"Automobiles Jor Two Blocks!"
"Far Exceeded Our Expectations!"
Park Theatre
Boston, Massachusetts
THOMAS D SORIERO
MANAGER
TELEPHONE OXFORD 2317
MAY 25,1916.
Mr. Geo. Kleine,
14 Piedmont Street,
Boston, Mass.
Dear Sir:
There are times when we wish to let a manufacturer know what we think of his production, and this is one of them.
We started last Monday with Billie Burke in "Gloria's Romance", and although we anticipated a big business, this production has far exceeded our anticipations, and we consider with the exceptional magnetic power of Miss Burke, surrounded by the magnificent cast and beautiful production, that this will be the biggest success of the season.
With my best wishes, I remain,
Very truly yours,
Thos. D. Soriero
Manager Park Theatre.
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON PRESIDENT
KNOXVILLE,TENN JUNE 13,1916
GEORGE KLEINE
71 WALTON STREET
ATLANTA GA
ALTHOUGH IT RAINED AND STORMED ALL THE EARLY PART OF OUR OPENING DAY WE SHOWED GLORIA'S ROMANCE TO OVER FIVE THOUSAND PEOPLE LAST NIGHT AUTOMOBILES WERE PARKED FOR MORE THAN TWO BLOCKS ON EITHER SIDE OF THE WAY WHAT AT FIRST WE CONSIDERED AN EXPENSIVE PROPOSITION HAS PROVEN TO BE A BONANZA
FRANK ROGERS



Crowds Wait To Curb In Pouring Rain!

QUEEN ANNE THEATRE

Cincinnati, Ohio, June 7, 1916.

Mutual Film Corporation,
Cincinnati, Ohio.

Dear Sirs: We wish you to know of our success relative to showing the first series of "The Secret of the Submarine."

Nearly all day and evening it poured down raining, and, of course, we could imagine the handful of people who would come to see the picture we so extensively advertised, but much to our surprise (by no means is this a joke) **the first show was packed and people were waiting to the curb.** Now that we have a good beginning on "The Secret of the Submarine," we feel we'll have no trouble in getting the crowds for the remaining series.

With kindest regards, we beg to remain

Yours very truly,
Lawrence Bueche, Jr., Mgr.

Success is pouring in on exhibitors showing "The Secret of the Submarine!" Their letters tell wonderful stories of popular clamor to see the smashing scenes in each chapter! Read the reports reprinted on this page. All cities and towns have literally "upheaved" to view every 40-centimeter sensation!! ***Imagine crowds standing out to the curb in the rain!*** What other serial has ever equaled it? Will a serial ever again be written to so enthrall the millions!

American Film Co., Inc., Presents



The Film Novel of the Hour!

Directed by George Sargent

BOOK IT TODAY!

Book "rain or shine" profits for fifteen weeks! Make your dull night the record-breaker. Duplicate the experience of the exhibitor of "The Secret of the Submarine" whose crowds blockaded the whole street! One chapter released each week. The chance of your life to cash in on a ***proved success.***

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d Street, New York City

Capacity 9:00 a. m. to 11:00 p. m.

SOLAN'S TEXAS THEATRE

Houston, Texas, June 3, 1916.

Mutual Film Corporation,
Dallas, Texas.

Gentlemen: I ran the first episode of "The Secret of the Submarine" today. I opened my house at 9:00 a. m. and closed at 11:00 p. m. **I showed to capacity all day, and in fact turned hundreds away.**

I cannot say too much for this series-serial for the reason that the picture and business gained thereby speaks for itself.

I am sending you under separate cover, photo taken at 9:00 p. m. This will give you some idea as to the drawing power of this picture.

With best wishes for the continued success of the film novel of the hour, I am

Very sincerely,
(Signed) George W. Solan.

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President Chicago, Illinois

CIAL FEATURE

POWER!!



More Big Scenes In Chapter Seven

Daring Thomas Chatterton and dazzling Juanita Hansen provide amazing thrills in Chapter Seven of "The Secret of the Submarine," released July 3rd. Lieut. Hope's chase of Satsuma results in a terrific leap of the spy from a dizzy cliff — over a hundred feet into the sea. A shark causes him to let go the books he has stolen in order to escape. Then the cabin, in which Hope and Cleo are sheltered, is hurled into the ocean by a mysterious explosion!! This is a blood-curdling, hair-raising sensation — one of the most astounding climaxes ever screened!!

The Story in Over 1000 Newspapers

E. Alexander Powell's great novelization of "The Secret of the Submarine" is being *followed by millions* in an enormous number of representative newspapers of the country —

San Francisco Chronicle *New York World*
Los Angeles Record *Indianapolis Star*
Baltimore American *New Orleans Item*
Buffalo Courier *Milwaukee Journal*
Boston Herald *Cleveland Leader*
Omaha Bee *Dallas Journal*
Pittsburgh Gazette-Times
Chicago Herald
St. Louis Times
Salt Lake Telegram

And 1,000 Others

How can an advertiser continue advertising? By giving YOU value.

MUTUAL PICTURES



KILLED by WHOM?

An appealing two-reel "Flying A" drama, dealing vividly with circumstantial evidence—and a powerful preachment against children playing with firearms. Vivian Rich, Alfred Vosburgh and George Periolat featured in the leading roles.

Directed by Carl M. Le Viness
Released July 3d

Billy Van Deusen Masquerader

John Steppling, John Sheehan and Carol Halloway in another strong "Beauty" comedy offering in the "Billy Van Deusen" series.

Directed by Archer McMackin
Released July 5th

***Exhibitors:* Get your bookings made early for these strong summer attractions. They'll bring crowds to your theatre.**

The Taming of Wild Bill

This two-part "Mustang" drama portrays frontier days as they were. The story runs the gamut of intense drama, heart-appeal and comedy relief. Jack Richardson is at his best—with Nita Davis in a prominent part.

Directed by Wm. Bertram
Released July 7th

The Gink Lands Again

Orral Humphrey in a ripping, good laugh-getter. One-reel "Beauty."

Released July 9th

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

American Film Company, Inc. SAMUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

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CHARLIE CHAPLIN COVERS THE WORLD



The film business never had, nor has it now, an attraction to equal the Charlie Chaplin of today. Go anywhere you like, the story is the same—everybody is eager to see the man who gets $670,000 a year because he is funny.

CHARLIE CHAPLIN

is the biggest, surest and most profitable star any theatre can show.

On account of the wide showing and tremendous success of "The Floorwalker" and "The Fireman," the first two of the twelve Mutual Chaplin Specials,

THE VAGABOND

Released July 10

will have an increased value to exhibitors.

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WILLIAM RUSSELL SERIES

Please Your Patrons

There is no surer way of making your theatre highly successful than by giving your patrons what they like.

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The American Film Co., Inc., is now presenting him in a series of eight Mutual Star Productions of five reels, each a separate story. The first of these, "Soul Mates," recently released, was so favorably accepted that many additional bookings were received.

The combination of a well liked star with fine vehicles makes the William Russell series a most pleasing attraction to offer.

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Next Subject:
THE HIGHEST BID
Released July 6

Coming:
THE GUIDE
THE MAN WHO COULD NOT DIE
and others to be announced later

Produced by American Film Co., Inc.
S. S. Hutchinson, Pres.

HELEN HOLMES SERIES



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The stars to book are the popular ones. They draw the biggest houses.

Helen Holmes is undeniably popular. She made thousands of friends through "The Girl and the Game" serial and is adding many more now with the new Helen Holmes series.

This new Helen Holmes series is an overwhelming success. Miss Holmes' popularity and the all around excellence of the first subject, "Whispering Smith," brought tremendous returns to those who played it and caused other exhibitors to make immediate arrangements for dates.

It's not too late for you to share in this money-making series. Ask your nearest of the 68 Mutual exchanges about the special booking plan. The series comprises five extraordinary productions, each subject and distinct, of five reels each.

Next Subject:

MEDICINE BEND

Released July 3

Coming:

THE MANAGER OE THE B & A
JUDITH OF THE CUMBERLANDS
THE DIAMOND RUNNERS

Produced by Signal
Directed by J. P. McGowan

MUTUAL PICTURES



MYSTERY!!

You crowd your house with photoplays of Mystery. Who killed Judge Green? Who killed Francis Claude? "The Hidden Face" is MYSTERY from the moment the dagger is stolen until the detectives rush to Mrs. Royal's aid at the end of the last act.

Alexander Gaden and Iva Shepard are the stars, supported by a powerful Gaumont cast. Released July 6.

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Coming!!! Gertrude McCoy, star in Gaumont's "The Isle of Love," in a great Mutual Picture

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Starring ALEXANDER GADEN and IVA SHEPARD

Gaumont Co.

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Chicago, Colonial Theatre, Opening June 28th
New York, Standard, Opening July 2d
Philadelphia, Garrick Theatre, Opening July 3d
Providence, Opera House, Opening June 26th
Scranton, Pa., Opening June 24th
Asbury Park, Ocean Grove Auditorium, Opening July 5th
Buffalo, Teck Theatre, Opening July 16th
Brooklyn, Majestic Theatre, Opening July 3d
Paterson, Lyceum Theatre, Opening July 3d
Memphis, Lyceum Theatre, Opening July 2d
Birmingham, Bijou Theatre, Opening July 9th
Nashville, Orpheum Theatre, Opening July 23d
Little Rock, Kempner Theatre, Opening July 30th
All other principal cities are negotiating for engagements

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General Film Service



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A Knickerbocker Star Feature

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Direction of H. M. and E. D. HORKHEIMER

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A Summer Business Boomer

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RELEASE of JUNE 26th

THE GRAND CANYON

Pictures no camera ever caught before—Scenic grandeur surpassing the greatest works of art; views so wonderful that they are dramatic.

THE INDIAN SILVERSMITH

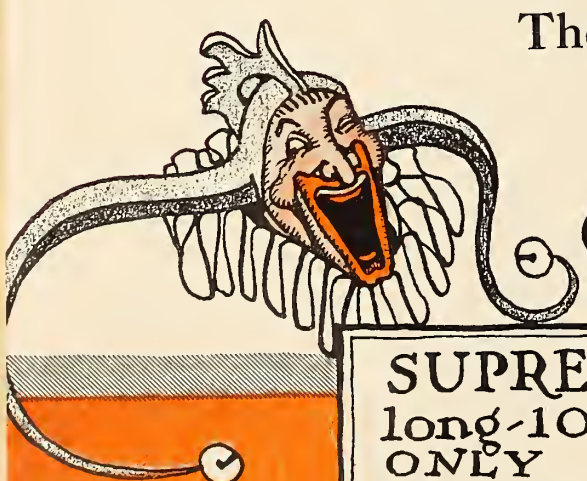
With a piece of railroad iron, a roofer's hammer and an ordinary file, he fashions jewelry that rivals the works of Europe's great masters.

BATHING BABIES AT ZERO

8,000 feet in the air, Indian children are dipped in ice water, and they like it. A series of lessons to civilized mothers.

BABIES WAR DANCE

The famous Evergreen Dance is taught to the Indians as soon as they can walk. There's fun as well as information in it.



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SUPREME COMEDIES 1000 feet long-1000 laughs wide starring the ONLY

Max Figman & Lolita Robertson

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THOMAS DIXON'S THE FALL OF A NATION

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AUDITORIUM LOS ANGELES JUNE 19

ILLINOIS THEATRE CHICAGO JULY 3

CORT THEATRE SAN FRANCISCO JULY 17

VICTOR HERBERT'S ORIGINAL SCORE

A COMPLETE LINE OF PICTORIAL PAPER FROM THE H.C. MINER LITHOGRAPH COMPANY

OPENING Its Career of World-Wide Triumph and Prosperity in the Four Great Producing Centres of the East and West.

Only the largest cities will be entered by the National Drama Corporation for the purposes of national exploitation. The advertising campaign thus far inaugurated far exceeds the first two months' campaign of "THE BIRTH OF A NATION" by the same author.

You will benefit by the vast publicity. Such tremendous exploitation is bound to yield theatre proprietor and exhibitor sure-fire results.

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ALL OFFERS CAREFULLY AND COURTEOUSLY CONSIDERED

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By GEORGE

WITH

GERTRUDE BONDHILL



KULEE FEATURES INC.
220 W. 42 ST.
NEW YORK



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—*MOTION PICTURE NEWS*

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"Praiseworthy Cast—Production Commendable—Remarkable Handling of a Delicate Subject"
—*MOTOGRAPHY*





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220 W. 42 ST.
NEW YORK

TRIANGLE PLAYS

Frank Keenan and Enid Markey in THE PHANTOM

Not since the days of the famous "Raffles" has there been a detective story so exciting, so full of adventure, so thoroughly absorbing as "The Phantom" the latest TRIANGLE PLAY with Frank Keenan and Enid Markey, to be released July 2nd.

Chock full of surprises—abounding with quick action and tense moments—this TRIANGLE PLAY is different from any other in which Frank Keenan has appeared.





So cleverly is the story handled that the most enthusiastic fan won't be able to foretell the final ending. By the time Keenan has changed from Gentleman Thief to Central Office Detective and then to U. S. Secret Service Officer anything seems possible. And when the end is reached you are more surprised than ever at the outcome.

If your patrons enjoy detective plays they certainly will appreciate "The Phantom."



How can an advertiser continue advertising? By giving YOU value.

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AYS to be made at the new
o in Culver City, Cal., shown
n below.
n steel and glass studios have
ected at the new plant which
acres, while four more are

test possible equipment—much
the times,—this TRIANGLE
producing photo-plays like
antom" for the benefit of Triangle
's. As before the policy is to make
possible picture regardless of time





Other TRIANGLE PLAYS to be released at an early date are:

July 9th Charles Ray in "The Deserter"

July 16th William H. Thompson in "The Eye of the Night"

Every Exhibitor should carefully consider the question of presenting TRIANGLE PLAYS at his theatre. If *you* have not received information regarding these motion pictures use the coupon below for information. There is no obligation.

TRIANGLE FILM CORP., 1459 Broadway, N.Y. C.

IANGLE PICTURE PLAYS



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Triangle Film Corporation.
1459 Broadway, N. Y. City

Gentlemen: I an an exhibitor and a interested in the pr sentation of TRIANGI PLAYS. Please place n name ling list f ly and tio



Words To The Wise

If you are not a slave to bombast and fine speech; if you are not easily impressed by chatter raised to obscure the facts; you know that good *one* and *two* reel subjects are making themselves a necessity in the making up of your program.

Here's your opportunity of securing the best *one* and *two* reel subjects ever produced—don't be deluded any longer.

UNICORN FILM SERVICE

offers the very best short subjects—clean and clear film at pri much lower than you are now paying for poor subjects a worn out film.

We release regularly twenty-one reels each week made up *one* and *two* reel subjects comprising — Comedies, Drama and Westerns.

Strong, compelling posters with each subject. The kind yo have been looking for—one and three sheet posters with single ree subjects—one, three and six sheet posters with two reel subject

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th Street New York City

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ck par



Prices Lower Than You Are Now Paying

Have you been among those who have told themselves that they did not know where to get good *one* and *two* reelers? If you are this advertisement has its message to you.

Here are some real business getters for you. Every cast composed of stars—and remember the price for service is much lower than you are now paying.

The Cashier's Ordeal
1 Reel Drama

Gambling is a vice. So is stealing. When the two are coupled, one thing is sure to result—ACTION. One brother-in-law steals, the other gambles—both reform—ACTION. Released: Sunday, July 9th.

Cast: Owen Moore
James Kirkwood
Geo. Nichols
Frank Powell
Dell Nicholson

The Little Heroine
1 Reel Drama

Civil War stories have always in them a pathos and human understanding that is unparalleled in tales of battle. This heart interest story relates of an heroic coincidence in the War of the Rebellion, wherein figured a noble type of Young America. Released: Friday, July 7th.

Cast: Henry Walthall
Charles H. West
Gladys Egan
W. Chrystie Miller

The Strength of the Weak
2 Reel Western

Ned Mason was on the downward path. It seemed as if nothing could stop him. However, *something* did. That something proved that the weak are sometimes strong. Released: Wednesday, June 28th.

Cast: Francis Ford
J. Barney Sherry
Ethel Grandin
Mrs. Hale

The Wisdom of the White Man
1 Reel Drama

A tale of the sheerest dramatic intensity, this subject shows Mary Pickford in the role of an Indian maiden whose simple heart mistakes the attentions of a young scapegrace for love. Her kinsman, in avenging her wrong, brings out that beautiful quality of manhood, so noticeable in the Indian chieftain. Released: Monday, July 3rd.

Cast: Mary Pickford
Charles H. West
Kate Bruce

The Rise of a Nation
2 Reel Drama—SPECIAL

Full of thrills and intense situations, this compelling drama weaves the episodes of the growth of our country around the story of a typically American family, thru three generations. Three wars are pictured in a way as to make this film a milestone in the progress of the motion picture. Released: Tuesday, July 4th.

Cast: Frederick Truesdell
Alec Francis
Guy Hedlund
Barbara Tennant
Muriel Ostriche
Julia Stuart

USE UNICORN SERVICE AND MAKE MONEY

There is an Exchange in your district, all you need to do is to write, wire or phone. Do it now—don't let your competitor beat you to it. If you do not know where our Exchange nearest to you is, write direct to New York Office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th Street New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)



TOM, THE SLIM ONE

WE'RE READY ARE YOU?

Released June 26th

"TOM and JERRY"



JERRY, THE STOUT ONE

Frederick J. Ireland's Great Comedy Series. Two reels each week for

10 Weeks——20 Reels——All Star Cast

WARM WEATHER BUSINESS BUILDERS

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HERE'S WHERE YOU CAN FIND US:

ABERDEEN, SO. DAK.—Zenith Feature Film Co.
ALBANY.—American Standard Comedies, 659 Broadway
BALTIMORE.—Electric Theatre Supply Co., 1327 Pine St., Phila., Pa.
BOSTON.—Geo. A. Magie Distrib. Co.
BUFFALO.—American Standard Comedies, 35 Church Street
CHARLOTTE, NO. CAR.—Craver Film & Supply Co., 20 North Tryon St.
CHICAGO.—American Standard Film Service, 164 W. Washington St.
CLEVELAND.—American Standard Comedies, 850 Prospect Ave.
DALLAS.—Scott & Sanford, 1911½ Commerce St.
DENVER.—Capitol Film Exchange, 215 Ideal Building
DETROIT.—Wolverine Feature Film Co., 71 Griswold Street
DULUTH.—Zenith Feature Film Co., Lyceum Building
INDIANAPOLIS.—Hoosier Film Supply Co., 113 W. Georgia St.
KANSAS CITY.—Associated Film Service Co., 319 Gloyd Building
LOS ANGELES.—Union Film & Supply Co.
MILWAUKEE.—Jacobs Film Exchange, 133 Second Street
MINNEAPOLIS.—Zenith Feature Film Co., Produce Exchange Bldg.
NEW ORLEANS.—Scott & Sanford
NEW YORK CITY.—**All Feature Booking Agency, 729 Seventh Ave.**
OKLAHOMA CITY.—Associated Film Service Co.
OMAHA.—Associated Film Service Co.
PHILADELPHIA.—Electric Theatre Supply Co., 1327 Pine St., Phila., Pa.
PITTSBURG.—Feature Film & Calcium Light Co., 938 Penn Avenue
PORTLAND, ORE.—Globe Feature Co., 385½ Alder St.
ST. LOUIS.—Associated Film Service Co.
SALT LAKE CITY.—Capitol Film Exchange, 518 Judge Building
SAN FRANCISCO.—Union Film & Supply Co., 124 Golden Gate Avenue
SEATTLE.—Globe Feature Co., 1301 Fifth Avenue
SPOKANE.—Globe Feature Co., 16 So. Washington St.

(In addition to the above, offices are being opened this week in ATLANTA, CINCINNATI and MONTREAL)

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EMERALD MOTION PICTURE COMPANY

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Executive Offices: - - 164-166 WEST WASHINGTON STREET, CHICAGO



Howard
Estabrook as
Payson Alden, Detective

INTERNATIONAL FILM SERVICE INC
PRESENTS

MR. HOWARD ESTABROOK
IN

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A big star-*and* national publicity, heretofore unequalled, through the Hearst *and* affiliated newspapers *and* magazines.

Better to read fifty advertisements than to miss the one YOU need.

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GUARANTEES



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NEW CHARACTERIZATION

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"ENERGETIC EVA"

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1476 BROADWAY, NEW YORK CITY
Phone Bryant 235

Theatre Takes in $66,750.00

In 7 weeks, playing

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Aaron J. Jones, president of Jones-Linick & Schaefer, reports 267,000 persons saw "The Little Girl Next Door" in his La Salle Theatre, Chicago, in 7 weeks—still playing to crowded houses. Admission 25 cents. Figure it out! Photoplay in 6 acts, based on the **VICE EXPOSE** of a senate investigating committee.

Apply immediately for

STATE RIGHTS

521 First National Bank Bldg., Chicago, Ill.

Read What Kitty Kelly of the Chicago Tribune Says of

WILLIAM GILLETTE

IN

"Sherlock Holmes"

(7 Acts)

"Sherlock Holmes," with William Gillette is a production to which Essanay may point with pride, and use for future revival, as it is a preservative of the Gillette personality.

It is well staged and well photographed—a solid memorial of the art of one of the country's loved actors.

Released Through V. L. S. E.



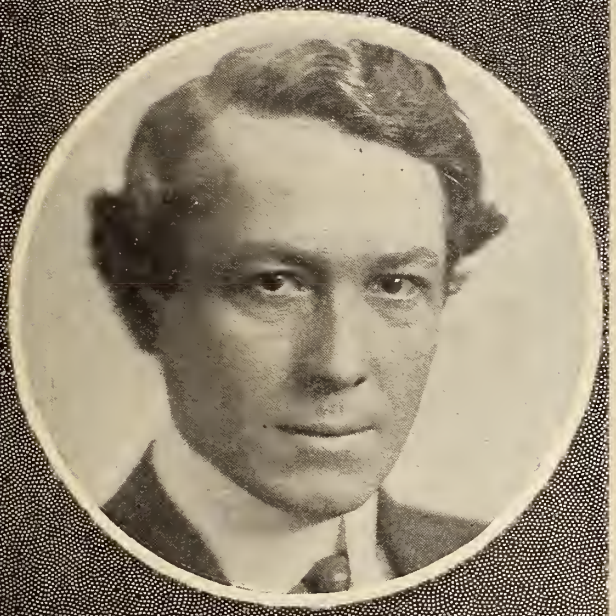
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ESSANAY

GEORGE K. SPOOR, PRESIDENT

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HENRY B. WALTHALL

soon will appear in a new feature

"The Sting of Victory"

J. Charles Haydon, Director



EDNA MAYO

soon will appear in a new feature

"The Return of Eve"

Arthur Berthelet, Director

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BIG FOUR FEATURE PLAY V L S E



The Latest

ESSANAY—CHAPLIN

Feature

"POLICE"

IS PACKING
ALL HOUSES

A good comedy brings them all back again. This one makes them roar with laughter. Increase your patronage and swell your box office receipts by booking it.

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TRADEMARK
Reg. U. S. Pat. 1907

Essanay Short Classics Make Strong Programs

Its writers of world wide renown, its players of recognized fame; its care and skill in direction and photography assure the best photoplays. This means filled houses.

"The Fable of the Fearsome Feud Between the First Families"

By GEORGE ADE

2 act comedy—July 4



"CANIMATED NEWS PICTORIAL No. 12"

By Wallace A. Carlson

1 reel with scenic—July 5

NELL CRAIG

and

SYDNEY AINSWORTH

are presented in

"Power"

3 act drama — July 8

GENERAL FILM SERVICE

ESSANAY

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TRADEMARK Reg. U. S. Pat. 1907

LEWIS S. STONE

supported by

Marguerite Clayton E. H. Calvert
and Sydney Ainsworth

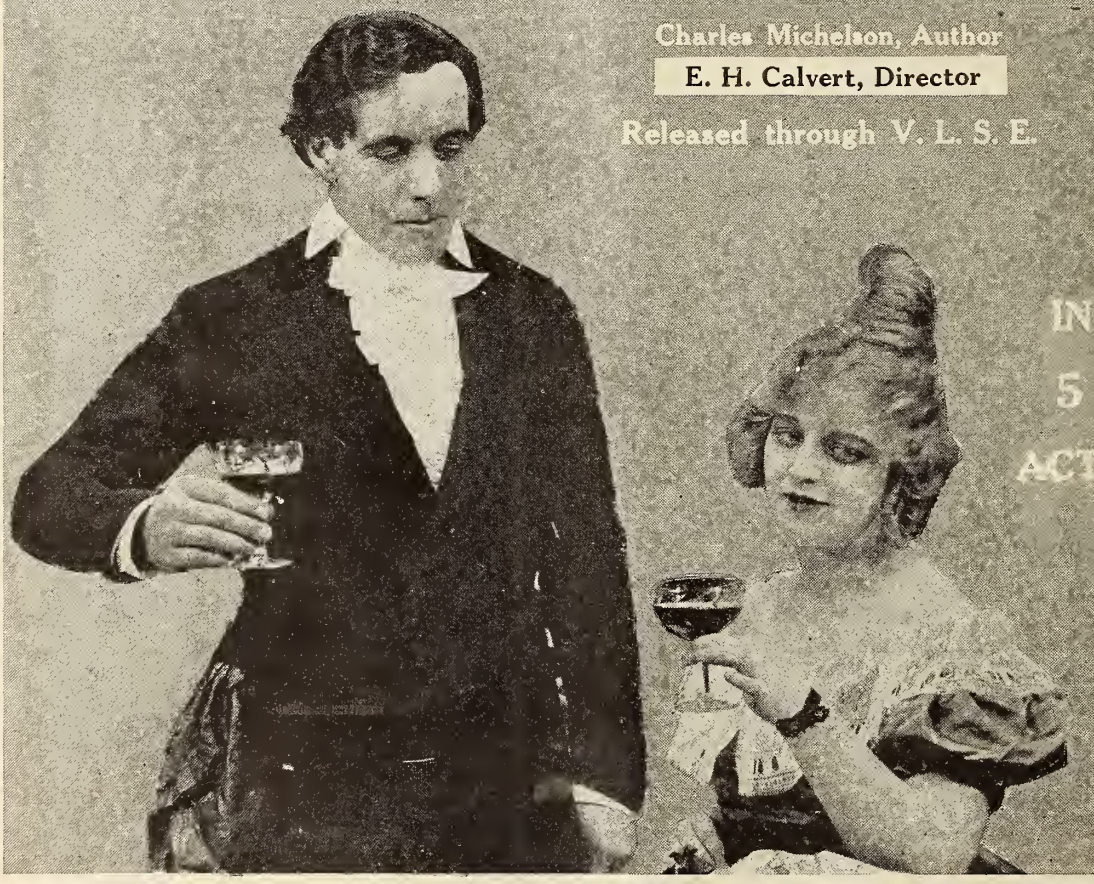
is presented in

"According to the Code"

Charles Michelson, Author

E. H. Calvert, Director

Released through V. L. S. E.



IN 5 ACTS

TRADEMARK Reg. U. S. Pat. Off. 1907

Essanay

GEORGE K. SPOOR. PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY. V L S E

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"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV | JULY 8, 1916 | No. 1

Exhibitors Are Seeking Co-operation

A FEW days before the opening of the two New York expositions in May a prominent exhibitor from the South was in New York.

He owns a chain of first class theatres and his investment and current business undoubtedly rank in volume right up with the prominent manufacturer's.

He decided not to remain over to attend the expositions because he didn't believe they would be of sufficient business value to him.

* * *

I AM wondering if this exhibitor is going to Chicago, and if other and equally prominent exhibitors are also going—the men who also have big businesses at stake in this industry, whose names are very well known and who do not as a rule attend exhibitor conventions and have never taken any interest in exhibitor or any other kind of trade organization.

Do these men believe in organization? We take it for granted they do.

* * *

THEY believe in organizing their own businesses—that is evident, else they could not have achieved prominence and success. And therefore we deduce—as we must—that they also believe quite as emphatically in *trade* organization.

They realize—as realize they must—that only general trade organization can tackle successfully the problems they cannot tackle by rowing up stream alone.

* * *

HERE'S a letter from one of these exhibitors, one of the very few of his class who have taken an active interest in organization. Let me say in advance that he is not seeking office or prominence. He isn't going to Chicago as a delegate—but simply as a business man.

His sincere denial of office seeking will be quite well understood by those who have spent time and money in organizing work for the general good and got only a kick for their pains—but who also are so constituted that they would dig in again with coats off if the other fellow shows the slighest inclination to help.

* * *

HIS letter says in part: "I would like to see this done, and if there is any way you can personally assist in bringing this around, I believe you would confer a favor on every exhibitor in this country, and that is, that a meeting should be held in Chicago,—possibly Tuesday as I feel Monday many will not have reached the city,—at which the prominent exhibitors from different parts of the country, a few, if not all of the big manufacturers, and the trade press can meet in an informal way in some hall or assembly room where we would not be hampered with the noise of the street, etc., and where a heart-to-heart talk could be had by allowing each speaker from three to five minutes."

* * *

"A MAN of ability and a good topic, who would need longer time, could be given it by somebody waiving his time. At this meeting the following questions to be taken up: Do we need a National League? If we believe in one exposition a year, where should the headquarters of this League be established; the discussion of the present pictures being released; the demand of a majority of the exhibitors for a certain class of picture.

"The price discussion would be had which will certainly enter into the business for the coming year more than it ever has. Exhibitors all over the country find themselves, not with an investment of $10,000 or $15,000 or $20,000 in a theater as it was some three or four years ago, but investments running into hundreds of thousands, paying a high price for service,—not a price to which the manufacturer is perhaps entitled, but one that is prohibitive for a big house organization, newspaper advertising and ten cents admission. Where many of us are trying to "put across," as we term it, higher prices, very few are meeting with success.

"I fully believe that Chicago is going to have one of the biggest turn-outs of exhibitors in the history of the business. I believe they are coming for business and not for pleasure, and if the right kind of push and energy is shown by all concerned, I think it will be a turning point in the industry for the benefit of everyone."

* * *

OTHER exhibitors have written in regarding the Chicago convention and while they treat the subject from various angles it is most interesting and significant to note that there is a remarkable agreement upon one main point: they want and will welcome co-operation—co-operation with the producer and exchange.

They are thinking about it. They are thinking more about it, they are seeing its necessity more clearly than are the producers. And this is decidedly to their credit as business men.

* * *

THERE are things to be discussed between producer and exhibitor that can only be settled by such discussion. These matters are of the utmost business importance; bread and butter matters they are which no one in the industry can afford to neglect.

It is unbusinesslike, it is absurd, for the exhibitor to sit in his house and rail at the system of advance deposits and at his low price of admission and because he cannot get the kind of pictures his people want, etc., etc.

(*Continued on page* 60)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

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VOL. XIV July 8, 1916 No. 1

Exhibitors Are Seeking Cooperation

(*Continued from page* 59)

AND it is equally unbusinesslike and just as absurd for the producer to sit in his swivel-chair in New York and ask the exhibitor to raise admission prices and to do this and that, and also to think that he knows what kind of pictures the exhibitor and the public want.

These problems can be settled and only settled through conference. And the place and the time for this conference is Chicago, July 10th to 18th.

* * *

THIS publication, as emphatically and often stated, believes in exhibitor organization, separate and distinct from any other organization.

But ways and means can easily be devised whereby the national league can secure systematic co-operation with the other branches of the industry and whereby exhibitors can have a very prominent voice in a general trade organization without impairing in the least their own organization, but on the contrary, to the end of greatly strengthening it.

This is the problem—the big problem—which the Chicago convention can settle. And it vitally concerns the big exhibitor, the little exhibitor, the manufacturer, the distributor—and every one, high or low, connected with this industry.

WILLIAM A. JOHNSTON.

New Testimony in the Case of the Editor vs. the Publicity Man

CHARLES F. COBRY, photoplay editor of the World-Herald, Omaha, "said something" in his recent interview with the MOTION PICTURE NEWS correspondent, when he criticised the types of press sheets sent him by the various film manufacturing companies. Several exhibitors sent him cards, indorsing everything he said. Several manufacturing companies wrote him letters. The following, from the Balboa Amusement Producing Company, is typical:

The World-Herald,
Omaha, Nebr.

Attention: Charles F. Cobry, Photoplay Editor.

Dear Sir:

I have just read "A True Story for Publicity Men," in the Motion Picture News of June 10. Needless to say the same interests me.

As the World-Herald has been on the BALBOA mailing list for some time, I am curious to know if the press sheets we send out are merely "ri-i-ip" -ed and consigned to the waste-basket.

If so, I would appreciate your telling us just why. I enclose this week's budget of which your frank criticism would be valued.

Having been a newspaperman, I keenly sympathize with your position. I realize that the average press sheet is what you say about it. For that reason we have tried to make BALBOA'S different. The liberal use made of our offerings in many papers indicates that we are succeeding.

We are exceeding anxious to get the department editor's viewpoint. Naturally, we want to supply you what you will find useful. If we're not doing it, tell us. If you will only give some idea as to just what you want, will try to fill the bill. Not long ago, we mailed a collection of photos of BALBOA principals and stars to The World-Herald for your files. If you need more, advise us.

This department is here to co-operate with the photoplay editor. Give us a chance to prove it. Send us your page occasionally that we may study it and get your angle.

Cordially yours,
The BALBOA Amusement Producing Co.,
Publicity Dept.

THE Balboa budget included a dozen paragraphs of studio chatter, a human interest story about Little Mary Sunshine, Balboa's starette, and some Indians, and an interview with H. M. Horkheimer, president and general manager of the Balboa company, about the pictorial element being the strongest appeal of the photoplay, as viewed by Mr. Horkheimer.

Cobry decided to use two of the briefest studio chatter paragraphs and the first two paragraphs of the proffered one-third column article about Little Mary Sunshine.

* * *

"I FIND Balboa's stuff among the best I receive," he said. "I have a column of brief paragraphs, in which I use some of their studio chatter regularly. Briefer items would help. The interview with Mr. Horkheimer is old stuff, in which you couldn't expect anyone to be interested. If he would have told how some particular picture was made by connecting the film, turning the picture machine crank faster or slower or some other way—but he didn't.

"The little story about Little Mary Sunshine is human interest stuff, but it is too long. Women will read it and talk about it, maybe, if it was shorter. So I used the first two of the five paragraphs. And they are long paragraphs. That is bad.

"The stories I always use are about 150 words long—with several paragraphs in them. They make the page look readable, and if they have the stuff in them, they add instead of detract."

* * *

Not the Star—"The Play's the Thing"

THE "Bluebird" advertising campaign recently instituted in the Saturday Evening Post goes deeper than the usual advertising propaganda designed to sell goods.

Its keynote is, "the play's the thing." The copy sets forth that stories are selected on their merit alone; and that the cast of each photoplay is picked for its fitness and for no other consideration.

All of which is very sane and promising.

(*Continued on page* 62)

Rembusch Urges Fight at Chicago Convention Against Manufacturers' Advance Deposit Policy

"I Would Not Be Inconsiderate of the Film Maker's Rights, But There Are Certain Business Principles That No Man Should Compromise On," He Declares in His Platform; "Cash Is Worth Something; It Commands Preference at All Times; For It We Give Discounts in Other Lines of Business; Then Let There Be a Premium on Cash and a Discount on Cash"

WITH the Sixth Annual Convention of the Motion Picture Exhibitors' League of America at Chicago but two weeks away, the presidential candidates are being vigorously groomed for the race and are adding to their original manifestoes upon their platforms.

Both National President Fred J. Herrington and Frank Rembusch, of Shelbyville, Indiana, are out with detailed explanations of their positions on important questions.

"My platform shall be the greatest good for the greatest number," is President Herrington's declaration in coming before the exhibitors of the league for re-election to the office he is holding.

"The exhibitors being the greatest number, it is they I have tried to represent.

"The condition of the national league to-day and one year ago is all that I can refer to, and I feel that the executive committees, of which I am a member, deserves all the credit, as with the assistance of the many exhibitors throughout the country, we have made possible peace and harmony where there was chaos, organization where there was anarchy."

"I would suggest that we all go to the Chicago Convention," says President Herrington, at the conclusion of his letter, "with the one and all-important subject uppermost in our minds—organization. When assembled there, we can depend upon the intelligence of the men present to select those for office who are best fitted to carry out the exhibitors' wishes. Let us be there from the north, south, east and west—and all the territory in between!"

Frank Rembusch is no less explicit in his declaration of principles than Mr. Herrington. Says Mr. Rembusch:

"There are a dozen vital facts concerning the motion picture business, on which I would like to say something, such as senseless competition, undesirable and ill-suited programs, foolish censorship and silly business policies, but at this time I ask you to follow me through a recital of only one unfair business policy that we have allowed to become shackled on us, namely, the *advance deposit*. Furthermore, I am going to ask every exhibitor to say something and do something to assist in eliminating this and other evils which, for the sake of the business as a whole and for the sake of your own bread and butter, you should cooperate in bringing about.

"The Chicago convention takes place in two weeks. What I ask you to do will cost you the price of a two-cent stamp, the price of a wire, or a trip to Chicago, and if you have any courage, any foresight, any business sense, any red blood in your veins, you will heed the appeal made to you by the Exhibitors League and do your share towards putting this business on a business basis, by expressing yourself immediately with reference to this vital question and others that are confronting us. If you have your business at heart you will be in Chicago, July 10 to 18.

"About ten years ago there came into my little store room show a film agent. I was invited to refreshments at a nearby friendly inn, and after he secured my order for one film a day at fifteen dollars a week, I felt pleased and felt that the film company appreciated my becoming a customer. It was a favor to them. As the salesman left he said, 'Send us your check at any time. Your credit is *always* good with us.'

Wanted to Collect $10 With $11,000 on Deposit

"In June, 1916, there comes an express agent into my $15,000 theatre, which is a successor of the little store room show. His greeting is, 'F. J. We have a film package with a C.O.D. of thirty dollars attached.' On investigation I found that this film corporation that sent the film had one hundred and twenty dollars of my cash on deposit and it had been in their hands for months. My service was paid in full as per contract, even in advance. I wired and they answered, 'Sorry, bookkeeper made mistake. Films will be released.' My show had been held up for an hour and my feelings and temper disturbed until I was not a fit companion for man or beast. And this is an everyday incident in the lives of exhibitors in June, 1916.

"A friend exhibitor is rated in Dun and Bradstreet's at $250,000. He has $11,000 up in advance deposits. I was in his office when the express boy brought in a film C. O. D. $10. We talked about it and what we said cannot be repeated here because it would choke the printing press.

"I recently met an exhibitor in Cincinnati who is a large operator. He told me his advance deposits amounted to forty-seven thousand dollars. We were talking about it and a film man figured out that film manufacturers have on deposit some million dollars in money advanced by the exhibitor. In other words, the film manufacturers are making film with our money and it isn't fair. We have no stock in their concerns, get no dividend, we are given no preference, no security and no discount for cash. We take what they give us and just what they give us. We can't get our money back unless we quit and then we take the money out in film service whether we want to or not. Put the proposition up to anyone, anywhere. Is this fair? Is this equitable? Is it good business policy? Is it a healthy condition for a buying market? If you object, then in the name of common decency, if you have any courage, any business sense, Mr. Exhibitor, you will demand that we quit keeping on this way.

"I would not be inconsiderate of the film manufacturer's rights, but there are certain business principles that no man should compromise on. The film manufacturers are entitled to their rights and to their money, and I don't object to paying a day or a week in advance, particularly, but I do object to paying weeks and months in advance. It is true that the dead beat exhibitor is the cause and the argument by the manufacturer for this condition. It is at the same time true that we are not all deadbeats and we object to being generally classified as such.

"In the first place cash is worth something. It commands preference at all times. For it we give discounts in other lines of business. Then let there be a premium on cash and a discount on cash. Let the film producer refuse service to the deadbeat and make him pay more, like any other business, and it won't be long until those of us who are trying to pay our bills and be honest won't be worried with the deadbeat competition that so often butts in on us in an illegitimate way, wipes away our investment, our livelihood and the work of a lifetime. Let me repeat, we want to be fair to the film manufacturer and we are going to be fair to him. We need the good, legitimate film manufacturer and I don't believe the legitimate film manufacturer, or any film manufacturer, who will consider the matter in the right light wants this condition. But let's hear their argument.

"Film manufacturers argue that if you pay them in advance they will give us better subjects. But it isn't fair to begin with and it follows that it isn't human nature that a man is going to give you better service when he already has your money. He is liable to give you worse.

Exhibitors Do Not Cancel Good Service

"Film manufacturers argue that exhibitors are too prone to cancel, and it costs to sell film and if the exhibitor is not bound up tight they lose the salesman's expense and salary. In the name of common sense I hope we have not entirely given up our birthright! Haven't we a right to cancel service? If a film service is so mediocre that it is impossible to keep the exhibitor interested, it is certainly burglary to force him to keep it by making him pay for something in advance which may be boosted to the sky by the publicity man and often turned out by the director in the shape of a lemon. We have a right to cancel service and I insist that we keep this right. If a service is good we don't cancel it, but fight to hold it.

"Film manufacturers argue that they are making film on such close m[illegible]n they can't afford to take a chance. Holy Horrors! Look at the chances we are taking. Most of us who were pros-

perous a couple of years ago are now losing money on account of the high prices of film service, our large investments, senseless competition, too many theatres and too long programs.

"Film manufacturers argue they are paying such high salaries that advance deposits are a necessary precaution. Well, we exhibitors haven't hired the performers and we shouldn't have to pay for their hire if exorbitant salaries are offered. There is a limit to everything human and I say that no man or woman can earn one hundred thousand to over a half million a year in front of the camera.

"Film manufacturers argue that everybody wants these big long features. We do want big long features, but want short ones also. Our success comes from catering to the most people. The literature and phraseology of the picture is becoming so aristocratic that many people cannot appreciate or comprehend it. An average show runs an hour and a half or two hours. The clerk and the business man who can spare fifteen or thirty minutes for recreation, doesn't come any more because they cannot spare the time, and as for the children—they go to sleep. Just because the subject has five reels doesn't make it good. Listen Mr. Film Manufacturer, there never was a greater mistake made than when all the regular program manufacturers went to features. If the regular manufacturer had stayed with his regular program, put the same energy, the same publicity, *the same performers,* the same pep and enthusiasm into the regular program as they did in the feature program, we would now have a more varied program, catering to more people, with less competition and more money for all of us. We need both the regular and the feature program. Let one manufacturer make the regular program and make it right, and the other one make the feature program and make it right.

"The film manufacturers say 'We can't produce a high class program unless we know beforehand and have the exhibitor's money beforehand.' He must rightly take the chance.

"The trouble with all of us is that we are too close-mouthed. We won't say anything until we are disturbed to the boiling point. All of these propositions can be worked out peacefully, systematically and commercially. How are you going to do it? I will tell you how to do it and do it right now—in three words—go to Chicago.

"Come Mr. Exhibitor and Mr. Manufacturer. Let's both go to Chicago July 10 to 18. Let's all get in a big room together, lock the doors and throw the keys away; open up our hearts, own up to the truth; exchange sympathy and advice and start to build for a sound, solid future.

"You want to save your business. I want to save my business. We all want to save our business. This is our business and this is a big business meeting of the whole industry. *If we don't take care of our business nobody else will.* If I know anything about the temper of the exhibitor and the manufacturer, this is going to be the greatest conference of the motion picture industry in it's history. Many are going to Chicago in desperation. Most of us are losing money. There is a reason for it, and we should have enough business sense to find out and remedy the evil.

"Close up your show shop, if necessary. Come and spend a few days in serious business conference. If you are a *big* exhibitor you have a *big* reason for coming. If you are a small exhibitor with *everything* invested you have *every* reason for coming. Whether you are a member of the League or not, be there. Chicago will make you welcome. Chicago exhibitors will see that you are taken care of. There never was a time when it was so vital for the exhibitor to meet in conference. Let yourself be heard in voice at the convention. If it is impossible to come then use your men; send a letter or wire to the Chicago convention; suggest what you want; but be there yourself if possible.

"Mr. Exhibitor, opportunity is before you. Are you coming to Chicago? Are you going to wire? Are you going to write? Are you going to do anything? What are you going to do?"

Under the heading, "Some of the things we should advocate," Mr. Herrington emphasizes the following:

First: One solid organization of exhibitors to carry out the many ideas of the best interest of our business as exhibitors.

Second: A bureau of Information with its executive office in New York City.

Third: A National executive board selected from the representative of the industry or that part of the trade as represented by the exhibitors, to meet semi-annually to arrange for our National convention and exposition in conjunction with the Board of Trade or some other organization representing the industry as a whole.

Fourth: The formation of a Motion Picture Board of Trade where the exhibitors shall have equal representation with all other parts of the industry.

Fifth: The election of a committee on legislation from the two organizations for the purpose of advancing legislation that will be of the best interest to our business and combat such legislation as is a detriment in the state as well as the federal government.

Sixth: To place our business on an honest basis, where we as business men can establish a credit, and make the pre-payment policy as now enforced by some of the exchanges, unnecessary, as it is a reflection upon every man in the industry.

Space Taken by Manufacturers Indicates Convention Success

The contracts for space already signed by producers and manufacturers, who will exhibit at the Sixth Annual Convention of the Motion Picture Exhibitors League of America, indicate that it will be one of the most successful technical expositions ever held. The large number of exhibitors throughout the country who have already signified their intention of attending the big show in Chicago, shows that the important exhibiting end of the industry will be equally well represented.

Now comes the announcement that an unprecedented number of moving picture stars will attend the convention. Although scores of prominent film stars have yet to be heard from, the numbers that have already accepted the invitation of the management to be present is very large. The Vitgraph Company has promised to send a trainload of its most popular players. Every actor and actress in the Essanay Company will be seen at one time or another during the time of the convention. Others who will be there are: Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn, Francis X. Bushman, Beverly Bayne, Theda Bara, Clara Kimball Young and Alice Brady. Chaplin fans will be enabled to see their idol, if his work in Los Angeles has progressed sufficiently to insure regular releases in spite of his absence. This galaxy of national favorites assures the success of the convention from the popular point of view.

The managers of the convention promise that the Chicago exposition will be equally worth while from the point of view of the exhibitor and manufacturer.

Clara Kimball Young will not only attend the Chicago Convention next month, but the Committee on Arrangements has set aside July 14th in her honor as Clara Kimball Young Day. The promoters of the convention were particularly eager to have Miss Young visit Chicago and through the intercession of Messrs. Jones, Linick and Schaefer, the Chicago partners of Lewis J. Selznick, the star's promise to appear was obtained.

Miss Young will address the convention in the morning, speaking in behalf of bigger, better and cleaner pictures. In the afternoon and evening she will hold a reception, meeting all the attending exhibitor-delegates and their families as well as the general public. Handsome souvenirs are being prepared for distribution throughout the day.

Miss Young will go to Chicago direct from Poland Springs, Maine, where she is spending a brief vacation. She will return to New York in time to begin her work in "The Common Law" on July 16, as scheduled. Miss Young will be escorted to and from Chicago by Mr. and Mrs. Lewis J. Selznick, Albert Capellani, director general of her producing company, and E. R. Schayer, the publicity director.

NOT THE STAR—"THE PLAY'S THE THING

(*Continued from Page* 60)

THE star once ruled in the theatrical world. Nowadays, however, plays are written for their own sake, not to exploit and fit the star.

We have had too much of the star in the photoplay—to the detriment of photoplay art and its advancement. Every one knows that.

* * *

AND every one knows, too, that we have had and are having too much of the star's inflated salary. A producer the other day, in addressing his high-salaried studio force, said: "You are killing the goose that laid the golden egg."

If this new advertising helps to start a more healthful regime in this connection, it will have done much for the whole industry.

Mobilization of National Guard Affects Industry

Metro, V-L-S-E, Vitagraph, Fox, Pathe, and Various Other Companies Show Patriotic Stand in Mexican Crisis—They Will Hold Positions for the Men in Their Organizations Responding to the Call from the State Militia Commanders and the Salaries Will Go on in the Absence of the Citizen Soldiers

WITH the official call from Washington for an immediate mobilization of the National Guard, the motion picture industry is one of the first fields to be seriously affected. At the general offices of the Metro Pictures Corporation, and the several New York studios of the Company, there was more or less shifting of plans owing to the call on several of the important persons of that organization. At the general offices, in the Longacre Building, among those who received the first call for service was Merritt Crawford, managing editor of the Pictures Magazine, and associated with Arthur James in the publicity department. Mr. Crawford is a Spanish-American war veteran, and a former member of the Seventh Regiment. He joined the Depot Battalion of the Seventh Regiment several months ago, and was placed on the reserve list. Mr. Crawford's chief duties will be connected with the recruiting, guard duty at the Seventh Regiment Armory, and drilling new recruits.

Another member of the publicity staff in the Metro offices who has left his post is Alexander Duane, an active member of Company B, Seventh Regiment. James Curtin, also in the auditing department, is getting his routine work in order anticipating a call any moment from the First Battalion, New York Naval Militia, of which he is a member.

In the scenario department, at the Metro-Rolfe studio, Howard Irving Young, has given up his desk and duties, to join the ranks of the Seventh. Mr. Young was at work on a scenario for Emmy Wehlen, who is to star again under Metro auspices. He arranged to complete the scenario in camp, if necessary, in order that the Company will not be kept waiting. George D. Baker, formerly of the Vitagraph, will direct this five-part feature.

Bushman May be Called

John W. Noble, the director of "Romeo and Juliet," in which Francis X. Bushman and Beverly Bayne are being starred, will probably soon be called to the colors and the production either halted or continued under the direction of another producer. Mr. Noble was a student at West Point and served as a first lieutenant in Cuba and the Philippines, during the Spanish-American war. He is on the army reserve list. "Romeo and Juliet" is less than one-third completed, and Director Noble is now in Long Island working with his company on exterior locations.

Another member of the studio working force who has been called to the colors is Percy Scofield, chief carpenter at the Metro-Rolfe studio. He is a member of the Fighting Sixty-ninth, the first regiment to get under arms. There are several other members of the Metro forces who are anxiously waiting the call, which they expect any minute.

The larger film companies have, almost without exception, adopted a patriotic attitude toward the mobilization of the militia. One of the first to demonstrate this was V-L-S-E. W. W. Irwin, president of the Big Four, issued an announcement soon after the mobilization order was posted, to the effect that all its employes who answer the President's call to duay will receive full pay during their absence, and will find their positions awaiting them on their return.

Furthermore, Mr. Irwin has announced that the opportunities for advancement on the part of these employes will in no way be impaired because of their absence on military duty. The announcement, which affects Big Four employes in twenty-four cities, reads:

"Anyone in the organization who is a member of the militia of his State, called to the Mexican border, shall receive full pay during the entire period of his absence on such duty, and upon his return shall find his position awaiting him.

Pay Salaries While Employes Away

"In the opinion of the home office, big business possesses patriotism as well as does the individual, and we therefore do not want to discourage any employe who is a member of the State militia from performing his full duty. On the contrary, we want him to know that his absence will cause him no financial loss nor loss of prospects of advancement.

"Send to the home office a detailed report of the military organization to which the employe belongs when he departs for the front, his rank and his written order directing to whom his money shall be paid. Checks for such salary will be sent from the home office."

A similar attitude has been adopted by Universal. Six employes of the Eastern studios of this company have been called to military service, all of them cameramen or operators, and these will not only receive full pay during their absence, but their positions will be held for them.

Vitagraph, Fox, and Pathe, it is understood, have also made practically similar arrangements with their employes.

McGowan Out for Record in Filming of "Judith" for Signal

He Began Production of the Picture on June 9, and with Everything in Readiness, Hoped to Complete the Subject by the Twenty-second or Twenty-third

Special to MOTION PICTURE NEWS.

Los Angeles, June 24.

AS an example of what can be accomplished in film making when everything is in readiness, is being most strikingly illustrated at the Signal studio, where Director J. P. McGowan is filming "Judith of the Cumberlands." The company began work on this June 9, and it will be completed by the twenty-second or twenty-third, more than one-half of it being finished by the sixteenth.

Paul Hurst, who in the action of the play becomes a cripple as the result of a fight and in all scenes following limps, met with an accident last week when he fell from a mule, twisting his foot and badly lacerating the ligaments. This will render him a cripple throughout this picture and probably the next. A number of the scenes in which he limps were taken prior to the accident, and unfortunately he was limping with the other leg, so it required a retake of all these scenes so he could complete the picture.

The Helen Holmes Signal Company has but a few scenes to make on "The Diamond Runners," which will be made immediately after completing "Judith of The Cumberlands."

Signal, the station on the Salt Lake Railway, at the Signal Film Corporation's studio, is to be the site of a new roundhouse. It is now being constructed, and will be modeled after the one at San Fernando, California, in size and structure. This mammoth setting will be used for scenes in the photodrama, "The Manager of B. & A.," adapted from the railroad story by Vaughn Kester. In the final scenes of the photoplay, this roundhouse will be destroyed by fire.

G. E. Jenks, a former scenario writer for the Universal, has been engaged by Director J. P. McGowan of the Signal to serve in a similar capacity. Jenks took up his new work last week, and is preparing a lumber district story which will require scenes taken in and about Eureka, California. The company will go to that place upon the completion of "The Manager of B. & A."

J. C. JESSEN.

WHEAT CROP IN KANSAS AND CORN CROP IN MISSOURI MAKE BIG BUSINESS

Special to MOTION PICTURE NEWS.

Kansas City, Mo., June 24.

Kansas exhibitors depend on the big wheat crop for good business and Missouri exhibitors depend on the corn crop for capacity business and the indications point to a big business for the exhibitors in the Kansas territory.

In Kansas the heavy rains of the last few weeks will insure an immense wheat crop and the exhibitors are looking forward to excellent business as a result. This will be the third bumper wheat crop in the state and all the farmers are in excellent financial condition and they are the patrons that practically all of the exhibitors cater to.

Missouri, that section of it which is low land, has been under water and some trouble with shipments has been experienced, but the last two or three weeks has caused the corn to grow by leaps and bounds. A good corn crop this year will be the first good crop for two years and motion picture exhibitors are looking forward to an unprecedented business in the next three or four months.

SAM SPEDON TO REPRESENT VITAGRAPH AT CHICAGO IN JULY

Sam M. Spedon, who besides taking care of the transportation of producers, exhibitors, and others of the motion picture industry on a special train, which will leave New York for Chicago on Saturday, July 8, for the Sixth National Exposition and Convention of the Motion Picture Exhibitors' League of America and the motion picture industry, will also go in the capacity of "Official Representative" of the Vitagraph Company.

Mr. Spedon will look after affairs for the Vitagraph Company, which has contracted for an elaborate booth at the exposition hall, and will meet Vitagraph's many friends who visit the show. He will see that they are given a handsome Vitagraph souvenir as a remembrance of the occasion.

Lasky Releases Will Be Made Only Through Paramount

Cecil B. de Mille, Director General, Makes Emphatic Denial That Company Intends to Put Its Pictures on the Market by Aid of Any Other Releasing Organization

Special to Motion Picture News.

Los Angeles, Cal., June 24.

HERE'S a death knell to many rumors. Cecil B. deMille, director general of the Jesse L. Lasky Company, growing tired of being questioned daily by local newspapers as to the truth of statements concerning the company merging with others, issued a statement which was read to all newspapers. In this deMille said the Lasky Company had no intention of moving to another studio, nor would it release its photodramas through any releasing organization other than the Paramount Pictures Corporation for a number of years. The rumors have spread to all parts of the country, and caused many newspaper stories which have proven very disturbing both to producers and owners of picture theaters who use Paramount service.

Mr. deMille is now working on the script for the first Geraldine Farrar picture, active filming of which will probably not be commenced until the latter part of the month. Miss Farrar is in the meantime taking athletic training in preparation for her work before the camera.

By the first of July, the Lasky producing organization will consist of six companies. James Young, who produced two pictures for Lasky earlier in the year, has been reengaged and will begin work shortly. E. J. LeSaint, for a long time with the Selig Company on the coast, and later with the Universal, where he produced a serial and several five-reel features, has also been added to the Lasky organization. He will begin work on his first Lasky picture within a few days.

An exceptionally strong cast has been placed under the direction of George Melford for the filming of the Lasky subject, "The House of the Golden Windows." The story for this is based on the fairy tale of the two children who saw the windows in a beautiful house high up on the hill, and after a great struggle reached the mansion which proved to be a ramshackle building, and the golden windows but the reflection of the sunlight.

Cleo Ridgely and Wallace Reid appear in the featured parts, and Mabel Van Buren Marjorie Daw, James Neil, Ben Fleming and Billy Jacobs are cast for the principal parts. Upon the completion of this, Director Melford will take up the filming of the Lasky subject in which Lou-Tellegen will be starred.

The second Lasky-Marie Doro picture made under the title of "The Kid," is to be known as "The Common Ground." This was directed by William C. deMille, and is a story of the slums, in which Miss Doro is supported by Theodore Roberts, Tom Meighn, Horace Carpenter, Mary Mersch and Mrs. Lewis McCord. This Lasky photoplay will be of special interest to husbands, as in it Miss Doro proves she is a milliner of distinction, being able to make twelve model hats from one.

A company of Lasky players, including Blanche Sweet, Tom Meighan, Theodore Roberts, and Director Frank Reicher, has left for Bear Lake Valley where they will spend ten days or two weeks filming scenes for "The Storm." Story for this Lasky play was written by Beatrice C. deMille, who with Mrs. Cecil B. deMille, and Mrs. Frank Reicher, will accompany the players to the mountain resort.

Since the completion of the new star dressing rooms at the Lasky plant, the inviting surroundings and cosy parlors have in a measure caused—afternoon tea parties. Geraldine Farrar and Lou-Tellegen were the honored guests at the first of these parties, this one being of the nature of a "welcome home." The hostesses were Marie Doro, Blanche Sweet, Cleo Ridgely and Anita King. Something special is being prepared for an event of this nature to be given upon the arrival of Fannie Ward.

J. C. Jessen.

Bosworth Studios to Be in San Mateo, Near San Francisco

Film Magnate Will Remove His Company from Southern Part of the State—People of New Producing Town Will Subscribe $15,000 Toward Construction of Stages

Special to Motion Picture News.

San Francisco, June 24.

THE first step toward what is expected to develop into a general transfer of the motion picture industry from Southern California to the environs of San Francisco, followed months of negotiation, was taken yesterday when Hobart Bosworth, one of the leading producers of the southland, accepted the offer of the board of trustees of San Mateo, and agreed to build a studio and move his company to that city.

Under the terms of the agreement the people of San Mateo will subscribe $15,000 toward the construction of a studio and will give Mr. Bosworth the use of the corporation yard.

"No time will be lost in getting things started," said Mr. Bosworth to a representative of Motion Picture News, at the St. Francis Hotel. "Already plans for the studio are being drawn, and as soon as they are completed I shall leave for Los Angeles to arrange for the removal of my company to San Mateo. We intend to remain here permanently for the production of big features and program films.

"Our first big production will be Stewart Edward White's wonderful story of San Francisco, 'The Gray Dawn,' which will be filmed in this city on the actual scenes of the incidents. Work on this picture will begin about Sept. 15, according to our present plans.

"Whether other producers will follow me in the near future I cannot say; but I was the pioneer of the industry in Southern California, and I hope to play the same role here."

Two of the stars engaged by Mr. Bosworth for his productions next year are Fritzi Scheff and Ruth St. Denis. San Mateo, the future home of the Bosworth Company, is but sixteen miles south of San Francisco and has all the requirements for first class film production, and can be reached from the business section of this city in less than an hour by street car, train or auto bus.

Universal Makes New Classification of Its Pictures

After July 17 Identification of Certain Types of Subjects with Brands Will Be Inaugurated —Stars Will No Longer Be Identified with Brand Names

THE Universal Film Manufacturing Company announces that after having received a consensus of opinion from practically all the exchanges with regard to the arrangement of the program, it appears that the majority of the exchanges are in favor of identifying certain types of subjects with the various brands instead of identifying stars with the brands which has been our practice in the past.

The program will undergo a change as a result of which several of the brands will be switched about and beginning with the week of July 17, at which time this change goes into effect, the brands will identify certain types of pictures and not stars. The following is the schedule which will be followed hereafter in branding the various subjects:

Red Feather Features: the weekly five-reeler will be released under this brand. Nestor; parlor comedies. Gold Seal; the weekly three-reeler will be released under this brand. Victor; comedies or comedy dramas will be released under this brand. L-Ko; slap stick comedies. Animated Weekly; topical subjects; and Big U; rural, costume, sea, light western and juvenile dramas. Laemmle; refined society dramas will be released under this brand. Powers; novelties, such as cartoons, manikins, juvenile comedies and educationals. Imp; melodramas, detective, mystery and underworld dramas. Rex; refined society dramas; Bison; western, mountain, Indian, railroad and animal dramas. Joker; slapstick comedies will be released under this brand.

FIRST ISSUE OF TRIANGLE HOUSE ORGAN OUT

The first issue of Selling and Management, the official house organ of the Triangle Film Corporation, is out.

"Civilization" Grips Public with Hatred of War

Ince Spectacle Moves Audiences by Its Powerful Arguments for Peace in the Picturization of Effects of Deadly Conflict—An English Soldier, Who Has Passed Through Terrors of Modern Warfare, Writes to Producer a Letter Depicting His Terrible Experiences—Lorrimore to Help Direct Destiny of the Picture

WITH the two public tests of his big spectacle, "Civilization," reported as unqualified successes, Thomas H. Ince is preparing for another such "test" during the coming week, when the film will open for a run at the Grand Opera House in Chicago.

Already the picture has met with public approval on the Pacific coast, and in New York, where it is playing to immense business. Mr. Ince, convinced that his picture meets the popular test of both east and west, now announces that he will "feel out" the middle west in the same manner through the Chicago presentation, and at the same time afford state rights buyers an opportunity to view the picture.

With "Civilization" ready for the state buyers, Mr. Ince has obtained the services of Alec Lorrimore, one of the best known men in the picture industry in this country. Mr. Lorrimore opened new offices in the Times building, New York, last week, and will have a large share in directing the future policy of the Ince productions.

Mr. Lorrimore's most recent connection with the picture industry, was as president of the Colonial Company, which office he assumed on January 13, last, after a short telephone consultation with several of the leading stockholders.

"Mr. Ince is more than pleased with the reception of his work in New York," said Mr. Lorrimore. "Last week he said: 'If I never make a dollar out of this picture, it is something to have brought out such a letter as that from an English soldier in the trenches, an enlarged copy of which is now on exhibition in front of the Criterion theatre.'"

This letter, an enlarged copy of which, on a poster stand has been attracting crowds in front of the Criterion theatre, New York, reads as follows:

Vivid Picture of War's Horrors

"Dear Mr. Ince:

"For one who has been through the Gehenna of Nations in France, and for the millions who remain, as I went, to lay down my life for the defense of my country and my loved ones, I thank you, sir, with a simple soldier's prayer, that your wonderful picture (which I saw here tonight) may waken your own great race to the demoniac madness of modern war. What you in your mighty screen sermon have depicted—vividly remorseless and truly horrible as it is—is but the least part of the Saturnalia of war.

"Picture the stench of your comrades rotting in death by your side as you are bespattered by the hot blood of others freshly butchered in all the blistering heat and volcanic thunder of shrieking shells and belching guns. Then, in the black and deadlier silence of night, while you lie half-buried in muddy bloody slime hour after hour waiting for hell's fire to burst out from the earth and sky again, to feel the maggots that are devouring in their millions the men you have lived and fought by, crawling over your own living carcass, as your brain reels in delirium at the sights and sounds you hear and see, and at those struggling souls you feel above and about you, still fighting a ghostly battle in the air, as if not realizing death!

Moved by Lesson of "Civilization"

"Then—the thoughts of home, of the anguish of loved ones, their lack of your support—helpless women, hungry babes—Oh! God! *You* can't think of it!

"No! Not even *you,* whose vision seems to have been made prophetic, clear and pure with the power of a great god-purpose. I can write no more. I can think of no more that I dare write. But, sir, you have in "Civilization" done a great work for God and for the sons of that Man who made us all in His image.

"Let every man, woman and child go to see this picture. Let them see in it that world tragedy we, whom I write for, have come through. Let them see in it—as I do—the dethronement of the physical with all its false idols and the awakening to Christ's kingdom on earth of a new and fuller spiritual consciousness, born of brotherhood and self-control, which in its turn shall give birth to a new race, with liberty-loving hospitable America as its home.

"May God bless and prosper you as the world will thank you, is the heart's prayer of

"Yours for civilization,

"A plain British Soldier.

(Formerly of 2nd Lancers Batt. R.F.A.)

"P. S. Please do what you like with this letter, but preserve my nom-de-guerre, as I don't want my own personality obtruded."

Mr. Lorrimore himself is an Englishman by birth, but an American by adoption. He first came to this country thirteen years ago, returning later to be married. He came back five years ago, and has been in the picture industry here ever since.

Metro-Yorke Players Will Leave for Hollywood

Company Headed by Harold Lockwood and May Allison, in the Thousand Islands for Three Weeks Making Exteriors for "River of Romance," Will Go at Once

THE Metro-Yorke company of players headed by Harold Lockwood and May Allison, which for more than three weeks has been in the Thousand Islands making exterior scenes for "The River of Romance," the first release of the new company on the Metro program, returned to New York this week. The company will leave at once for Hollywood, California, where Metro-Yorke features will be produced.

The story picturized in the five reels of "The River of Romance" was blended by Director Henry Otto with the wonderful natural scenic effects to be found in the famous archipelago in the St. Lawrence River. Considerable delay was met with in the making of the picture, however, by reason of the inclement weather. During the players' stay at Clayton, N. Y., rain fell for six consecutive days. And on most of the days when it was not actually raining it was either too misty or too cloudy to take pictures.

The nearness of the release date caused both the director and stars to work under high pressure in order to take advantage of every moment of sunlight.

Anxiety to complete the production led the entire company several times to start out in a motor boat for a location despite the rain. There to wait for the precious moments when the sun broke through the clouds. In this manner director Otto managed to obtain five or six scenes a day that otherwise would not have been gotten in time.

The company included Mr. Lockwood, Miss Allison, Miss Allison's mother— Director Henry Otto, and his assistant Bennett Molter, Lester Cuneo, Ray Smallwood, Stanley Mason, James Sweeny and Ben H. Grimm.

It is planned by the Yorke Film Corporation, of which Fred. J. Balshofer is president, to send the company to Hollywood. Mr. Balshofer's studio which has previously been the working place of the Quality Pictures Corporation, of which Mr. Balshofer is also the head, will in the future be used by the Metro-Yorke company of players.

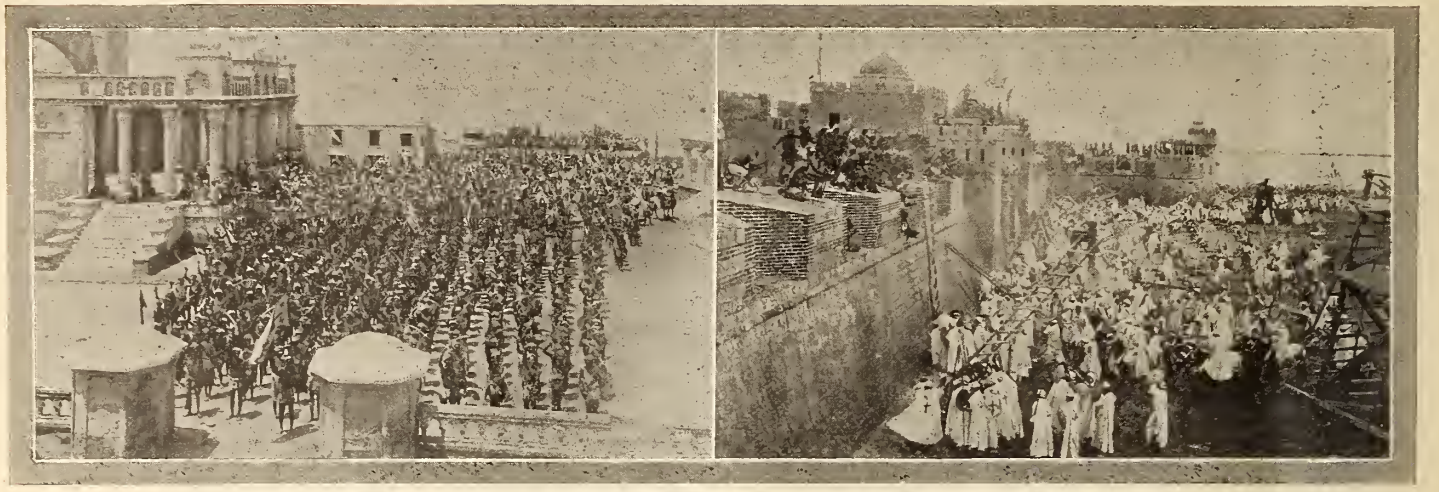
LEVY SUCCEEDS ALEXANDER, WHO WILL REPRESENT FOX IN LONDON

Jack Levy, former manager of the booking department of the Fox exchange in Dallas, has been appointed manager of the New York exchange, succeeding William Alexander.

William Alexander has been appointed European representative of the Fox Film Corporation. His headquarters will be: Fox Film Company, Limited, Fox Film Building, 74-76 Old Compton street, London, England.

SUCCESS OF "DIANA" DECIDES UNITY TO BRING OUT MORE CLASSIC MYTHS

"Diana," the classical photo drama produced by the Unity Sales Corporation, has proven such a success at the Strand theatre, New York, that Andrew J. Cobe, vice-president and general manager of the concern, has decided to produce a cycle of the classic myths including such famed legends as "Theseus" and "The Golden Fleece." At present the plans are to produce these works with colored effects and large companies including Paul Swan and Baroness Von Dewitz, who appeared in "Diana."



Two of the Spectacular Battle Panoramas from "The Daughter of the Gods," the Fox-Kellermann Multiple

SUB-COMMITTEE APPOINTED TO DRAW PLANS FOR NEW TRADE ASSOCIATION HOLD 2ND MEETING

A second meeting of the sub-committee empowered by the general committee to draw up plans for the formation of a national trade association, met at the office of the V-L-S-E on Thursday, June 22. The following were present: W. W. Irwin, Nicholas Power, Jesse L. Lasky, Jules Brulatour, Lee W. Ochs, L. L. Levine, W. M. Seabury, J. H. Hallberg, Tracy Lewis and W. A. Johnston.

Reports were submitted by the committee on Constitution and By-Laws, and the Committee on Budget. A further meeting was called for Monday, June 26.

It was decided to hold a meeting of the General Committee at luncheon at the Hotel Astor on July 6. The Committee in charge consists of Edward Earl, J. H. Hallberg and E. K. Gillett.

CLEO MADISON WILL BE SEEN IN MODERNIZED VERSION OF "LA TOSCA"

Cleo Madison, Universal star, who has been producing the pictures in which she stars, will have the leading role in a production of a modernized version of "La Tosca." The Universal Company has selected Miss Madison for stellar honors in the feature. The story of the opera will be the basis of the photoplay. Miss Madison is engaged now in gathering a wardrobe for the picture, and is supervising many of the arrangements for its production. The feature will be released on the Bluebird program.

WANT TO CLOSE THEATRES 15 DAYS TO STIMULATE FALL BUSINESS

Special to Motion Picture News.

Cleveland, June 24.

There is a motion on foot to secure, by means of a scattering vote, the exhibitor attitude toward closing the motion picture houses of Cleveland for fifteen days in July. It is contended that the closing will stimulate fall business, beside giving the houses an opportunity for housecleaning. This proposition has been favorably received by some of the smaller outlying houses, but the downtown houses are expected to use their influence against any closing whatever.

Brenon Got Inspiration from Works of Art for Fox Picture

Many Priceless Sculptures and Finest Examples of Modern Painting in the Metropolitan Museum of Art, New York, Were Studied by Director of "Daughter of the Gods"

WHEN "A Daughter of the Gods," Herbert Brenon's gigantic William Fox picture starring Annette Kellermann is offered during the coming summer, its author wishes the world to know the various sources of his inspiration. In the works of many artists Mr. Brenon found suggestions from which he built his picture.

After the director was commissioned by William Fox to produce the picture, he repaired to the Metropolitan Art Museum in New York. There he studied statues and paintings that made such a firm impression on his mind that certain scenes in "A Daughter of the Gods" bear close resemblance to the work created by these artists. Winslow Homer's "The Gulf Stream," is recreated and elaborated in the picture by way of a battle between natives and sharks. The opening scenes of the production will bear a close resemblance to the combination of Cabanel's "The Birth of Venus" and Coypel's "Venus and the Sea Nymphs."

Sketches of these and other works were made and taken to Jamaica and there were carefully done before the camera by the director. Other works which furnished suggestion and inspiration to Mr. Brenon are "Moonrise," by Frederick Church; "A North Easter," "Canon Rock," and "The Maine Coast," by Homer; "Beaching the Boat," by Joaquin Sarollay Bastidax; "The Surf," by Emil Carlsen; "Isle of Shoals," by Childe Hassam; "The Waterfall," by Twachtman.

Mr. Brenon, as is generally known, did not stop here in his research work. Architecture of all styles and periods was studied diligently by Mr. Brenon. However when it came to the final cutting of the picture Mr. Brenon thought of other things than his art. His last ten thousand feet of film combine dramatic action and that which is artistic to an unusual degree.

Kalem Sets July 28 as Date for First Ivy Close Comedy

"The Girl and the Tenor" Is Name of Initial Release of Comedies Featuring English Beauty—These Subjects Will Appear on General Program Fridays

THE Kalem Company announces July 28 as the date of release for the first of the one-reel comedies to feature Ivy Close, who recently came to this country to take up screen work. "The Girl and the Tenor" is the title of the initial Ivy Close comedy.

The new Kalem subjects will be released in the regular service of the General Film Company, Friday being the program date selected for them. Kalem officials, following the first private view of "The Girl and the Tenor" last week were enthusiastic over the prospects for Ivy Close subjects. "I feel certain," declared Mr. Wright, of the Kalem Company to the News, "that exhibitors, will place them in the front rank of popularity, both because of the wonderful beauty and stability of Miss Close, and because of the strength of the supporting cast and the stories.

"I believe that Henry Murdock, who has become such a favorite in Sis Hopkins' comedies, is seen to even better advantage in the Ivy Close picture. He is a natural fun-maker and playing opposite Miss Close makes a combination that could not be bettered."

William McKey, Arthur Albertson, C. D. Peruchi and Mary Taylor-Ross, are others seen in the cast of "The Girl and the Tenor." Ivy close is seen as the daughter of a theatrical magnate who sets out to sign the great tenor, Signor Bologna, played by Henry Murdock, and as a result of the opposition of a rival manager and the jealousy of the signor's wife meets with a series of laughable adventures.

EXHIBITORS AND CHURCH SOCIETIES LOCK HORNS OVER CENSORSHIP

Exhibitors of Hutchinson, Kan., are pitted against church enthusiasts on the question of abolishing the present State moving picture censorship. The church oppositon is mostly from societies of young people who wish to erase all traces of suggestiveness from the screen.

Metro Plans for Summer Include Extensive Program

Besides the "Romeo and Juliet" Production, with Francis X. Bushman and Beverly Bayne in Stellar Roles, Many New Stars and Directors Have Been Engaged—Regular Players and Directors Work at Top Speed—Special Attraction Is "A Virginia Romance"—Mme. Petrova Will Star in Feature Written by Herself

METRO'S summer activities include an extensive program. In addition to the screen production of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the stellar roles, several new stars and directors have been engaged. The regular stars and directors are being worked at top-speed, and newly arranged one-reel weekly features will form an interesting section of the new program.

A special attraction, in the nature of a booster for summer business, is the two-reel subject, "A Virginia Romance," in which Mr. Bushman and Miss Bayne are starred. This is the first time that these two have ever appeared on the Metro program in a feature less than five reels in length. The story, written by Charles A. Taylor, is of college life in the southland.

Among the new stars at work on Metro production is Irene Fenwick, who recently joined the Metro forces. She has appeared in several big screen productions, but is perhaps best known for her work upon the speaking stage. She last appeared in the theatre in "The Co-respondent," which had a successful run on Broadway last season. She was also the star of "The Song of Songs," and many other noted stage productions. Miss Fenwick is now at Delaware Water Gap, Pa., at the head of a strong company of players. The production is as yet unnamed, and is being produced under the direction of William Nigh.

Emmy Wehlen Begins Work in Five-Reeler

Emmy Wehlen, who made her debut in motion pictures on the Metro program last season in "When a Woman Loves," has begun work on another five-part feature, the first of several she will make at the Metro-Rolfe studio. George D. Baker, who was directing at the Vitagraph company until a few weeks ago, has been engaged to direct the Wehlen features. Mr. Baker has been in the theatrical and motion picture business practically all his life, and was a member of the producing firm of Cassell and Baker before taking the directorship in the silent drama.

Harold Lockwood and May Allison are now at work under the direction of Henry Otto, who is a recent addition to the Metro directing forces, making the final exterior scenes at the Thousand Islands on "The River of Romance," a five-part production which will be released July 17. Mr. Lockwood and Miss Allison, with a supporting company headed by Lester Cuneo, will leave for California in ten days or two weeks, where the Metro-Yorke company has taken over a studio.

Mabel Taliaferro has just begun work on another five-part feature, the first of six big productions which she has contracted to do for Metro. It is called "God's Half Acre," and was written by June Mathis. Edwin Carewe is directing all the Taliaferro features.

Mme. Petrova is working at the Popular Plays and Players on the final scenes of "The Eternal Question." This production was delayed on account of the continued rainy weather. Harry Revier continues as supervising director at the Metro-Popular Plays and Players studio, it is announced.

Mme. Petrova in Own Production

Upon the completion of "The Secret of Eve" Mme. Petrova will be starred in a production which she has written herself. She will also assist in the direction of this feature, as she does in every one of her productions.

Edmund Breese will also begin work within the next week or so on another production at the Popular Plays and Players studio. He was last seen on the Metro program in "The Spell of the Yukon." His next picture will be another picturization of a poem by Robert W. Service, the "Kipling of the North."

Charles Horan, who has just completed "The Quitter," with Lionel Barrymore in the starring role, is now at work on the scenario of "The Upheaval," which will be put in production within a few days with Mr. Barrymore in the stellar part.

Max Figman and Lolita Robertson, who recently joined the Metro forces, have been engaged to make one-reel comedy features. Their first offering is "Her Birthday Gift." They are working under the auspices of the Rolma Film Corporation, a newly organized producing company on the Metro program. Mr. and Mrs. Sidney Drew, who have been making single-reel comedy features for Metro, have been away on a two weeks' vacation in the Adirondacks, and upon their return will at once begin work on another of their laughmakers.

Big Four Prepares Program to Make People Forget Hot Spell

On July 3, Vitagraph's "Conflict" Is Offering from V-L-S-E, "Fathers of Men," Comes on the 10th, and "The Tarantula" Will Sting Dull Patronage on the 17th

DEVISED to aid exhibitors to combat the hot weather, by providing them with productions of such strength as to draw the public inside their theatres, despite the heat, the Big Four has compiled a program of July releases of exceptional merit.

Of the Vitagraph offerings, "The Conflict," released July 3, featuring Lucille Lee Stewart, is a compelling drama of a battle of hearts and wits by two women, one rich and the other poor.

Robert Edeson, Naomi Childers and Bobby Connelly are featured in "Fathers of Men," released under the "V" banner, on July 10. It is a story of a family feud that arose when one man stole the wife of another.

Edith Storey and Antonio Moreno will be seen in "The Tarantula," on July 17. The Senorita falls in love with Teddy Steele, who trifles with her love. She learns, too late, that the woman always pays.

Anita Stewart is to be seen in a new vehicle, "The Daring of Diana," on July 24, in which she is pictured as a newspaper reporter.

"Hesper of the Mountains," released July 31, presents Lillian Walker and Evart Overton. It is a story of a rich girl who goes West, much to her dislike, but who comes to a realization of the fact that real men are bred there.

Lubin will offer "The Light at Dusk" on July 31, featuring Orrin Johnson, the well-known Broadway star. Vladimir Krestovsky deserts his wife and baby in Russia and, coming to America, becomes a big factor in steel world. He marries the daughter of a fellow millionaire, but she later dies. His Russian wife and daughter also come to America years later. With them is the daughter's husband. Later a child is born and the young husband appeals to his employer, Krestovsky, and a reunion results.

Selig has produced "The Prince Chap," which will be released on July 24. In "The Prince Chap" Marshal Neilan, the director of the production, returns to the screen. Scenes for this picture were taken in New York, Chicago and Los Angeles. Associated with Mr. Neilan in its production are Mary Charleson, who recently joined the Selig forces; Bessie Eyton, and George Fawcett.

"According to the Code," which features Lewis S. Stone, Marguerite Clayton and E. H. Calvert will be offered by Essanay on July 10.

PATHE CLUB TO HAVE OUTING ON JULY 23

The Pathe Club, under the presidency of J. A. Berst, vice-president and general manager of Pathe, has become very active. The club has a membership of about 125, which includes Frederic R. Coudert, Paul Fuller, Jr., and H. L. Kingsbury of Coudert Bros.; L. J. Gasnier, president of the Astra Film Corporation; Rube Goldberg, the cartoonist; Dr. Rumley of the Evening Mail; Dr. W. E. Shallenberger, president of the Arrow; Edward Jose, general director of the Feature Film Corporation; E. K. Wheeler, treasurer of the Feature Film Corporation, and others.

A steamer has been chartered for July 23 and an all-day outing will be enjoyed at some point up the Hudson or on the Sound. Athletic contests and various games have been arranged and a number of attractive prizes put up.

The officers of the club are J. A. Berst, president; P. Brunet, vice-president; P. A. Parsons, secretary, and G. Bardet, treasurer. The Board of Governors include above and M. Ramirez-Torres, F. H. Knocke, G. A. Smith, A. Rousseau and F. C. Davidson.

WORLD FILM PICTURES SHOWN AT GLOBE WITH "GLORIA'S ROMANCE"

Through an arrangement made between William A. Brady and George Kleine, the Billie Burke serial, "Gloria's Romance," at the Globe theatre, is to share the program with World Film productions, and Kitty Gordon has already made her bow at that theatre in her third feature, "The Crucial Test." Miss Burke's serial will occupy the same important role at the Globe that has characterized it and the addition of the World features will be prerelease, with a change of production each Sunday.



Kitty Gordon

Mr. Kleine is showing the eighth and ninth chapters of the Billie Burke serial this week and will also change each week to the chapters released on a Monday following their opening performance at the Globe.

This arrangement is permanent and will continue at the Globe during the life of the Kleine serial there, according to the announcement.

Cleveland Film Men Form a Screen Club

Besides Exchangemen, Exhibitors and Manufacturers, Newspaper Representatives Are Eligible for Membership—C. E. Shurtleff of V-L-S-E Is Prime Mover in Organizing Body

Special to Motion Picture News.

Cleveland, June 24.

CLEVELAND motion picture interests have combined to form a club to be called the Cleveland Screen Club. Exchangemen, exhibitors, manufacturers, and newspaper representatives will be eligible to membership to the club, which is being formed along the lines of the most successful organizations of the kind in the country. These various branches of the motion picture industry, while working independently heretofore, have felt the need of getting together for the general good.

Such a foregathering brings about an opportunity for the discussion of questions relative to the industry, for exchange of information of value to all, and for the promotion of better understanding among Cleveland film men, manufacturers, exchange representatives and exhibitors. While all have felt the need of such an organization, it fell to C. E. Shurtleff of the V-L-S-E exchange to be the prime mover in gathering the men together and forming the club.

The plans at present are to meet twice a month at a luncheon at the Statler Hotel, the luncheon to be followed by a business meeting. At the next meeting on June 27, the organization will be perfected, and plans will be discussed for the fall and winter activities. The principal future event will be a projected motion picture ball at which the screen stars will be present as guests, and motion pictures in the making will be shown.

The following are charter members of the Cleveland Screen Club:

Exchange men: Paul C. Mooney and Joseph Williams, Fox Film Corporation; P. A. Bloch and Irwin H. Hirsh, World Film Corporation; J. R. Johnson, Pathe exchange; W. E. Lusk, Mutual exchange; W. W. Gulp, Bluebird exchange; H. A. Bandy, Triangle exchange; Max Milder, General exchange; C. E. Shurtleff and A. M. Holch, V-L-S-E exchange.

Exhibitors: Mark Greenbaum and Jack Greenbaum, Alhambra theatre; David Adler, Strand; Joseph Grossman, Standard; F. P. Woda, Orpheum; Will J. Freedman, Metropolitan; E. N. Downs and M. Printz, Knickerbocker; Harry J. Bailey, Doan; W. C. Kaspar, Fairyland, and Benj. J. Sawyer, president of the Motion Picture Exhibitors League of Northeastern Ohio.

Manufacturing companies: R. H. McLaughlin and Johnny Ray, the Reserve Photo Play Company; J. D. Raridan, the Sunbeam Motion Picture Corporation; James A. Fitzgerald, Midland Film Corporation.

Winner of Lasky-Columbia Photodrama Contest Announced

"Humility O'Hedford" by Dr. R. Ralston Reed, a Physician of Morristown, N. J., Is Story Selected by William C. de Mille—Plot Deals With Colonial Witchcraft

ANNOUNCEMENT has been made by Professor V. O. Freeburg, who started last winter a class in photodramatics in Columbia University, that the prize play contest under the auspices of the Jesse L. Lasky Feature Play Company had been concluded and the producing firm had selected as the best of more than a score of photoplays submitted, one entitled "Humility O'Hedford," by Dr. R. Ralston Reed, a physician of Morristown, N. J.

When the class was first organized last autumn, Samuel Goldfish in a letter to Columbia University offered the co-operation of the Lasky Company in conducting a contest for the best photoplay written during the initial year of the class. William C. De Mille, a Columbia Alumnus, who almost since its inception has been actively identified with the producing department of the Lasky Company, personally read the manuscripts which were submitted several weeks ago.

The successful conclusion of the Columbia-Lasky Prize Contest showed an interesting phase of the activity of the new photodramatic department of the Lasky Company. Several weeks ago Mr. Lasky announced that the producing firm in order to better co-operate with American writers, would move its scenario department from the studio at Hollywood, California, to the executive office in New York. Hector Turnbull, formerly dramatic critic of the New York Tribune, and for the past year identified as a writer for the Lasky studies, is in charge of the scenario department.

Although the studio is 3,000 miles away from New York all the work of preparation on the script preliminary to its actual production for the screen will be done in New York and the finished manuscript forwarded to California.

Jesse L. Lasky expressed his belief that with the success of Columbia University's Photodramatic Department, other universities and colleges throughout the country would follow Columbia's lead in this direction. It is likely that the Columbia University-Lasky Prize Photoplay Contest will become an annual feature. No details of Dr. Reed's play were made public.

"Co-operation from Film Maker to Exhibitor"—Freuler

Organization With Such an Aim Is Necessary, Says President of Mutual—"Every Problem of the Business Is in a Very Definite Sense an Exhibitor's Problem"

PRESIDENT JOHN R. FREULER, of the Mutual Film Corporation, is distinctly in favor of an organization or association of the motion picture interests including every ramification of the business from the manufacturer to the exhibitor. Discussing the movement which began with the recent meeting of motion picture men at Delmonico's in New York, Mr. Freuler said:

"That such an association is necessary, vitally necessary, to the continued success and prosperity of the industry ought to be self-evident. Never has the history of American business seen so great an industry as the motion picture development with so little organization, so little co-operation of the interests which should be allied in a common cause.

"There are certain conditions and problems which are identical and equally important to manufacturer, distributor and exhibitor. There is no reason whatever save inefficiency within ourselves which can keep us from working on the common problems for the common good. We have only to evolve a way in which to give adequate and equitable shares in representation and responsibility to each branch of the business.

"The exhibitor should recognize the bigness of his interest in this movement. He should recognize, too, his important position as the man who controls the screen, which is the most powerful medium of addressing the public that the arts of expression have ever devised. Every problem of the business is in a very definite sense an exhibitor's problem."



A Quartette of Episodes from the Latest Ivan Feature, "The Faded Flower."

BARONESS VON DeWITZ IS WITH FOX

Baroness von DeWitz, international actress, has joined the William Fox forces. She was formerly the star of the Royal Danish ballet, and she has been in this country for several years, dancing and acting in moving pictures.

The baroness's life has been chock-full of romance. She met her husband near ancient Kronberg Castle, where the Elsinore forest lends a romantic background. The place is called Hamlet's Grove, and a bronze statue of Shakespeare's hero stands there.

The Baroness's little son, fifteen months old, is named Hamlet.

Baroness von DeWitz is of the true Danish type—large, with big eyes, and long golden hair that hangs in unconfined ringlets over her shoulders. She looks more like a little girl than a woman.

Director James Vincent has charge of the new Fox picture in which the baroness is to appear. It is said to deal with a Scandinavian subject.

SCREAMERS MAKE NOISE FOR FIRST ANNUAL BALL, JULY 1.

Special to Motion Picture News.

Los Angeles, June 24.

Invitations have been issued by the Screamers for the first annual reception and ball given by this organization of publicity writers of the west coast film colony. The guests for this event will be California members of the Motion Picture Board of Trade, directors, leading actors and actresses and principals of the film industry. The ball will be given at the Gamut Club on the evening of Saturday, July 1.

Committees appointed by Chairman J. C. Jessen consist of William E. Wing, Bennie Ziedman and Clarke Irvine, arrangements; M. G. Jonas, Carlyle Robinson and Kenneth McGaffey, entertainment; invitations, Kenneth O'Hara and Mabel Condon. All Screamers will serve as members of the reception and floor committees and participate in securing refreshments.

CALKINS TAKES MANY BLUEBIRD ORDERS

William A. Calkins, manager of the Bluebird exchange of the Intermountain territory, is annexing several new accounts each week. Calkins has been over all the territory and reports that the outlook for the Bluebirds is very good throughout the district covered by him.

"How Britain Prepared" in Two New York Theatres

Unable to Accommodate Crowds at Lyceum, Where Official British Film Shows Kitchener's 5,000,000 Civilians Turned Into Soldiers, Patriot Puts Print in Standard

UNABLE to satisfy the crowds that wished to obtain admission to the Lyceum theatre, in New York, where the official British motion pictures showing how Kitchener transformed over 5,000,000 civilians into an efficient fighting force, and Admiral Jellicoe's Great North Sea Fleet, the Patriot Film Corporation has been compelled to place a second print of the picture in the Standard theatre, as well as to extend the engagement at the Lyceum theatre. The Lyceum had been engaged for a run of four weeks, but large numbers of people who desired to obtain admission to the house were unable to do so.

The Standard theatre has consequently been engaged to take care of the overflow crowds, and since the first performance there, capacity business has been the rule.

Speaking of the business enjoyed by the film, Al. Lichtman, general manager of the Patriot Film Corporation, said: "We are, of course, highly gratified by the remarkable success of our picture. However, it is nothing more than we expected. I do not think that any film has been so well received by the critics since "The Birth of a Nation." It is most timely; the entire country is vitally interested in the Preparedness movement, and our picture is a splendid exposition of the unending toil necessary to the making of an army out of a number of civilians. And, as one reviewer said, 'the picture is performing a national service in making known the perils of unpreparedness."

"We have been deluged with requests for bookings from all over the country," continued Mr. Lichtman. "However, we are not yet ready to place the attraction in any but the largest houses that can offer the most attractive booking. At present, the production is being shown in about ten legitimate theatres throughout the country, where it has been booked for indefinite runs. From the reports I have received to date, the showings seem to be good for several months in all of the theatres the picture is now playing. Within the course of a week or so, I expect to have at least twenty prints working in different parts of the country."

Chaplin Loses Legal Fight to Restrain Showing of "Carmen"

Decision in Favor of Essanay and V-L-S-E Is Affirmed by Appellate Division of Supreme Court—Comedian Now Faces Half Million Dollar Suit by Essanay

CHARLIE CHAPLIN has lost his last card in his legal fight against the Essanay Company and the V-L-S-E, which he sought to restrain from exhibiting the burlesque on "Carmen," in which he was starred.

The Appellate Division of the Supreme Court was the tribunal to rule against the comedian, it having handed down a decision affirming the order of the Supreme Court in favor of the defendants.

In his original application for an injunction to restrain the Big Four from exploiting the "Carmen" feature, Chaplin sought simply to prevent the showing of the film. When that was denied, he appealed. This action was argued two weeks ago, before the Appellate Division of the Supreme Court, and the decision last week was the result.

Chaplin now finds himself face to face with a half-million dollar suit brought against him by the Essanay Company. In their complaint, filed in Los Angeles, the Essanay Company charge Chaplin with breach of contract, alleging that he failed to appear in four comedies called for in his contract. This suit will be called up at a near date, Chaplin already having been served with the papers.

According to the wording of the suit, Chaplin agreed, in July, 1915, to aid in the production of ten two-reel comedies before January 1, 1916, for each of which he was to receive a bonus of $10,000 over and above his salary of $1,250 per week.

UNITY TO BRING OUT VERSION OF "LOTTERY MAN"

The latest photo play acquired by the Unity Sales Corporation is the photo drama version of "The Lottery Man," in which Thurlow Bergen is starred.

"The Lottery Man" is a sprightly comedy-drama dealing with the adventures of a reckless newspaper man who put himself up as a prize for the fairer sex. He is fairly swamped with matrimonial offers but the winner of the lottery appears to be his sweetheart's cook.

PACIFIC PICTURES COMPANY AT WORK ON FOURTH SUBJECT WITH BINNEY IN THE LEAD

Special to Motion Picture News.

Los Angeles, June 24.

The Pacific Pictures Producing Company is now on its fourth subject with Josh Binney as lead. One has been titled "Heart Throbs." It deals with the misfortunes that beset a family as the result of a son becoming involved financially by gambling. In the climax the daughter is prevented from marrying the heavy when another woman appears at the wedding and answers the question that it should not be.

A comedy is entitled "Smoke," and deals with the evil of the smoke habit from the viewpoint of the women, playing up their intentions of eventually attempting to stop men from the use of tobacco. Ultimately there is a happy compromise when the men buy presents for their wives with the coupons they received at the cigar stores.

The third subject now in production will be known as "Up from the Depths," and consists of two reels. The scenario is by C. G. Barr, and has for its principal character an orphan girl, accustomed to misfortunes, who marries a crook to secure a home. She is mistreated by her husband, and when he brutally attacks her on the street, a clubman comes to her aid. Later the clubman is attacked by the crook and his followers, an attempt made to shanghai him, but the wife learns of this and prevents the carrying out of the act.

Seven Companies Are at Work Under World Directors

Frank Crane Is at Saranac Lake Supervising "The World Against Him," Emile Chautard Is Busy with "Nathan Hale," and Barry O'Neill Is Producing "The Scourging Way"



Latest Poses of Ethel Clayton, the World Film Star

WITH all the productions completed which will be released during the summer, the Paragon and Peerless studios, and the production departments of the World Film Corporation, under William A. Brady's direction, are busily engaged on the program that will obtain with that company throughout the forthcoming regular theatrical season.

Seven companies are actively engaged at present with another company assembling now to begin work upon the return of Maurice Tourneur from his first vacation in eleven years, and will begin producing next week.

Frank Crane, supervising the production of "The World Against Him," has been at Saranac Lake for the past ten days directing E. K. Lincoln, June Elvidge and a large cast of players. During the eight days Mr. Crane's company had been at the mountain resort, they succeeded in working one day.

Emile Chautard, who recently completed "Friday the 13th," is in charge of the production of "Nathan Hale," in which Robert Warwick will make his future appearance. Chautard, Warwick and the company, including Gail Kane and Alec Francis, have been at Boston for the past week.

Barry O'Neill, who created "Husband and Wife" in fourteen working days and whose picture is said to be one of the finest yet produced by the World Film Corporation, is now in his fifth day on the production of "The Scourging Way," with another all-star cast headed by Holbrook Blinn, Ethel Clayton and little Madge Evans.

Harley Knoles is in charge of the production end of the next Alice Brady picture, "Miss Petticoats," and recently returned from New Bedford, where a great many of the water scenes were staged on board an old whaler.

Mollie King is to begin work next week on her next production which has not been named as yet but which will, in all likelihood, be a story calling for Miss King's appearance as a waif.

"The Almighty Dollar" has been completed by Robert T. Thornby with E. K. Lincoln, Frances Nelson and June Elvidge and will begin next week with an all-star cast in another production.

The policy adopted by William A. Brady of having two productions on hand for each company, now allows for the working in the studio on the second production when continued bad weather prevents location and exterior work. Thus, during the past two weeks, with the exception of Frank Crane's company at Saranac Lake, the inclement weather has not interfered to a great extent with the regular work at the Paragon and Peerless studios.

Pathe Program Made Ready Up to July 17

Last 2 Episodes of "Claw," 2 Chapters of "Guilty," 2 "Lonesome Luke" Comedies, a Goldberg Cartoon, 4 Scenics and 4 News Weeklies for Release Next 2 Weeks

LAST two episodes of "The Iron Claw;" two chapter of "Who's Guilty?"; two "Lonesome Luke" comedies; a Goldberg cartoon; four scenic pictures and four issues of the Pathe News make up Pathe program for the next two weeks.

Beginning July 3 the Pathe Company will release "The Cave of Despair," the next to the final chapter of "The Iron Claw."

Following "The Cave of Despair" comes "The Weaker Strain," the latest chapter of the "Who's Guilty?" series, featuring Anna Nilsson and Tom Moore. This briefly, is the idea of "The Weaker Strain": If the wife of a young man, just climbing toward success in his profession, is gifted with an unusually splendid voice; and if she can add to their income by singing in public; and if the husband believes that it is his duty to support his wife and her duty to be content to live within his income—is the wife justified in deciding on a career for herself?

"Luke's Washful Waiting" is the title of a one-reel "Lonesome Luke" comedy, for release in the week of July 3. In it Luke gets an afternoon off and calls on his fair one. They have an untimely accident, however, and when they pick themselves out of the mud, hike to the nearest tailor-shop. The girl can't be accomodated by the tailor, because he's not that kind of a tailor; so she goes next door to a Chinese laundry to be washed and ironed. The places adjoin, there is considerable mixup and the film ends in a medley of trousers, and flat-irons. Luke, a firehose, Beb, a fire-hose, pig-tails, a fire-hose, and so on.

A Goldberg cartoon comedy, "Nutty News," comes next.

"Across the Malay Archipelago" is the title of a split reel scenic and educational picture following the Goldberg cartoon. The film treats in a casual way, the big, impressive, typical scenes of the peninsula. The use of elephants as transports; the building of flimsy-seeming bridges across great gorges, and coolies working on the roads and in the jungle, all make for a half-reel of unusual interest.

"The Kinkajou," on the same reel with "Across the Malay Archipelago," shows the Kinkajou, a carnivorous animal of the raccoon family, which is found in the wooded regions of Mexico and as far south as Brazil.

Two issues of the Pathe News, Nos. 54 and 55, released on Wednesday, July 5 and Saturday, July 8, respectively, wind up the Pathe program for the week of July 3.

OHIO LEAGUE TO CALL CONVENTION ON JULY 6-7

Special to Motion Picture News.

Cleveland, June 24.

The Motion Picture Exhibitors League met on Tuesday. A motion was made and carried, to request the state president, Lamont Smith, of Alliance, O., to call a state convention of the Motion Picture Exhibitors League at Mansfield, O., on Thursday and Friday, July 6 and 7, for the purpose of getting new recruits to join the league; also they will elect delegates to go to the National Convention in Chicago.

MURNANE, "CHIEF ASSISTANT VILLAIN" IN "MYRA," PLAYED WITH ANNIE RUSSELL AND LAWRENCE D'ORSAY

Allan Murnane, chief assistant villain in "The Mysteries of Myra," now being produced by the Whartons for the International Film Service, Inc., is the son of a prosperous Philadelphia merchant. Mr. Murnane's first engagement was with Annie Russell in "A Royal Family," where he did the juvenile lead. Associated with Mr. Murnane in this production were such stars as Lawrence D'Orsay, Charles Richman, Orrin Johnson, Richard Bennett, Mrs. Gilbert and William H. Thompson.

The year 1903 found him in "Dorothy Vernon of Haddon Hall," with Bertha Galland, followed by a season in "When We Were Twenty-one." The next year he scored successfully as Frank Fuller in "Mrs. Temple's Telegram."

Musical comedy then claimed him and he appeared in "Spangles." Then followed a long series of stock engagements which took him over the greater part of this country. During this time he played at the Bush Temple theatre, Chicago; the Davidson theatre, Milwaukee, the Princess, Toronto, the Chestnut Street Opera House,



Allan Murnane in the "Mysteries of Myra" Series, International

Philadelphia, the Keith, Portland, the Star, Buffalo and the Metropolitan, Minneapolis.

In producing "The Lottery Man" for the Shuberts, the Wharton Brothers chose Mr. Murnane for the juvenile lead. He then did the drug addict in "The City," also a Wharton production. His work in "Hazel Kirk" with Pearl White was productive of much favorable comment. He was then engaged for the part of Varney in "The Mysteries of Myra."

THE JUNE INDEX OF REVIEWS WILL BE FOUND FOLLOWING THE RELEASE PAGES IN THIS WEEK'S ISSUE

Los Angeles Preparedness Parade Brings Out Many Filmites

Members of Universal Take Active Part in Demonstration for National Defense—Marie Walcamp Impersonates Columbia, Riding on Beautifully Decorated Float

Special to Motion Picture News.

Los Angeles, Cal., June 24.

MANY members of the film colony participated in the Preparedness Parade given in Los Angeles, Flag Day, June 14. One section of the marching throng of seventy thousand was devoted to Actors and the Allied Arts, but in many parts of the line were representatives of filmdom.

Members of the Universal Film Company took a very active part in the parade. Marie Walcamp, leading woman of the producing organization, impersonated Columbia, riding on a beautifully decorated float, immediately following the marshal of the day and his staff. The actress wore a gown of silk, and from her shoulders hung a



Marie Walcamp in the Preparedness Parade, June 14

silken cape of the national colors. Throughout the two and a half miles of the march, she was cheered by the two hundred thousand citizens who lined the streets, filling windows and roofs on every hand.

The vehicle on which Miss Walcamp rode was the only one in the mammoth parade, thus giving a signal honor to the actress. Another feature participated in by the Universal was that portraying the spirit of 1916. Victor Potel marched as Uncle Sam pointing the way to the citizens and womens' training camp. Ernest Shields on one side of Uncle Sam and Marcia Moore on the other, represented the spirit of citizens ready to take advantage of the training camps.

There were a number of Weekly cameramen on the streets, and hundreds of feet of negative was made. The Universal photographers secured approximately five hundred feet, and had it showing a few minutes after the last of the parade had passed the Superba theatre. The exposed film was rushed to the laboratories of the Universal, a distance of thirteen miles, developed, a print made, and the latter delivered to the theatre in record time. Other companies had reels of the parade at other theatres the same evening.

The Universal part of the parade was



Ernest Shields, Victor Potel, Marcia Moore in "The Spirit of 1916," Preparedness Parade

handled by M. G. Jonas, manager of the publicity department and his aides, and their part was far more conspicuous than the representation of any other company. The motion picture division was under the command of Hampton Del Ruth, manager of production of the Keystone studio, who was assisted by John Glarey of the same company, and conspicuous among the marchers were Dustin Farnum of the Morosco-Pallas Company; William Burress, Fox Film organization; Harry McCoy, Keystone; Ruth St. Denis, Billy Elmer of Lasky Company, and many others.

Because of the great interest in the Preparedness Parade, theatre men paid particular attention to patriotic programs. J. A. Quinn of the Empress theatre, booked the Vitagraph patriotic picture, "The Battle Cry of Peace" for the week, which he renamed "Preparedness," and played to capacity business afternoons and nights.

KALEM WILL PRODUCE WESTERN SUBJECTS

The steadily increasing demand among exhibitors for productions of the Western type, noted by experienced exchange men for some time past, has caused Kalem to take steps in this direction that should meet with a ready response. The first of the Westerns announced by Kalem for forthcoming release is a single reel drama, "Notch Number Nine," scheduled on the General Film Program Wednesday, July 5.

Helen Gibson is among the stars seen in this story of a "two-gun man" of the old West.

EXHIBITORS SEEK FIRST RUN BOOKINGS OF "FADED FLOWER"

Though it is not expected to be ready for release until the first of July, "The Faded Flower," the Ivan play which is now in process of filming, is being sought for first-run showing by the leading circuits in New York.

It is the first all-star cast picture to be made by the Ivan film productions. Marguerite Snow, Alma Hanlon, Rose Coghlan, Arthur Donaldson and Edward Mackay, all well-known figures in the theatrical and screen world, have been assembled by Mr. Abramson to enact the roles in "The Faded Flower," his latest screen play.

From present indications, "The Faded Flower" should be ready for release about July 1, when it will be distributed as the regular scheduled Ivan release for July.

GENERAL OFFICES OF POPULAR PLAYS AND PLAYERS MOVED TO LONGACRE BUILDING

The general offices of the Popular Plays and Players, whose feature productions starring Mme. Petrova, Edmund Breese, and other artists, are released on the Metro program, have been removed from the Times Building to more spacious quarters in the Longacre Building, at 48 West Forty-eighth street. The principal studio of the Popular Plays and Players is located in West Thirty-fifth street, between Seventh and Eighth avenues.

Is the Film Business Prosperous? Ask 'Em in the Middle West

Or Rather, Watch the Exhibitors—They're Buying Automobiles (And a Man Isn't Likely to Do That in Slump Times) and Spending Thousands on Improvements

Special to Motion Picture News.

Omaha, Neb., June 24.

TWO things indicate prosperity with a middle western exhibitor. One is buying an automobile. The other is remodeling his theatre. Exhibitors in the Omaha territory have done more remodeling this spring than ever before, and they are keeping it up. J. E. Flynn, assistant manager of the General branch in Omaha, has just completed a trip through southern Iowa. "I found very few towns where something had not been done in the way of improving at least one theatre. N. Samish of the Willard, Creston, Ia., is almost making his house over, spending several thousand dollars. This is just one instance, too.

"By the way, I found exhibitors almost demanding the big stars in shorter pictures. Putting five reels of nothing around a star, just because he or she is a star, is getting tiresome. They want to show several pictures in each show, and they want a star in the show, too."

J. E. Kirk, of the Pathe exchange, has just returned from an automobile and train trip through Nebraska, stopping at the larger cities and a number of the smaller towns. "Corn is coming up too slow for a boom in the smaller towns," he said, "but in the larger places crowded houses are the rule. Everybody seems to have money. Cattle price records on the Omaha exchange have been smashed. Film price records are not being smashed, but records in the demand for films are."

To show how truly Kirk spoke, five minutes later Jake Mitchell, manager of the Laemmle branch, telephoned, wanting to borrow twenty empty film boxes.

"We've run out. They have to have the films, and there is nothing down here for us to send them in," he explained.

"By golly, Jake, we haven't got a single box in the house that is not going to be used this very night. We were talking it over not an hour ago and have to order some more. You know, old man, I'd let you have them if I had them."

Mitchell, half an hour later, was found up to his neck in work. "It is my first week as acting manager," he said, "and of course it has to be a record week in business. I have some dandy ideas for publicity I want to get out, but I can't find time to develop them. Besides, what's the use, with business growing like it is, anyway!"

Phil Goldstone, manager of the World exchange, never took a vacation last year, expecting to take one this year. "When'll it be?" he was asked.

"Yes, when'll it be!" he exclaimed. "Harry Heyman has been out in Iowa and sending in orders by parcel post. Honest, we never had so much business in such a short time before."

Max Weisfeldt, manager of the Mutual exchange, had to go to Lincoln for one day last week. He almost had nervous prostration, he said, at having to be off the job so long. The Mutual forces have almost had to work overtime every night handling the rush of business.

The rush means that several of the new theatres, already mentioned in the Motion Pictures News, have opened; that a number of houses are showing more nights a week or are putting on matinees; that more films are being shown, and, what is most important, that more people are going to see pictures.

Mutual in Washington, D. C., Touches Top-Notch in Bookings

"Our Books Show Greater Receipts, the Exhibitors Using Our Service Report Greater Patronage and the Outlook Is Better Than at Any Time," Says Cunningham

B. C. CUNNINGHAM, manager of the Washington, D. C., Mutual exchange, has made an announcement that is significant of the stability of the motion picture industry and intelligence of the exhibitor of to-day. "Our books show greater receipts, the exhibitors using our service report greater receipts, and the outlook is more prosperous to-day than in any time of the picture industry," says Mr. Cunningham. "And we are asking higher rentals and getting it without a murmur from the exhibitor. This shows that the theatre managers are satisfied and the public is satisfied, and when an amusement reaches that state there is full cause for rejoicing on the part of the exchangeman. Nor is this confined to the large exhibitor nor those in the large cities. It is a universal status of affairs.

"Another significant fact is that there is more advertising matter being bought than formerly. The more costly the rental a picture, the larger is the order for paper and publicity material. The managers of theatres are not doing this on a risk. They have passed the experimental stage in advertising. They are advertising heavily because it pays. So long as the exhibitor is getting the financial returns, he has no complaint to register.

"Despite the high rental of the Chapman-Mutual films, I can't fill all the orders. Think of three of the largest Washington houses using these films simultaneously on the day of release. I am buying seven Chapman prints and keeping them all the time. Such a thing is almost unheard of in the history of the motion picture exchange business.

"'The Secret of the Submarine' is booked solid through August with a waiting list for future bookings. The clamor for it by exhibitors has been phenomenal. The popularity of the Helen Holmes series has not astonished us, but has delighted us greatly. After all the personality of the players is the strongest element in the pictures to-day, simply because the public demands artistic and dramatic finish in that personality.

"Of course booking pictures to-day is much more simplified than it used to be because the exhibitor has found it profitable to retain his film of big productions for several days. It is not easy to get a return engagement of a film after an elapse of a few days, because that film, if it is popular, is already booked far ahead. Films are not lying idle on the shelves now, because they are better made and the art of salesmanship in the picture business has risen wonderfully.

"Yes, the business side of the exchange is a whole heap more business-like and substantial than it used to be. I know because I've watched it grow and have helped in the watching. The stability of the industry is very significant; as is also the standardizing of the theatres through the intelligence of the exhibitors. The public, to be sure, has a big share in this process. It is very critical, very particular, and wants to be entertained, amused and educated, with the best the picture industry can offer."

"PEG O' THE RING" DRAWS BIG HOUSES IN KANSAS CITY

Special to Motion Picture News.

Kansas City, Mo., June 24.

Arthur N. Ford, manager of the Marple theatre, Wichita, Kansas, broke all records for attendance in his house on the day of the first showing of the serial "Peg o' the Ring," with a crowd of 2,500 people the first day. The Marple opens at 10:00 o'clock and on days when the serial is run Mr. Ford has found two or three hundred people waiting to see the picture.

Another instance of the power of the serial, "Peg o' the Ring," is the case of the Auditorium theatre, Marion, Kansas owned by Harry K. Rogers. The Kansas rivers have flooded the town four times in the last two weeks. This worked destruction to Mr. Rogers' patronage, but when the day for the serial came around the house was crowded. The people came through water to see the picture.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City

"COURT SUMMONS" AS A FORM OF NOVELTY ADVERTISING

Here is a piece of novelty advertising, which some exhibitors have used already, and which others will find serviceable in booming an exceptional attraction. It is in the form of a court summons, and is calculated to hit the recipient between the eyes. The cost of this sort of advertising bars its use except when the exhibitor has some unusual attraction.

CRESCENT THEATRE BEAUTIFUL
BRONX COUNTY, NEW YORK CITY

"ROMANCE OF RUTH"

-vs-

MOTION PICTURE NEWS

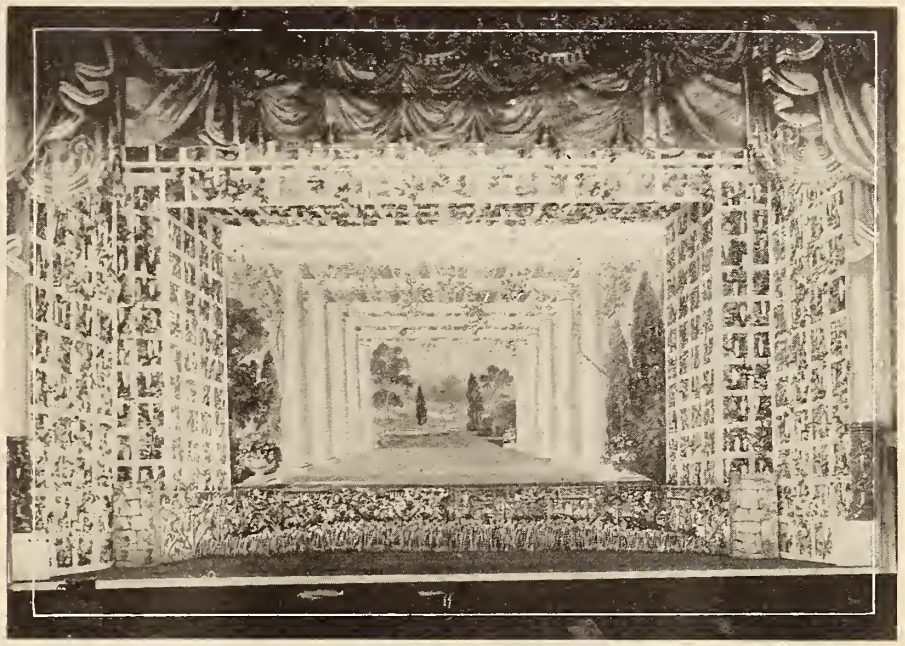
SUMMONS

VION AMUSEMENT CO., INC.
By
Jos. F. Vion, Pres.,
1167 Boston Road
County of Bronx
New York City

The cut reproduces the "cover" of the summons. When the document is opened, the reader discovers that he is summoned to appear at the Crescent Theatre, Beautiful, to view a special performance of "The Romance of Ruth," a Bronx-made and Bronx-produced picture. The legal form is carried out in full. This is issued by the Vion Amusement Company, Inc., by Joseph F. Vion, president.

BOYS PARADE IN SAILOR SUITS FOR "SUBMARINE"

Dressing a number of boys in sailor suits and having them parade through his part of the city was one method Harry V. Side, manager of the Monroe theatre, Omaha, used to advertise "The Secret of the Submarine."



Details of the Beautiful Screen Setting Used by Merritt L. Beeson, in His Theatre, Chalk Beeson, Dodge City, Kansas

Why a Detroit Theatre Has Been Giving Children's Matinees Successfully for Nineteen Months

CHILDREN'S matinees have been one of the successful features of the Alhambra theatre, Woodward and Kenilworth avenues, Detroit, Mich., owned by John H. Kunsky. These children's matinees have been going on for the past nineteen months.

Each Saturday afternoon has been given up to a program of pictures especially selected for young people and children. Manager Thomas D. Moule has made a study of children's matinees, which has brought him to the conclusion that the modern child does not want nor enjoy the simple, childish or kindergarten subjects. There must be life and action and plausibility in the stories; and the purely instructive pictures must bring the world before their eyes, showing how big and wonderful things are accomplished. The point that has been striven for in these children's matinees is the elimination of dangerous themes, unpleasant action and uninteresting, tiresome instruction.

The Alhambra has succeeded where many theatres have failed, in providing a children's matinee that captivates, instructs and holds the young folks' interest. The children do not feel that they are being given a childish entertainment. They see the best and the newest in the picture world today in a program selected with the greatest care, and their imagination is properly aroused and satisfied. It is this that has made the Alhambra children's matinees a success.

Just around the corner from the Alhambra on Kenilworth avenue, stands the Van Leuven-Browne Hospital School for Crippled children. One of the treats for the pupils of this school comes every Saturday afternoon when, under the supervision of their "Mother," Miss Van Leuven-Browne, they file into the Alhambra theatre for their day of entertainment. Manager Moule has extended an invitation to Miss Browne urging her to bring as many of her charges as can come to the children's matinee every Saturday.

CARRY MIRROR THROUGH STREETS TO ADVERTISE A PICTURE

Two boys carried a huge mirror through the streets of Bethany, Mo., with the inscription "As In A Looking Glass" to advertise the play of that name at the Alpha Airdome, in that city.



A Quintet of Stars Soon to be Seen in New Productions by William Fox

Left to Right: Baroness DeWitz (Mille. Valkyrien); Virginia Pearson, Anna Luther, Pauline Barry, June Caprice

COMMUNITY THEATRE PLANNED FOR TOPEKA AS OUTGROWTH OF CHILDREN'S MATINEES

If plans under contemplation by the committee in charge of the children's matinees in Topeka, Kas., are successfully engineered, next fall will witness the establishment of a community theatre, where older persons and children can enjoy themselves in the proper atmosphere. This plan was recently conceived by the committee of women from the Federation of Women and the Good Government Club. That committee is now in charge of the children's matinees at the Iris theatre, Topeka, each Saturday and is considering the closing of these performances with the end of the school term. While nothing definite to take their place next fall has been decided on, it is said that the committee is planning either to rent a hall for the winter and put in its own equipment, or else start a campaign for a community theatre.

At the present time the most difficult thing which the committee has to contend with is that of selecting pictures suitable for children. The women find the same difficulty in selecting good subjects as do the theatre men, although they are probably a trifle more stringent in their requirements. One woman of this city, Miss Carrie H. Simpson, who is, incidentally, a member of the board of censors, has completed a list of desirable pictures for children, consisting of over two hundred pictures which she has personally reviewed. The committee will probably use subjects chosen from her list.

CHILDREN'S PERFORMANCES DURING VACATION ARE POPULAR IN MIDDLE WEST

Children's shows during the vacation months are so popular in the middle west that exchange managers are taking unusual precautions to keep a sufficient number of juvenile films on hand to supply the demand. Theatre managers in the most unexpected places suddenly announce a children's show—either matinee or night—and demand a film.

The woman's club at Tabor, Ia., have passed a resolution calling upon Manager T. A. Boatwright to give children's shows at least weekly. The women had heard of the idea and were unanimously in favor of it. Boatwright will give children's shows every Tuesday.

Tuesday afternoon and evening L. C. Kier and Smith of the Airdome theatre, Sac City, Ia., will give special children's shows. Manager John Cummings of the Apollo theatre, Twenty-ninth and Leavenworth streets, Omaha, earned the praise of the Improvement club and the Mother's club of his vicinity by the type of children's matinees he has been giving recently. Manager Ph. Goldstone of the World exchange in Omaha started Cummings to giving the matinees, even furnishing the films free of charge the first few times, to convince the manager they paid.

Letters arrive on every mail, said Manager C. W. Taylor of the General in Omaha, asking about juvenile films. "I am glad to answer that thirty-four or two thirds of the films selected by the national board as best for children, are General films," he said.

ACTOR'S PRESENCE AFFORDS TWIST TO PRESS STORY FOR PICTURE RUN

"Richard Travers, well known Essanay actor, who attended Omaha's movie ball," is the way Manager William O. Jensen of the Lothrop theatre, 3312 North 24th street, Omaha, Neb., began a good press story about a picture that was to be shown at his house. Manager Jensen has often employed this method of press advertising since the Screen Club ball.

"There seems to be a new twist to a picture when you realize the actor or actress is a sure enough person—especially one who has been in Omaha," he said. "The mere fact that Travers was here at the ball makes an exhibitor want any picture in which he appears. They realize it is a good advertising idea, even though very few of the theatre patrons went to the ball."

Paramount Exhibitors Get Together in Purchase of Space for Advertising, to Their Mutual Advantage

PARAMOUNT exhibitors in many instances are getting together in the purchase of newspaper space for advertising, greatly to their mutual advantage. It is interesting to notice the hearty co-operation which is being given by the large city as well as the small town newspapers to Paramount Pictures. George R. Mann, manager of Paramount's Washington Exchange, contributes the latest information on this subject to Paramount Progress.

"Recently Gardner Mack, one of the oldest editors of motion picture subjects and now motion picture editor of the Washington Times, requested me to let him know each week what our bookings in Washington would be the following week, in order that he might properly arrange his reading matter to fit in with our subjects presented at the time," writes Mr. Mann.

"This brought up the point that it would be a good idea to furnish each paper in Washington and Baltimore with the list of bookings in these two cities in order that their advertising men might work up business with the house using our subjects.

"In Washington I took up the matter with Ben Weisblatt, a progressive advertising man with the Washington Times, whose work resulted in a very comprehensive scheme of theatre advertising in this paper."

The piece of advertising mentioned was in the form of a heading using the Paramount trademark as a centrepiece and "The Trademark That Stands for Quality" as a slogan. A border with Paramount spelled out lengthwise was neatly arranged down the side. Ten theatres using Paramount Pictures were displayed under the heading, thus giving each one of these theatres the advantage of price given a large space contract.

ELECTRIC LIGHT PLANT BURNS, BUT THAT DOESN'T FEAZE MR. SMITH

For real trials and tribulations, high honors will have to be awarded to H. C. Smith, exhibitor of Almena, Kansas. Mr. Smith had the "Battle Cry of Peace" booked for Decoration Day. On the previous Saturday night, much to Mr. Smith's disgust, the electric light plant of that city was destroyed by fire. This was the only source of power for miles around.

After calling up seven towns around and getting no help in any manner, Mr. Smith learned that an ice plant fourteen miles distant had a spare generator. Hopping into a Ford truck, he went to Horton, brought back the generator, hooked it up to an automobile engine, and supplied the power necessary to show the picture. The automobile was in the rear of a garage across the street from the theatre and it was necessary to stretch wires from there to the booth. Mr. Smith had a record house.

Looking Ahead With The Producers

Mutual Presents Two Additional Five-Reel Star Productions Featuring Helen Holmes and William Russell

MUTUAL for the week of July 3, presents two additional five reel Mutual Star Productions, in which Helen Holmes and William Russell are the feature players.

First of these productions, adapted for the screen by Frank Hamilton Spearman and produced under the direction of J. P. McGowan, who also appears in the role of Whispering Smith, will be released July 3, under the title of "Medicine Bend."

Miss Holmes, who is starred in the role of Marion Sinclair, is supported by the same large company of players which appeared with her in "Whispering Smith," first of the Mutual Star Productions in which she was presented.

Second of the Mutual Star Productions, "The Highest Bid," in which William Russell is the featured player, will be released July 6. This feature release is adapted for the screen by J. Edward Hungerford from the story of the same name by Arthur H. Gooden.

"The Highest Bid" is based on a story of love and high finance, the scenes of which stretch all the way from Wall street to the Sierras. Filmed under the direction of Jack Prescott, with Mr. Russell acting as co-director, members of the company spent several weeks in the heart of the Sierras and later in the Santa Ynez valley, where practically all of the exteriors were photographed. Charlotte Burton and Harry Keenan head the supporting company of Mr. Russell in "The Highest Bid."

"The Hidden Face," Mutual's three-reel offering of the week starring Iva Shepard and Alexander Gaden will be released July 6.

The two part offerings of the Mutual for the week of July 3 comprised three extremely interesting subjects, first of which, "Killed by Whom," with Vivian Rich and Alfred Vosburgh essaying the chief roles, will be released July 3. This production is founded on the killing of the father of a youth who had been turned adrift because he had married below his station.

"The Taming of Wild Bill," for release July 7, is the Mustang two-part offering of the week. Jack Richardson, familiar 'heavy' of Mustang-Mutual dramas, is the hero, appearing in the part of a 'bad man' whose reformation is brought about by the girl, portrayed by Nita Davis.

Margaret Gibson is featured as the star of "The Good for Nothing Brat," a two reel Centaur-Mutual drama for release July 8. William Clifford and various members of the David Horsley contingent of players appear in her support. Miss Gibson, as the hapless litle motherless girl, has a most appealing and sympathetic role.

"The Chaser Chased," featuring Rube Miller, for release July 4, and "Hired and Fired" with Ben Turpin, to be released July 9, are the Vogue-Mutual releases for this week. "Beauty" offerings include "Billy Van Deusen's, Masquerader," featuring Johnny Sheehan, John Steppling and Carol Halloway to be released July 5, and "The Gink Lands Again," with Orral Humphrey, for release July 9. "A Merry Mixup" with George Ovey, is the Cub release. It will go to the public July 7.

MME. PETROVA IN 3 CHARACTERS IN A METRO

Mme. Petrova, star of the Popular Plays and Players appearing on the Metro program, will be seen in several distinct characters in a forthcoming production as yet unnamed. In a brief allegory Mme. Petrova is seen as Eve in the Garden of Eden. Later she appears in a gypsy camp, where several thrilling scenes are enacted. Afterwards she is seen in the role of a Quakeress. The scenes were photographed in a small settlement in Pennsylvania.

"CONFLICT," FROM VITAGRAPH ON JULY 3, FEATURES LUCILLE LEE STEWART

The combination of a Blue Ribbon Feature and a Frank Daniels comedy is again seen in Vitagraph's releases for the week of July 3 through V-L-S-E.

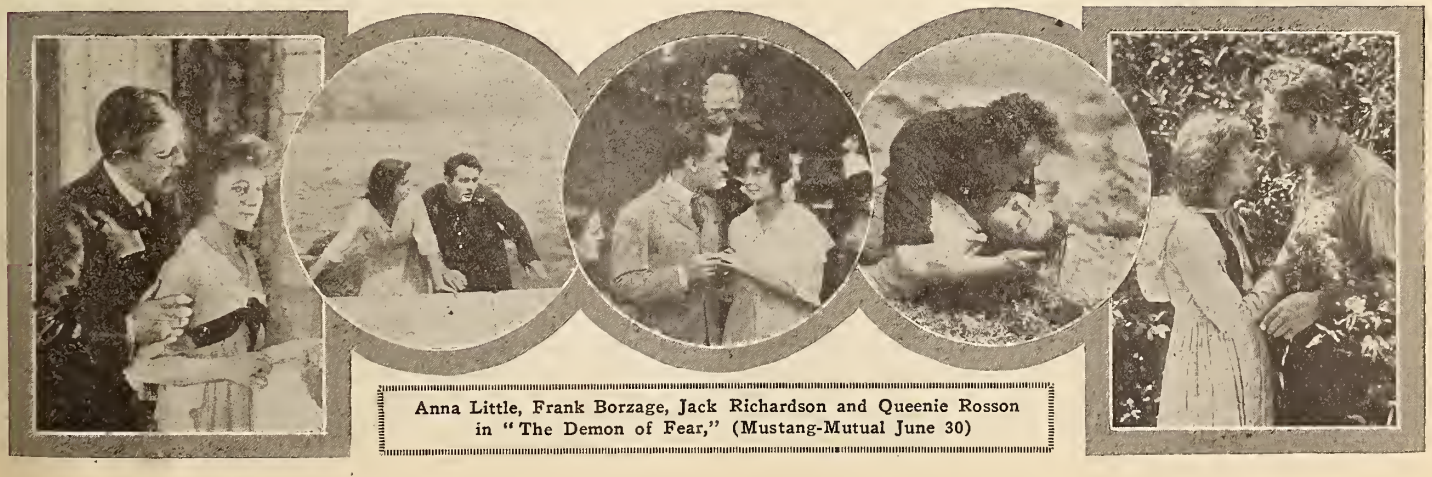
"The Conflict," the five-part subject for the week, features Lucille Lee Stewart, Vitagraph's new stellar light. The story is of the rivalry between two girls, Jeannette, rich; Madeleine, poor, for the affections of the same man. The rich one wins and thus is begun a lifelong feud. Huntly Gordon, Jane Mortimer, William Lyttel, Jr., Frank Currier, John Robertson and Richard Turner make up the balance of a capable cast. Ralph W. Ince produced the picture from the script by Edward J. Montagne.

Frank Daniels is seen as the temporary proprietor of a beauty parlor in "Kernel Nutt and the High Shoes." Alice Washburn and Ethel Corcoran support Mr. Daniels. C. Graham Baker wrote the scenario.

GIRLS' SEMINARY STORY IN AN E. & R. JUNGLE

A girls' seminary story held the attention of the E. & R. Jungle producing staff last week. The picture has not been named. It deals with a professor who would not permit his niece to marry the young man of her choice. The lad then secures two chimpanzees and turns them loose in the dormitory, an apartment of which is occupied by the professor.

A chase follows which leads the instructor through many parts of the dormitory, drives the girls from their quarters in night attire, and ends with the professor being found in the boudoir of the dean. The professor because of this is forced to give his permission to the marriage. Charles Carter, as the professor; May Cruze, as the niece; Claude Keys, juvenile, and Napoleon and Sally run away with a majority of the scenes.



Anna Little, Frank Borzage, Jack Richardson and Queenie Rosson in "The Demon of Fear," (Mustang-Mutual June 30)



Three Scenes from the Vitagraph V-L-S-E Blue Ribbon Feature, "Fathers of Men" (July 10) Featuring Robert Edeson and Naomi Childers

MONTE CARLO REPLICA FOR "WOMAN'S REPUTATION"

A duplication of one of Monte Carlo's noted gambling parlors is among the scenes in Crane Wilbur's latest drama, "A Woman's Reputation," now being filmed at the David Horsley studios. The "set" was made after the plan of Technical Director Frank Crompton who was assisted by Scenic Artist Wiggins. Messrs. Wiggins and Crompton have both been in Monte Carlo and they admit having "looked some of the sights over and to the best of their recollection they have equalled the original."

As the frivolous young wife of an elderly millionaire, whom she does not love, Mae Gaston, the Horsley leading woman, is seen in support of Crane Wilbur in "A Woman's Reputation."

PHONOGRAPH AID IN AN E. & R. JUNGLE

An innovation at the E. & R. Jungle zoo is a high priced phonograph which is operated during scenes in which Napoleon and Sally, the chimps, act. By the aid of this, the producers have found much better work can be secured from the "near-humans." In one scene in which Napoleon appears alone, he worked for almost a minute during which time he disrobed himself and climbed into his pajamas. The scene lasted for thirty-seven feet of the finished subject and is said to be the longest single one in which an animal works alone. This will be seen in "When Jones Went Wrong."

A Clyde Fitch Adaptation from Universal Among the Offerings for Week of July 3; Some Comedy Subjects, Too, on the Bill

THE program of the Universal Film Manufacturing Company for the week of July 3 is headed by an adaptation for the screen of one of the most famous plays of the foremost American dramatist, the late Clyde Fitch. "The Way of the World," cleverly adapted for the films, and presented as the twenty-third Red Feather, with a cast headed by Dorothy Davenport and Hobart Bosworth, was directed by Lloyd Carleton.

On July 4 Herbert Rawlinson appears in a Gold Seal comedy, "They Wouldn't Take Him Seriously," in which he is supported by Agnes Vernon. On the same day Ben Wilson, directing himself and Edna Hunter, follows Rawlinson with a Rex domestic drama, "The Head of the Family." To round out a program for Independence Day, there is an Imp comedy called "The Clever Mrs. Carter," with Edith Roberts and Harry Benham.

For July 5 Mary Fuller, the Universal star, appears in "Behind the Veil," a Victor two-reel drama, in which she plays twin sisters, of similar appearance but widely different character. On the same day there is an L-Ko Komedy, with Fatty Voss and Harry Coleman, called "A Gambler's Gambol." The program is completed by the Animated Weekly.

July 6 brings King Baggot, in an Imp two-reeler, "The Man Across the Street." Baggot plays a double in this. A juvenile comedy, "The Wishing Lamp," is provided for the younger members of the audience, and the performance ends with a comedy, "The Janitor," which was directed by the Universal's new producer, Wallace Beery. Joe Martin, the Universal ape, is featured with Beery in this comical one-reeler.

"The River Goddess," a typical Matt Moore and Jane Gail comedy, is the Imp offering for July 7. Following this comes an allegorical drama, entitled "Any Youth," written and produced by Allen Holubar. There are only three players in this, Holubar, Dorothy Phillips and Hector Sarno. Holubar plays the Youth, his better and his baser self. A real Nestor comedy, with Eddy Lyons and Lee Moran, called "Double Crossing the Dean," rounds out the program for the day.

July 8 brings an adaptation for the screen of another of the celebrated Peter B. Kyne stories, from the Saturday Evening Post, "The Committee on Credentials." On the same day comes the first installment of the travel pictures of the expedition of Doctor Dorsey, entitled "Sports of the Rajahs in Mysterious India." A typical Joker comedy, "An All Around Cure," with Gale Henry and William Franey, finishes the program for that day.

Sunday, July 9, is marked by one of Cleo Madison's society dramas, in which she directs and plays the lead herself. It is called "A Dead Yesterday," and she is supported by Hobart Henley, who managed to sandwich in this drama while he was at Universal City. The week finishes with another L-Ko, "Getting the Goods on Gertie," with Raggie and Dave Morris and Gertrude Selby.

Only Single-Reel Releases from Gaumont for Second Week in July; No. 10 of Mutual Magazine of Film Shows Blind Persons at Work

FOR the second week in July the Gaumont Company will have only single reel releases. Sunday, July 9, brings "Reel Life," Number Ten, to the screen. This time the Mutual Magazine in Film, as this reel is called, will show the work being done by the New York Association for the Blind. There will be pictures showing the trades and pursuits followed by blind persons who thus make themselves economically independent. These include weaving, chair caning, basket weaving and stenography. Number Ten will also show how anthracite coal is mined in Pennsylvania and how bituminous coal is sometimes mined on the surface with a steam shovel in the southwest.

As Glacier National Park provided so many interesting views for the official cameramen of the U. S. Department of the Interior, the Gaumont Company found it necessary to release these in two parts in its "See America First" series. Wednesday, July 12, the second part will reach the screen. Among the pictures will be McDermott Lake, Iceberg Lake, where the sun only shines twenty minutes during the day, and Blackfeet Glacier. There are over sixty glaciers in the park.

On the same reel with "See America First" is always one of Harry Palmer's Kartoon Komics. This time Mr. Palmer's contribution is called "Weary's Day Dream." The humorous pictures describe what many would call a tramp's paradise.

The third Gaumont single reel to be released during the week is The Mutual Weekly.

"MERRY MIX-UP" FOR RELEASE BY CUB ON JULY 8

"A Merry Mix-Up," a rapid-fire starring vehicle for George Ovey, will be the offering for July 8 from the Cub comedy company. Ovey is seen as a substitute husband. Claire Alexander is the chief support of the Cub comedian, while the rest of the cast is made up of Louise Horner, Janet Sully, Louis Fitzroy, George George, Jefferson Osborne, Margaret Cullington, Harry Jackson and many of the Cub comics. The story is by Hilton H. Fahrney, who is likewise the director of the Cub Comedy output.

THE EASTERN STUDIOS

ANTONIO MORENO has begun work on a new five-reel drama for Vitagraph in which he will be starred as a heroic young mountaineer. The direction will be by H. Davenport. He has just finished his work in the Spanish drama in which he co-starred with Edith Storey. In the new drama other parts will be taken by an unusually large cast.

A pleasant diversion, combined of course with lots of real hard work, was the removal of Vitagraph's filming of E. H. Sothern release from the Brooklyn studio to Oyster Bay. Locations and interiors there are being used. This change was especially welcomed by Peggy Hyland, the pretty little English woman, both on account of the breezes and on account of a reminiscence.

"At the time I was playing with Cyril Maude," she said, "I had as maid a young woman who had never before been out of London. One morning she brought me in a newspaper with the usual front page item about Mr. Roosevelt. Pointing to it she sighed: 'That's where I'd like to live, mun—like him—in lodgings right on the



A Scene from the First Episode of "The Grip of Evil" (Pathe and Balboa)

water, mun, with the front yard full of h'isters!' If she were here now she would have her wish—at least the lodgings right on the water."

Kalman Matus, a Vitagraph player, was severely cut by flying glass while doing a scene in the open air studio at Brooklyn last week. Matus was playing the part of an office employe who, being left alone with the stenographer, Belle Bruce, attempts to make love to her against her will.

Realism to the Limit

According to the scenario, Miss Bruce was to throw the lamp beyond Matus's head so that it would be shattered against the wall of the set behind him, then, following a cut in the film, the office, filled with flames in the midst of which the unconscious man lay, would be shown.

In the struggle before the throwing of the lamp, Matus was thrown further to one side of a desk against the wall than was originally intended, so that when Miss Bruce hurled the lamp, it exploded almost directly above his head. He then slid to the ground, and his hand fell beside him, striking heavily on a thick piece of glass.

The burning scene followed, and then another in which Miss Bruce rushed in and



Harry Morey (Vitagraph)

dragged the supposedly unconscious man from the burning office. It was not until he was out of the set and the fireman had turned his hose on the flaming properties, that it was discovered how seriously he was injured. The first and second fingers of his right hand were almost severed by a deep gash, and were bleeding terribly. He was immediately taken to the Vitagraph Emergency Hospital in Studio No. 3, where his cut was treated with antiseptics and bandaged by the physician in charge.

On Saturday afternoon, June 24, Director William P. S. Earle took a company of Vitagraph Players to the church of Holy Innocence, at Beverly Road and East Fifteenth street, Brooklyn, to secure a realistic interior scene for "The Battle Cry of War," a sequel to "The Battle Cry of Peace."

Through the kindness of Father Costello arrangements were made for the opening of the auditorium to everybody who cared to see how motion pictures were made. The audience was asked to pose in the big scene and accepted with alacrity.

Following the taking of the scene a program of Vitagraph pictures was given. Some of the stars who appeared and were



Eleanor Woodruff and Paul Doucet in "Jaffery" (Frohman)

introduced to the audience were Harry T. Morey, Alice Joyce, Naomi Childers, Joseph Kilgour, Walter McGrail and Templar Saxe.

In the new Dorothy Bernard picture now being taken by William Fox, Glenn White takes the male lead. Mr. White has done good work in former Fox pictures, and will be seen in a few weeks in "A Tortured Heart."

Valeska Suratt completed her work in the new William Fox film in two weeks. Her director, Roland West, says this is the quickest time he has ever heard of, for a star.

Unusual historic interest attaches to the little village fifteen miles north of Savannah, Ga., in which are laid several scenes of "A Tortured Heart," the Fox photodrama in which Virginia Pearson will star.

Baptism Scene on Historic Spot

The baptism of a child in the picture, takes place in the Wesley Methodist Church so named because John Wesley, the great English evangelist, preached his first sermon in the United States from its pulpit. The Rev. Dr. Tieman, the eighty-eight-year-old pastor of the church, adheres to this day to one of its ancient customs. After the service each day, he hangs the door-key on a peg beneath the steps leading to the building. Constant use of the peg for this purpose has worn it down from a thick piece of wood to a thin sliver—so thin that it barely supports the heavy key.

It was in Dr. Tieman's church that Gen. Sherman and his staff stopped on the march to the sea. Outside, in the adjoining cemetery troops sat on the grave plots and cavalrymen hitched their horses to the tombstones. On the plaster wall of the church there are still visible the outlines of a map of Sherman's invasion, with the names of the routes.

The picturesque ox-cart used in "A Tortured Heart" served as a mess wagon for



M. W. Rale, in "Mysteries of Myra" (International)

the northern army during the early part of the civil war. The coach which runs over the plains belonged to Gen. Poindexter. Under the name of The Half-Way Coach it took the route to Dewdrop Inn, where a relay began.

Harriet Beecher Stowe is said to have drawn her inspiration for "Uncle Sam's Cabin" from the plantation in the village on which stands The Old Hermitage, the building used for the hold-up in the picture. Mrs. Stowe was so impressed with the horror of selling slaves on the block here that she decided to write her immortal story. Before the home are trees, twenty-five to thirty-five feet in diameter, and none of which is less than 100 years old.

The home of Miss Darrell (Miss Pearson) was built in 1814, and from the wharf of the river bank nearby the Savannah, the first transatlantic steamer of the United States, sailed for England, and brought back the first English sparrows.

The street of the village itself, down which the original colonial belles once walked, are now overgrown with grass and foliage and dotted with thick patches of moss. The town is made to represent a small southern settlement in 1855, vacated by 1861.

Metro-Yorke Players Marooned on Island in Storm

Marooned all night on one of the smaller islands in the Thousand Islands near the lonesome Canadian mainland, while a terrific storm raged, was the harrowing experience of nine members of the Metro-Yorke Company of players, headed by Harold Lockwood and May Allison, according to word just received from them at the Metro offices. The captain of the boat that carried the players to the island refused to venture back in the violent storm, which continued throughout the night. A lean-to, fashioned of heavy branches and small pieces of canvas, was rigged up by Mr. Lockwood and Lester Cuneo, to protect the feminine contingent, while the men sought refuge under the trees.

Four motor cruisers sent out from Clayton, N. Y., failed to locate the party, and it was thought in Clayton that they had been lost in the storm. It was shortly after daylight before Captain George Baskerville, of the cruiser Nalmar, sighted the distress signal on the shores of the island, and went to their aid. Several members of the party suffered from exposure and required the services of physicians when they were returned to the mainland. All were suffering from hunger and thirst, and the scant supply of food and drink they carried with them the morning of the previous day was exhausted.

The company went to the island, which is about three acres in area, to photograph some scenes for "The River of Romance." They went in two speedy motor boats which were used for some thrilling scenes in the action of the story. When the storm came up Director Henry Otto suggested that they leave at once for Clayton. Captain Gordon Wilson of the speed boat, Spray III, the larger of the two crafts, said it would be foolhardy to venture out in the St. Lawrence with such small and unseaworthy boats during a violent storm. Throughout the night the storm increased until the wind reached a velocity of sixty miles an hour.

Captain Wilson provided Miss Allison with the only set of oil-skins to be found, but despite this precaution she suffered a severe cold. Her mother, who remained behind at the hotel in Clayton, was nearly prostrated when word came that her daughter was safe and on the way to the pier. Director Otto was the most disconsolate one in the crowd, because he was unable to obtain photographic material during the height of the storm for "The River of Romance."

O'Brien to Head Cast of "Return of Eve"

Eugene O'Brien, well known as a Broadway leading man, has been engaged by Essanay to head the supporting cast of "The Return of Eve," a new five-reel photoplay featuring Edna Mayo. Mr. O'Brien has had an interesting stage experience for a man so young, having played with the greatest stars of the Amer-



Gertrude McCoy (Gaumont)

ican stage. Elsie Janis, Ethel Barrymore, Margaret Illington, Ann Murdock and Fritzi Scheff are stars opposite whom he has played.

He was born in Dublin in 1888 and brought to this country when an infant, his parents going to Colorado. The stage attracted him before he could complete



The Dance of the Sprites in "The Daughter of the Gods," the Fox-Kellermann Multiple

his medical course at the University of Colorado and he started in musical comedy. He gained the attention of the Frohmans and they took him out of the musical shows for straight dramatic productions.

Ann Pennington, the Ziegfeld "Follies" star who has recently joined the stellar forces of the Famous Players, flitted into the company's studio the other day just to say "Hello" to everybody, as she expressed it after the successful opening of the tenth "Follies" show at Atlantic City. The show is now duly installed on Broadway and Miss Pennington will shortly resume her work before the camera, which was interrupted by rehearsals for the stage production, in which she has scored another big personal success.

Marguerite Clark changes nationality with such startling rapidity that the mere hyphen would be frayed beyond recognition if it endeavored to keep pace with the little Famous Players star's national transformations. Yesterday she was a French girl in "Silks and Satins" and to-day she is an Irish lass in "Little Lady Eileen," to-morrow—but that is a matter for the producers to determine.

Because she thinks that nobody loves her on the screen, Pauline Frederick has decided that she would rather play the less important role of the self-sacrificing wife in the Famous Players adaptation of Clyde Fitch's celebrated play, "The Woman in the Case" than assume the title character, who is a deep-dyed "villianess." "When this picture goes out on the Paramount program people are going to see me in the guise of the sympathetic and devoted wife," says Miss Frederick. "I have not given up playing heavy characters, but simply want the sympathy of the audience to be with me for a change—if I can win it."

J. Sarle Dawley is delving deep into the



Roland Bottomley, Lead in Pathe's "The Grip of Evil"

subject of the Black Art, alchemy, necromancy, fairy lore, witchcraft and all other kindred subjects in preparation for the producing of "Little Lady Eileen" by the Famous Players. It is an Irish story starring Marguerite Clark, in which fairies play an important part. Mr. Dawley is seeking ways and means of gaining control of the spirits of the air, as they are essential to the success of the undertaking.



ESTABROOK, Howard, leading man star, Pathé Gold Rooster; b. Detroit, Mich., July 11, 1884; educ. Irving Prep. Sch. and Detroit Central High; early exper., boatbuilding and general business; stage career, "Search Me" and opp. Elsie Janis in "Misinformation" (N. Y.), vaud. with his own sketch, "A Little Revue"; screen career, Kleine ("Officer 666" —star), World ("M'liss," "The Butterfly"). Metro ("Four Feathers"), Pathé ("A Closing Net"), at present starring in new Pathé serial; member Society Amer. Dramatists and Composers. Hght. 5 ft. 11¾ in., wght. 180 lbs.

The Biography of every photo player in the Country will be published absolutely without cost to them in the second

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

We want the biography of every Actor, Actress, Director, Assistant Director, Camera Man, Scenario Writer, Publicity Man and in fact every one at the studios.

All you have to do is tear off the Coupon below, fill out and mail **NOW**—and at the proper time we will send you a biography blank to fill in.

If you enclose $2 we will insert your picture (1 inch in size) in your biography in the next two Studio Directories and also enter you for a year's subscription to the MOTION PICTURE STUDIO DIRECTORY (published Semi-Annually).

COUPON

The following is the address to which you can send me a blank for my biography in the "STUDIO DIRECTORY." It is understood that this biography costs me nothing (cross out the following if no money is enclosed). Also enclosed please find $2 to pay for my cut to be inserted in my biography in the next two Studio Directories and one year's subscription to the Motion Picture Studio Directory (issued twice a year by Motion Picture News, Inc.)

I will have a photograph in your hands by August 22, 1916.

*Name*_____ *Line of Work*_____

*Studio*_____ *Permanent Address*_____

Motion Picture Studio Directory, 729—7th Avenue, New York City

MOTION PICTURE CATALOG FOR EXHIBITORS FROM NATIONAL BOARD

The National Board of Review has just issued a catalog of the finest pictures that have been released between January 1, 1915 and April 1. Its primary purpose is to assist those who desire unusual entertainments which appeal to the entire family. There are 32 pages of listed films, giving the titles of some 1,500 films, the brand, the company, the number of reels, the character and when passed by the Board of Review.

There is much interest in the family group programs in a number of cities in the country and this seems to be spreading. Wide-awake exhibitors will do well to get a copy of this catalog which is sent out by the National Board of Review at ten cents per copy to exhibitors only, this price merely covering the cost of printing and postage; the regular price is twenty-five cents per copy. Orders should be sent direct to the National Board of Review, 70 Fifth avenue, New York City.

WORLD CAST ON BOARD WHALING SHIP TWO WEEKS FOR "MISS PETTICOATS"

Arrangements are going forward for the forthcoming cruise of the old whaler, Charles W. Morgan, which will sail from New Bedford, June 27, and which will take on board the World Film cast appearing in "Miss Petticoats."

A number of the scenes requisite to the production must be made at sea, out of sight of land with a horizon background, and in order to get the proper details, Miss Brady accompanied by her maid and her amanuensis, and fifteen World Film artists, including Arthur Ashley, will live on board for two weeks.

FROM TWO TO TEN, IS EXCHANGE RECORD IN NOVA SCOTIA

Special to Motion Picture News.

St. John, N. B., June 24.

Some idea of the growth of the motion picture business in the provinces and in Nova Scotia is afforded by the following facts. When the New Brunswick board of censors was appointed there were but two exchanges doing business in that territory, while at the present time there are ten, with indications of others coming in. Last year more than 6,000 reels of film were censored and indications are that the present year will make a still greater record.

Window Cards Issued for Pathe's "Guilty" Bring Patronage

Vice-President Berst Decides to Continue Idea with "Grip of Evil" Serial and the Cards Will Be Sold at a Cent a Piece

THE two and one-half cent window cards which were issued by Pathe for the first six episodes of the "Who's Guilty?" series prove such an instantaneous success that J. A. Berst, vice-president and general manager, has ordered that they be continued throughout the entire series. These cards are being prepared under the personal direction of Mr. Berst.

It is also announced that Pathe will continue the idea on "The Grip of Evil," the first release on the five million dollar serial program. "The Grip of Evil" window cards, however, will be sold for one cent each. They will be issued for each of the fourteen releases.

Manager Osborn of Philadelphia found such a ready market for these cards that he telephoned to C. R. Seelye, business manager, urging that an increased supply be rushed to him without delay for all of the episodes. Manager Wessling of Cincinnati, telegraphed a hurry-up order for a new stock. He has also increased his standing order.

The cards were in such a graet demand in the Dallas territory that Manager Underwood's supply was quickly exhausted. He wired to the home office for more and in the meantime is using a reserve supply sent to him for the New Orleans office.

Manager Johnson of Cleveland and Manager O'Donnell of Washington has the same success. They sold the cards to almost every exhibitor who booked the "Who's Guilty?" pictures. All of these exhibitors reported that the new style cards were bringing them a large amount of new business. These cards ask big dramatic questions connected with each one of the releases. For instance, one of the cards was as follows:

"DON'T SERVE ON THE JURY"
Until you see Beyond Recall,
Pathe's "Who's Guilty?" series
Produced by Arrow.

Even in New York, where the city ordinance is very strict, Manager Abeles has a ready market for the cards. He requests that they be continued on all of the additional episodes.

Carrying out the same idea, it is announced that Pathe will have a series of advance slides announcing "The Grip of Evil," and excellent window cards, which will be sold considerably below cost.

Signed Articles from Stars of Selig Athletic Series

The "Stories," in Proof, Plates or Mats, and Not Exceeding Three-Quarters of a Column, Will Be Released to Newspapers Simultaneously with Each Subject of Series

IN connection with the release of the Selig Athletic features the first of the series of twelve to be released through V-L-S-E on June 26, the Selig Company has introduced an innovation. Simultaneously with each film released there will also be released to the newspapers of the United States a signed feature article in either proofs, plates or mats. These feature articles will not exceed three quarters of a column in length and will be copyrighted and will bear the author's signature.

For example, Joe Stecher, the wrestler, writes the first installment. Stecher was born and reared on a farm near Dodge, Neb. He tells of his early trials and triumphs and gives the secrets of success which has brought him world-wide fame and a fortune within the past three years.

Others who are expected to contribute to these Athletic feature series include Frank Gotch, the world's champion wrestler; Packy McFarland, the welterweight champion boxer; Bobbie McLean, the world's champion ice skater; Molla Bjurstedt, champion tennis player among women, and others leaders in all lines of athletic endeavor.

Many newspapers have asked for exclusive service. But one newspaper in each city will be served. Write to J. H. Herman, Selig Polyscope Company, Chicago, for complete details.

BOSTON EXHIBITORS PLAN OUTING FOR JUNE 28

Special to Motion Picture News.

Boston, June 24.

Many having returned safely from the outing held at Nantasket last year, the exhibitors are to tempt Providence again, and on June 28 they will move on Pemberton in force and proceed to unbend. Plans are not known in detail yet, but it is announced that the exchanges will furnish the prizes for the sporting events. William Farrell of the General Film exchange is contributing a pig as a prize. It is expected that the winner will have to catch his prize and carry him home.



Scenes from Current and Coming American-Mutual Productions: "Tangled Skeins" (June 29); "The Fate of the Dolphin" (June 26); "Convicted for Murder" (June 12); "The Gentle Conspiracy" (June 19)

Motion Picture Studio Directory "Stampede Contest" Arouses Interest in the Industry

Announcement That the Publication, Issued Semi-Annually by Motion Picture News, Would Hold Competition for Screen Actors and Actresses in Connection with the Event at Sheepshead Bay, August 5-12, Creates Enthusiasm Wherever Picture People Assemble—No Entrance Fee Charged—Contest Is Free to All Players

THE first announcement two weeks ago that the Motion Picture Studio Directory, published semi-annually by MOTION PICTURE NEWS would hold a contest for motion picture actors and actresses in connection with the big "Stampede" at Sheepshead Bay, August 5 to 12, New York City, has awakened tremendous interest all over the country.

This it seems is the golden opportunity to decide in open contest once and for all just who may lay claim to the championship and titles in the different western sports and pastimes.

Gold and Silver Medals

The list of gold and silver medals and free advertising in the Motion Picture Studio Directory follows with the list of events which will probably by augmented before the time of the big round-up:

Champion All around Motion Picture Cowboy—one solid gold medal.

Champion All around Motion Picture Cowgirl—one solid gold medal.



Helen Gibson and "Black Beauty" at the Kalem Corral

Champion Motion picture actor horseman (not professional horseman) one page advertising in Studio Directory.

Champion motion picture actress horsewoman (not professional horsewoman) one page advertising in Studio Directory.

Motion picture company having the largest number of best contestants will be awarded handsome silver trophy.

Actor horseman (not professional) depicting best cowboy type, one-half page advertising in Studio Directory.

Actress horsewoman (not professional) depicting best cowgirl type, one-half page advertising in Studio Directory.

Best dressed and best equipped cowboy, one-quarter page in Studio Directory. Best dressed and best equipped cowgirl, one-quarter page advertising in Studio Directory.

Cowboy catching largest number of running horses in one loop, quarter page advertising in Studio Directory.

Cowgirl who has the most novel photograph of her taken during the contest, quarter page advertising in Studio Directory.

Potato Race.

Moving Picture Cowboy Trick Riding Contest.

Cowboy Half Mile Race.

Moving Picture Cowboys' Pony Express Race.

Moving Picture Cowgirl Fancy Roping Contest.

Moving Picture Cowboy Bucking Horse Contest.

Moving Picture Cowboy Trick Roping Contest.

Moving Picture Cowboys' Steer Bulldogging Contest.

Moving Picture Cowgirl Fancy Riding Contest.

Moving Picture Cowgirl Half Mile Race.

We were surprised at the storm of inquiries which has followed our last two announcements and the interest taken by the different studios. Helen Gibson, the daring heroine of Kalem's "Hazards of Helen," in making her application for entry in the Motion Picture Studio Directory's Stampede Contest, writes, "If there is any way on earth that we can get far enough ahead on productions for me to steal the time necessary for me to make the transcontinental trip, you can count on me to be in on the big doings at Sheepshead."

Miss Gibson also states that should she be successful in completing arrangements to take part in the monster round-up, she will not confine her efforts to the Studio Directory contest but will also enter the professional lists in the events open to women. By so doing she will place at stake her title of "Pacific Coast Women's Champion," gained from emerging victoriously from three Los Angeles County rodeos.

Miss Gibson, who was born in Cleveland, learned to ride in a Western frontier town when her father became an official of the Santa Fe Railroad. She first threw her hat in the professional ring when she won the Woman's Relay Race and trick-riding events at the Miller Brothers 101 Ranch contest in 1910.

During 1913 Miss Gibson spent most of her time attending the big Western round-ups entering all contests in which she was eligible. During the season she was successful in capturing many championships for trick-riding, standing, Roman and relay races. Included in the big round-ups that she attended were those at Salt Lake City, Pendleton, Ore., and Boise City, Idaho.



Harry Carey of the Universal Bulldogging a Steer

Six Months' Experience

We want to hear from everybody. No one is barred who has had six months' experience before the camera, and we hope that some of the motion picture people will give the professionals a big run for their money. Let us hear from you. Remember that there is *no entrance fee* to the Motion Picture Studio Contest, and the entrance blanks are ready awaiting your application. Don't wait until it is too late; let us hear from you immediately, as it takes time for the mails to cross the country. For full information and entry blanks, which we reiterate are absolutely free, address Motion Picture Studio Directory, Stampede Contest Manager, 729 Seventh avenue, New York City, care of MOTION PICTURE NEWS.

Remember the Date, August 5 to 12, New York City!
Watch For The Big Announcement in Next Week's Issue

In and Out of West Coast Studios

Special to Motion Picture News.

Los Angeles, June 24.

TWO American companies spent a portion of the past week in Los Angeles. William Russell and associates, including Harry Keenan, Charlotte Burton, Rena Carleton, co-director Jack Prescott, and others, were here securing locations for "The Torch Bearer," and on Wednesday, "The Secret of the Submarine" organization, which included Director Frank Thorne, Tom Chatterton, Juanita Hansen, Lamar Johnstone, George Clancy, and others including Cameraman Middleton, took advantage of the great crowds which gathered to witness the Preparedness parade, and made a number of scenes. One required that Clancy, appearing in the part of Hook, walk through the crowds carrying a large banner worded to the effect that America needs no navy. The banner proved to be as maddening to the patriotic crowds as a red flag to a bull, and had the photoplayers not been protected by a squad of policemen, not only the scene would have been spoiled, but no doubt, the players themselves.

A change has been made in the Submarine Company, and the remaining episodes will be directed by Thorne, Director George Sargent having been transferred to the Richard Bennett company which begins production this week.

Thomas Ricketts, American director who filmed "Damaged Goods" last year, is now producing a five reel subject which will be titled "Gem of the Western Sea." Audrey Munson is star, N. deBrullier the lead, and Roy Stewart the heavy. William Stowell is also in the cast. Roy Stewart spent several days in Los Angeles during the past week when he had a short vacation from his work at the American studio.

President S. S. Hutchinson of the American Company, after spending four or five weeks on the coast dividing his time between the Santa Barbara studios, and those of the Signal and Vogue in Los Angeles, has departed for New York to direct matters in the opening of the company's new office in that city.

Lamar Johnstone to Leave Coast for "V" in East

Lamar Johnstone, at present filling a special engagement with the American Company as a member of "The Secret of the Submarine" serial cast, has contracted with the Vitagraph Company, and upon completion of the serial will go to the Flatbush Brighton studios to begin an engagement there. Mr. Johnstone has played with a number of coast companies, probably with the Selig a greater portion of the time he has been in the west.

William F. Hart, who has been connected with the Keystone scenario department, was recently engaged by the American Company to write scenarios, and went to the Santa Barbara studios last week. Mr. Hart has a number of magazine stories to his credit. He is a former Washington newspaper correspondent, and has been connected with some of the largest newspapers of the country in important positions.

The Monrovia Feature Film Company, producing "The Daughter of the Don," a story of early days in southern California, and principally about Los Angeles in the year 1846, last week gave an unusual reception at the beautiful ranch of Pierre Letchworth near Glendora, Cal., for scenes in this ten reel production. The mission residence and ranch *patio* served as excellent settings, and all guests were garbed in the Spanish costumes of the period. Letchworth is the son of the Buffalo steel magnate of the same name. The company has been working on this production for almost two months, and it will require several months more before it is completed.

General Manager H. O. Davis has found it necessary to return to New York to complete unfinished business there. Prior to his departure Mr. Davis stated the trip would not require more than three weeks, and he would then return to Universal City to personally supervise the production work there. "At the present time," Mr. Davis said, "we have twenty-eight directors and producing companies at work. Two additional companies will be added within the next day or two, and by July 1 the entire Universal organization, numbering in all about forty companies will be at work at Universal City. As fast as the producing companies that have been working at the Fort Lee studios complete their work, they will come west, and will all be here, unless something unforeseen happens, by the first day of the coming month."

Neva Gerber Directed by LeBrandt

The most recent directors to begin at U City are Joseph LeBrandt and George Burton. Mr. LeBrandt is to make program subjects, and Neva Gerber, former featured leading woman for the American, where she appeared in Beauty brand subjects, will be his leading woman, Miss Gerber having been engaged last week by Marshall Stedman, of the employment department.

Roberta Wilson has been assigned as leading woman for the George Burton company, and will begin work there at the completion of the present Lyons and Moran Nestor comedy in which she is playing lead.

Jacques Jaccard is to direct the filming of a serial of fifteen episodes, each of two reels, which will feature Marie Walcamp,



Sights and Sight-seers at U City. Left to Right: Mrs. S. S. Davidson, Wife of the President of San Diego Exposition and Party on One of the Stages

Fritzi Scheff and Adele Farrington; Dr. Alfred Hertz, Formerly of the Metropolitan Opera House, New York, Using a Motion Picture Camera



The L-KO Comedy Companies at Universal City

who has played in scores of 101 Bison dramas, and has been featured in several Red Feather and Bluebird pictures. The story is now being written and will be entitled "The Land of Tomorrow." Jaccard has been assigned to the filming of a number of serials and series pictures in the past. His first work along this line was as director of Jack Kerrigan in the "O'Rourke" series. Later he directed the making of the first several episodes of the American "Diamond from the Sky" serial. Returning to U City he made a series of western pictures with Harry Carey, an underworld series, and when the "Peg o' the Ring" production was discontinued by Francis Ford and Grace Cunard, he was assigned to the completion of this subject. The cast for the new serial has not been selected.

Charles Cummings has been engaged by the Universal, and his first work will be as juvenile heavy for the Rex Company in the five reel subject "The Chalice of Sorrow."

A caveman way for a wife to reform her husband, forms the plot for a one reel Universal subject entitled "The Finishing Touch," written by Harvey Gates and produced by George Cochran. The scenes are laid about the home of a poor family consisting of husband, wife and daughter. The woman completely sobers the husband by a sound thrashing administered after he is forced to hold up his hands while the child binds him. The whipping causes the husband to realize he was wrong, and a happy life follows. Rex Roselli, Marjorie Ellison, and little Buddie McQuoid play the only three important parts.

Director Cochran, who made this subject, is now filming "Never Too Old to Woo," a comedy from a story by John Fleming Wilson, adapted by Calder Johnstone. It pertains to a double triangle. The principals of this are Jack Nelson, Marjorie Ellison, L. M. Wells, Bert Law and Mrs. George Hernandez.

"Kate's Affinities," a Joker

The Allen Curtis Joker comedy of the week is "Kate's Affinities," being the story of a sober-going young man falling in love with a spinster, heretofore never wooed. Gale Henry, William Franey and Charlie Conklin play the leading parts.

The Joker company with Director Allan Curtis is spending a week at San Diego, where they expect to make one or more subjects at the beaches and exposition.

Oriental atmosphere is given the three reel subject, "The Caravan," written and being produced by Director Raymond Wells, recently added to the Universal staff. The plot deals with the order of a priest that a journey be made to far across the great desert to secure valuables for the temple.

Lena Baskette appears as the little daughter, Claire McDonald the wife, Jay Belasco the husband, Malcolm Blevins the heavy, and C. O. Bryden the priest.

Eddie Lyons and Lee Moran are cavorting about as a pair of small town fops who visit a beach town, and there fall for the vampish ways of a female crook, who induces them to aid her in stealing some valuable paintings. All of this is for the one reel Nestor, "The Bunglers." Roberta Wilson appears as the "vamp." Her heart softens after the trio has been arrested, and she exonerates the country boys.

"The Rebound" is a woodsman story featuring Vola Smith, as the little crippled daughter of a woodsman. The father is forced to remain in hiding because he believes he is guilty of murder. In reality, the shot from another's gun inflicted the fatal wound, but the father never learned this until a sheriff comes to his mountain cabin and encounters the true murderer, who confesses. Besides Miss Smith, parts in this are taken by Ed Brown, Bill Nye, Marc Robbins and Charles Gunn.

The Virginia Terhune Van de Water novel, "If My Coutnry Should Call," has been adapted for the screen by Ida May Parks, and is now being produced by Joseph deGrasse, with Dorothy Phillips, a recent arrival from the Fort Lee studios, appearing in the star part. Jay Belasco plays opposite Miss Phillips, and other leading parts are taken by Helen Leslie, Gretchen Lederer, Adele Farrington, Lon Chaney, Frank Whitson, Albert MacQuarrie and Carl Von Schiller. The story deals with the inherent dislike against war by a woman born in war times. The picture will be in five reels.

A melodrama titled "Onda, of the Orient," is being filmed by the 101 Bison company from scenario by Ben Cohn and Walter Woods, and will consist of three reels. Scenes are laid in San Francisco, where a dying man confesses of crimes committed in the Philippines. Marie Walcamp appears in the name part, supported by E. N. Wallock, Duke Worne, L. C. Schumway, Eddie Polo, and the direction is by Henry McRae.

Director Otis Turner has completed the filming of a five reel Bluebird "The Undercurrents," which stars Flora Parker DeHaven as the daughter of a drunkard. She becomes a Salvation army lassie, and through this medium finds a home as nurse for a rancher, who later proves to be the father of a young man she had known while at the Salvation Army home, and from whom she tried to escape because of his likes for barleycorn. To win the girl, the lad reforms, and she becomes the bride and daughter. The supporting cast includes Bertram Grassby, as the girl's father, Nanine Wright, Charles Mailes as the rancher, Jack Mulhall the sweetheart, Jack Lott, Ed Hearn and Marjorie Blinn.

Director Wallace Beery is now finishing the fifth episode of "Timothy Dobbs" series, with Carter DeHaven as star, and the first of the week will take up the making of "He Almost Landed an Angel," which



The Rolin Comedy Company—in the foreground, Beebe Daniels and Mae Cloy, the Phunphilm Girls

will be number six of the series. The same cast continues throughout.

Eugene B. Lewis has written a two reel comedy drama which will star Pat Rooney under the direction of Roy Clements, the title of this being "Some Medicine Man." Scenes are laid in a western town where the comedian gets into a number of unusual mixups, many of them with the Indians. Others cast for this production are Peggy Coudray, Ed Sedgwick, Jean Hersholt and Clyde Benson.

The Universal Company under the direction of Clifford Elfelt and with Vola Smith and G. Raymond Nye as principals, are home from spending two weeks in the mountains where they filmed scenes for a series of five one reel pictures.

"The Heritage of Hate" is a three reel photoplay written by Walter Woods, which will be the first picture produced by Director Burton George, recently added to the Universal producing staff. Roberta Wilson and Paul Byron will be the leads.

The Bluebird feature "L'Abbe Constantin" in five reels, has been completed by Director Rupert Julian, and preparations are now being made for "The Clique of Gold," featuring Elsie Jane Wilson. This picture will also consist of five reels, and



Jane Bernoudy (Universal)

supporting Miss Wilson and Julian will be Francelia Billington and Douglas Girrard.

"When the Light Came"

The scenario department has provided a one reel sea drama with scenes laid in a fishing village along the New England coast, for the first subject to be made by Joseph LeBrandt. It has been titled "When the Light Came." F. Brownlee has been selected to play the lead opposite Neva Gerber in the picture.

The William V. Mong Company will next take up the filming of "Little Joe," a three reel subject which is to feature Gordon Griffith, the boy actor.

The Universal juvenile company under the direction of Lule Warrenton, is making the one reel comedy, "Just Kids," with Irma Sorter and George Hupp in the leading parts. Following this the juvenile company will take up the filming of a series of fairy tales written especially for the children by Allen Watt, who is acting as co-director with Mrs. Warrenton. The subjects will be of a more or less educational nature.

Francis Power, U director, is engaged in the filming of "Brother Steve" in two reels, which was written by himself. Agnes Vernon, William Lowry, Beth Roland, T. D. Crittenden, and Lydia Titus appear in the cast.

Three new photodramas were put into production at the Morosco-Pallas studio last week. Director Frank Lloyd is filming



Mabel Normand, Now Heading Her Own Feature Film Company

"The Intrigue," which stars Lenore Ulrich, in the role of a government spy. An American inventing an x-ray gun, operated by wireless, whose proposition is turned down by his own government, interests another nation in the purchase of his invention. A second foreign nation learning of the invention, seeks to prevent the first from getting possession of the gun, and sends their most successful spy, a girl, to secure the information wanted and to gain possession of the invention. A very remarkable mechanism, operated by electricity, has been perfected for use in the picture.

Edna Goodrich is the star of another new photodrama titled "Body or Soul," which will be a Morosco release. William D. Taylor is entrusted with the production of this, and has Juan de la Cruz as leading man, Harold Holland, Lucille Ward, Kathlyn Kirkham and Herbert Standing as supports. The subject is a society drama with a decidedly new plot. An ambitious mother plans her daughter shall marry a successful dramatist, and while the daughter secretly admires the man, she fears he will wed her because of her beauty, and not her personality. To insure against this, the girl has a false scar placed on her cheek, and advises all she was burned with acid. Shortly afterwards she secures employment as a stenographer in the office of the dramatist, and in the weeks that follow,



Eve Strawn (Pallas)

wins his love by her pleasing personality. Then the scar is removed.

Dustin Farnum at Work on "Son of Erin"

Dustin Farnum is working in the third new production taken up, titled "A Son of Erin," being produced by Julius C. Ivers. Farnum has just returned from another fishing trip to Catalina Islands where he had his usual luck. On his return to the studio, he brought three yellowtail, each weighing more than forty pounds, and presented them to the employees.

William Stormer, who produced "For the Good o' Humanity," and has been studio manager at the Equitable World plant in New York, has come to the coast with a contract for a five reel release each month by Pathe, and is preparing to begin production in Los Angeles in the very near future. Jane Novak and Wellington Playter are the only players engaged to date. The first subject to be made is titled "God's Super Man," which is by William Lippert, author of Fox's "The Nigger," and other successful photoplays.

The Triangle Film Corporation has engaged Grace Wilcox as special feature writer, and she will be assigned to work at the Keystone studio. Miss Wilcox has been connected with the Los Angeles Tribune for the past several years as a special writer, and while engaged here has gained an enviable reputation as a writer of clever feature stories. She was assigned by the paper to the more important social events.

The first Keystone Triangle comedy made by Director Harry Edwards, now in filming, will be titled "The Surf Girl," and features Julia Fay in the principal part. Many of the scenes will be taken at the nearby beaches, and considerable comedy is being secured in connection with the nu-

merous concessions. Supporting Miss Fay in this will be Fritz Schade, and Ray Griffith as life-savers, Glen Cavender the girl's father, Alice Davenport the mother; Al Kaufman, the former pugilist, the strong man, and Iva Croswaite, his pretty wife.

Another Keystone comedy nearing completion will be known as "Wings and Wheels," with Baldy Belmont in the featured part, that of an aviator. Walter Wright is in charge of directing and the strenuous Keystone chases of the past will fade into insignificance when compared with the aeroplane and auto contests of this subject. The story deals with the son of



Scene in "The Way of the World" (Universal Red Feather)

a mayor and an aviator in love with the same girl. Ora Carew is the girl and other principals are Ray Russell, Billie Bennett, Joe Swickard, Harry Russell and Jack Henderson.

Charley Murray and Louise Fazenda are the featured players of the Keystone "Pills of Peril," being made by Richard Jones. Murray and Weyland Trask are rival doctors, the former suffering from lack of practice. Murray throws pills on the sidewalk in front of his office to cause passers-by to fall, but in the instances of people being injured, his rival fortunately passes at the time and secures them as patients. Murray, when rushing off to wait on a patient, falls in his own trap, and is so badly injured that he cannot take care of the small practice that he has. Others in this are Harry Brooker and Myrtle Lind.

Victor Herrman, who has been directing comedies for the L-Ko for more than eighteen months, has been engaged by Director General, Mack Sennett of the Keystone, and now has his first subject in rehearsal. Harry McCoy will be the featured player.

While working in scenes for "The Surf Girl," in the big tank at the Keystone studio, Dale Fuller, character actress, slipped on the edge of the tank and fell, causing internal injuries, the extent of which will not be known for several days.

A "Tip" on the "Ostrich Plume"

The David Horsley two reel subject made under the working title of "Ostrich Plumes," is to be released under the name of "The Ostrich Tip." This features William Clifford and Margaret Gibson.

The other story just completed, known under the working title of "A Woman's Reputation," is to be titled "For Her Good Name." The scenario is by Crane Wilbur, who with May Gaston, play the principal parts.

A successful way for eloping is to be shown in the Horsley Cub comedy "Jerry's Strategy," for in it the comedian, in order to safely get away from parents and officers of the law, does so in a stolen police patrol. The mad chase starts when Jerry, taken by George Ovey, is held captive, knocks out the police guards, and escapes with the patrol. Passing an athletic field, he comes upon archers practicing. A bow and arrow picked up here, later serve him to send a note to his sweetheart, Claire Alexander. Hand over hand she climbs down a rope, gets into the unpopular vehicle, and when



Douglas Fairbanks in "Lo the Halfbreed" (Fine Arts-Triangle)

the parents phone the police, they are not in position to make the chase for lack of a hurry-up wagon.

Artificial lighting equipment has been added to the David Horsley studio, and now there is sufficient lighting for the use of all stages at one time, if night work is required. Twenty new Winfield-Kerner lamps have been purchased.

William O'Connor, who has served the Rothacker Film Manufacturing Company in the capacity of advertising manager, has arrived at the coast to spend two or three months here, to better acquaint himself with matters pertaining to film production.

The Rolin Film Company has just shipped Pathe a "Lonesome Luke" comedy laid in the South Sea islands, in which Luke is made the king of the cannibals. For the picture, Manager Dwight Whiting, secured a troup of Hawaiian singers, dancers, ukelele and mandolin players to appear in this.

The Rolin company spent several days of the past week in the mountain country where they took some wonderful scenes about waterfalls and mountain streams. While on this trip, Manager Dwight Whiting discovered a real for sure motion picture fan, who was willing they should use his property for locations on condition that they tell him where he could see the picture after it was released, and to make good their promise, he required a substantial deposit.

Harold Lloyd, the Lonesome Luke of Rolin Pathe comedies, and Bebe Daniels, ingenue, were awarded first prize at a dancing contest given at a beach cafe recently. The prizes were handsome silver loving cups.

Gertrude Short, a child actress, and her mother, have been added to the stock company for Rolin films, and will appear under the direction of Hal. Roach in the company's second brand, Phunny Philms.

Melvin Mayo, late director for the Lubin Western Company at Coronado, Cal., and Johnson McCulley, an author of several works of fiction, have formed a partnership for freelancing photoplays, and have opened an office in the Equitable Bank Building in Los Angeles. Both have had very wide experience, and have a number of original stories and photoplays to their credit.

"Some Liars," Vogue

The second Vogue two reel comedy has been named "Some Liars," and is nearing completion in the hands of Rube Miller and his co-director Henry Kernan. This



Grace Carlyle (Morosco)

pictures the stories two men told their wives after being pinched for jags and serving thirty days on the stone pile. Miller and Ben Turpin play the two leading parts, supported by the usual company.

Director Jack Dillon is beginning the filming of the third Vogue two reel comedy which will be titled "The Mix-up in Dry Goods." Arthur Moon as a newspaper reporter, is assigned to investigate conditions of the clerks and employes of department stores. Principals of this besides Moon are Gypsy Abbott, Paddy McGuire and Ed Laurie.

Al E. Christie is busy with the making of a burlesque on the legitimate stage melodrama of the past days, titled "Foiled." The scenario is by William E. Wing. A theatre has been built at the Christie studio for this one reel picture, showing the stage from front and back with auditorium. Billie Rhodes, George Leary, Eddie Barry, Stella Adams and Ethel Lynn appear in the cast.

The Christie studio was all littered up—literally stuck up—last week, for Al Christie made a comedy with four hundred sheets of fly paper serving as the principal props. It happened this way. Ethel Lynn and Billie Rhodes are sisters, the latter to be married. She has received many valuable wedding presents, and because of an epidemic of house breaking, she induces her brother, George Leary, to help her plan to save the presents. At night they spread



Grace Cunard (Universal)

fly paper in all parts of the house. Uncle, taken by Eddie Barry, has slipped out after he is supposed to have retired, in order to attend a quiet game. Coming home he is held up, and his watch, chain and keys are taken. Rather than wake the family, he climbs in a window, and then the fly paper begins to get in its work. A piece hanging to the window covers his face just as he plants his hands and feet on two others. His wanderings about the house add more to the collection. Everyone is awakened, cops arrived to see what the disturbance is. It ends in a free for all fight, the family trying to catch the burglar. At the quieting of all, the mistake is discovered, and the brother and sister receive their just reward.

"That Doggone Baby," Christie

"That Doggone Baby," is the one reel Christie comedy being made by Horace Davey. Newlyweds write her mother they have the cutest, sweetest, little thing at their house which they call Snooky, referring to a pup. But proud grandfather and grandmother immediately buy baby clothes and toys. The newlyweds are informed of their coming and intentions of giving the child a shower, and rather than disappoint their parents, go out and rent a baby from a photographer's wife. Grandfather insists that he shall have his picture taken with the child, and goes to the photographer's. From then on things happen rapidly. Betty Compson and Neil Burns are the newlyweds, Stella Adams and Harry Rattenberry the parents, and Dave Morris the photographer.

William Horsley, brother of David Horsley, who has been in Los Angeles where he had the contract for building Universal City, departed Saturday for the east, where he will take the management of the Centaur laboratories for the making of Horsley Mutual subjects and Christie comedies.

The Christie Film Company has purchased the properties, settings and scenery of the K. & D. organization, and also those of the National Film Corporation. These have been added to their big collection at the Gower street studio, and gives to the plant a very large variety of effects for comedies. The properties were originally made for feature productions, and are of the highest quality.

Another change is announced from the Kalem Hollywood studio, which is to the effect that Ethel Teare is to again play in Ham comedies, and begins with her former associates in the next picture. This will give to future productions the original trio that made the comedies so popular, and the change is said to have been made as the result of the many requests to the



George Cochrane and Tom Jefferson at U City

Kalem Company and General Film exchanges from exhibitors, for Miss Teare to play with the two comedians.

The last Ethel Teare picture has been titled "Quack Quakers," in which the worldly father and his daughter are to entertain his brother and family, the brother being a very strict Quaker. The visit is just at a time when Ethel has been wooed and won by the leading man of the Peaches and Cream, a light opera company, and the lead has arranged for the manager to star Miss Teare. He goes to see her when she and her father are in the garb of Quakers, and it requires lightning chances to hold up the name of the family in the eyes of the brother, and also to make a good appearance before the manager. Ultimately she weds the leading man, and decides she does not care for the life of an actress.

The Ham comedy of the week was named "The Baggage Smasher," in which the comedians contested with the Hazards Company to see who could make the most railroad thrills. In the end, the honor was given to the Hazards players. Ham and Bud employed a special train for several days and put on the hazards in which the giant comedian rode a horse alongside and leaped into the engine while it was running.

The Kalem base ball team, which has been defeated twice, first by the Horsley Cubs and second by the Rolin Lukes, has hopes of bettering their record, as they have just secured a new mascot—a Boston



Maude Emory (Universal)

bull pup, the property of Manager M. E. M. Gibsone. The most recent defeat of the Kalem players was that of last Sunday, when the score stood twenty-three to six for Lonesome Luke and his associates.

Ince Studios Busy

The Thomas H. Ince studios at Culver City, last week had the busiest appearance since the company's move there, for last week was the first time that all companies, with the exception of that directed by William S. Hart, worked there at one time. It so happened that the companies had all finished the taking of scenes on exterior locations, and settings were in place for the interior scenes at the studio. Three of the companies have just returned from foreign locations, and the studio is a hot bed for stories of thrilling experiences, many of a hazardous nature.

Director Reginald Barker, with Frank Keenan, Robert McKim, J. P. Lockney, Leo Willis, J. H. Noble, Assistant Director Elliot Howe, Cameraman Charles Kauffman and Enid Markey, are back from Mt. Baldy. In ascending they took a trail that had not been traversed since the winter rain and storms, and they encountered

many difficulties. One story is to the effect that the path was so steep, narrow and slippery, that one burro fell off a cliff, rolling down full three hundred feet. It was not so badly injured but what it could continue the trip to the top of the mountain. At another point, the trail was filled with a boulder said to weigh more than three tons. By main strength and awkwardness the men of the troupe succeeded in rolling it off the cliff.

It is said to have uprooted trees and left destruction in its wake as it tore down the mountain side.

However, to resume, a cabin was built on top of the mountain where one hundred and forty-seven scenes were made for the unusual mining drama being produced from a scenario by Lanier Bartlett.

"Somewhere in France" Company Back

Another company headed by Louise Glaum and Howard Hickman, who are appearing in the Ince adaptation from Richard Harding Davis' story, "Somewhere In France," came back from spending a week at North Island in San Diego bay, the location for the Pacific Ocean military aviation field. Director Charles Giblyn secured wonderful aerial effects by the courtesy of Colonel Glassford, in command of the army aerial corps, and Dal Clawson, the cameraman, made an ascension, and secured views from above of war scenes for the subject. The army birdmen remained in the air for twenty minutes, and views were taken from several different heights.

The third company to return to the studio, came after an absence of more than a week, and they did not bring back a foot of exposed film. Walter Edwards, the director, in charge of producing the desert island story featuring Dorothy Dalton and William Desmond, was at Monterey, Cal., and there found plenty of fog, which did not lift during his entire stay. The scenes will be made at a Southern California coast island, and the company will leave shortly for the making of these. As a token of their misfortune, each member of the company was presented with a copy of "The Spenders" by the author, Harry Leon Wilson, who resides at Monterey. While at the northern city, Edwards and the players were entertained on several occasions at the magnificent estate of the author.

Papoose Is Named for Tom Ince

Thomas H. Ince Thunderbull, first Sioux Indian born in California, was christened this week at Inceville. The child's godmother, Mrs. Frances J. Heney, wife of Santa Monica City Attorney, presented him with a great quantity of clothing and trinkets. The bronze-skinned infant is said to have accepted the ceremony in a matter of fact manner, remaining sober until he saw the presents from his godmother.

The most recent wonder of Inceville to be discovered, is that of a horse that attempted to commit suicide. The animal, known as a loco steed, while being ridden by a buckeroo named Stewart in scenes for a coming Hart production, dashed toward a cliff and leaped off head first. The rider was successful in jumping from the animal when he realized his danger.



MARINOFF, Fania, leading woman; b. Odessa, Russia; stage career, Esther in "The House Next Door," Dago Annie in Paul Armstrong's "Romance of the Underworld," Helen Morris in (orig.) "Within the Law," "A Thousand Years Ago," "Consequences," and Louka in Arnold Daly's recent revival of Shaw's "Arms and the Man," etc.; screen career, Famous Players ("One of Our Girls"), Kalem ("The Lure of Mammon"), Kleine ("The Money Master"), Gaumont ("The Unsuspected Isles"), Pathé ("The Galloper," "Nedra"), World ("McTeague," etc.); black hair and eyes. Address, 151 E. 19th St., N. Y. C.

The Biography of every photo player in the Country will be published absolutely without cost to them in the second

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

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AMONG THE EXCHANGES

Simmons, Manager of Mutual in Los Angeles, Brings a Dead Theatre to Life with Chaplin Subjects

M. L. MARKOWITZ, manager of the San Francisco, Cal., Universal Exchange, spent several days during the past week in Los Angeles at the exchange there. While he was in Los Angeles he made the announcement that J. V. Bryson, who has been in charge as manager of the branch there, has tendered his resignation in order that he might remain at Minneapolis, where he was formerly manager of the Universal Exchange, and also heavily interested in an accessory business. The resignation was accepted by the Universal Company, and Dave Burshon was appointed manager of the Los Angeles exchange.

Burshon has been connected with the San Francisco and Los Angeles exchanges for the past five years. He began as booking clerk, and worked up to the position of manager, later purchasing a large interest in the Los Angeles exchange, which was later sold to the Universal Company. Following the sale, Mr. Burshon remained a number of months as manager, and resigned to conduct concessions at the San Francisco Exposition. At the close of the exposition he returned to Los Angeles as assistant manager, and is now back in his old place. The exchange was very successfully conducted under Burshon's management, and he has the good will of all exhibitors of the territory. While in Los Angeles, Mr. Markowitz expressed himself as very well pleased with conditions at San Francisco and Los Angeles with respect to rental of Universal program and features.

A new policy was inaugurated by the General Film Company in Los Angeles recently in the closing of the exchange evenings. It has been the practice of all Los Angeles exchanges to keep open until about midnight, in order to receive returned films and make shipments to out of town points. The closing of the General may bring about a similar change at other exchanges.

The plan of giving Chaplin-Mutual comedies a four-weeks' continuous run at one theatre, in connection with five-reel subjects changed weekly, as inaugurated at the Garrick theatre, Los Angeles, upon the suggestion of C. M. Simmons, manager of the Mutual Exchange, has proven most successful. Such a program has turned a theatre with most unsatisfactory box office receipts, to the best paying investment of its kind on the coast. When Mutual Exchange Manager Simmons was notified of the Chaplin release, he formulated the plan for such a program and placed the proposition before every manager of down town Los Angeles theatres, and they rejected it. Simmons' next move was to induce Los Angeles business men to organize a company and purchase a theatre. The new company took possession of the Garrick theatre at the close of business on May 13, purchasing it from an investment company that had come into possession of it by foreclosure of mortgage.

By the opening hour on the following morning, new projecting machines had been installed in the operating booth, a new screen hung, and large electric signs appeared on the front. The same day, page copy was carried in the newspapers announcing the change of ownership and the new policy. Shortly after the opening hour, the house was sold out, and a line formed from the door. This line never broke until after ten o'clock that night. Extra police were needed to keep the sidewalks cleared on the first and several days following, so that patrons could enter another theatre four hundred feet down the block. Every day for more than two weeks there was a line. Every afternoon and for every one of the twenty-eight nights of the showing of the first subject, the seating capacity of the house, which is eight hundred, proved inadequate, and people waited on the edge of the sidewalk to gain entrance.

The policy adopted for the showing of "The Floorwalker," the first Chaplin picture is being carried out with respect to "The Fireman," and the attendance is even greater now than four weeks ago. In connection with the Chaplin picture, Mutual five-reel features are shown. It is estimated that more than one hundred and forty thousand people saw "The Floorwalker" during its run. During the month approximately two thousand dollars was spent for newspaper advertising. In addition to this, the bill boards were used.

The theatre is under the management of Teal Smith, who has decorated the house, installed many improvements during the first month, including a ventilating system and employed the best musicians.

NAUGLE MAKES TRIP IN SOUTHERN CALIFORNIA

Manager Harry Naugle of the V-L-S-E Los Angeles exchange has just returned from a trip of several days in the southern part of California. The Vitagraph Blue Ribbon feature, "God's Country—and the Woman," has just completed a run of one week at the Cabrillo theatre, San Diego, Cal., where twenty-five, thirty-five and fifty cents admission was charged. The film played to capacity business every evening. It is booked for initial showing in Los Angeles at the Superba theatre on July 10.

CHANGE IN TRIANGLE EXCHANGE IN NEW ORLEANS

Arthur Lucas, from the New York office of Triangle, went to New Orleans last week and announced an important shift of managers.

Nat Ehrlich, of the New Orleans office, goes to Atlanta, while the Atlanta manager, Mr. Bromberg, goes to New Orleans. This shift, it is said, will be temporary, but there is every probability that it will be permanent.

Film men will regret Mr. Ehrlichs departure from the Crescent City, even though he will be in close touch with them.

Triangle was the latest big program to enter New Orleans. Through sheer merit of the pictures, it jumped to one of the most prominent and best patronized. It became a permanent institution in New Orleans when the Triangle theatre, a 2,200 seat house, opened. The Triangle is playing daily to S. R. O. houses, even though this is in the midst of the summer season, and there are numerous counter attractions.

Mr. Ehrlich was the first exchange manager in New Orleans, and through this fact and his genial personality, he is one of the best known film men in that city and territory. Mr. Ehrlich was the first manager Mutual placed in the territory.

O'BRIEN OF WORLD IN BOSTON BACK FROM MAINE TRIP

Simon Alexander has resigned from the treasurership of the Empire Feature Film Corporation, Boston, Mass.

William O'Brien, of the World Film Corporation in Boston, is back from a Maine trip and reports good business.

The Mystic theatre, in Malden, Mass., one of the largest theatres in the state, has signed for Unicorn service, through its manager, Clarence Robbins. Eastern Manager Fred. B. Murphy of the Unicorn is this week in Syracuse, N. Y. He is on an extended trip. Ike Schlank, general manager of the Unicorn, has sent a large portrait of himself to all Unicorn exchanges. David E. Dow, formerly manager of "Birth of a Nation" interests in New Hamphire and Vermont, is now traveling for Unicorn in Maine.

William Cowan has resigned from the World and has gone to the Paramount as head shipper.

CITRON WILL ATTEND MANAGER CONFERENCE IN NEW YORK

W. J. Citron, manager of the Fox Film Corporation, at 107 Golden Gate avenue, San Francisco, is working night and day in order to get ready to go to New York early in July, where he will attend a convention of the branch managers and get a chance to see some of the big films which his firm is now producing.

THREE MEN WITH WORLD IN KANSAS CITY, MO., CALLED TO COLORS

Three men connected with exchanges in Kansas City, Mo., were called to the colors June 19. And all of them were from one exchange, the World. They are: Howard Robertson, head shipper, who was about to be sent out on the road; he is a high private in Battery C; Louis Klar, booker and bookkeeper, lieutenant of Battery B, and J. J. Crandall, assistant shipper, a member of the crack signal corps of Missouri.

If they have to go to the border, their places will be filled by substitutes in the office, Mr. Richard Robertson, manager, making it a practice to have such substitutes familiar with the work and able to carry it on.

O'BRIEN OF CINCINNATI-BUCKEYE MARRIES

D. M. O'Brien, manager of the Charleston branch of the Cincinnati-Buckeye Film Company, surprised his many friends on June 15 when he quietly married Myrtle May Perry of Charleston.

Mr. O'Brien is well known in New York, Philadelphia, Washington, Pittsburg and Cincinnati, where he held responsible positions before opening the Charleston branch of the Cincinnati-Buckeye Film Company about two years ago.

Foland, Traveling Out of Kansas City, Mo., Places Pathe Pictures in Nearly Every Town He Visits; Bluebird Takes Well

J. E. FOLAND, traveler for the Pathe exchange out of Kansas City, has since April 15, when he entered the business, practically covered his territory with Pathe service—for practically every town now runs more or less Pathe films. Mr. Foland has visited every town where there is an exhibitor and has got contracts in all but a few—and these few, he is confident, he will line up in another week. Then it will be just a question of keeping in close touch with them, to supply their needs and give helps.

If any exchange manager thinks the exhibitors in the distant towns don't know him, they can think again. For C. S. Edwards seems to be known wherever there are exhibitors—and Mr Foland says the square treatment they have received from the Pathe exchange is usually credited by the exhibtiors directly to Mr. Edwards. And this makes easier sailing for the traveler.

An instance of the way Mr. Foland himself helps out the exhibitor was told recently by an exhibitor from a small town. The local newspaper had never done much in the way of publicity for the show. Mr. Foland happened into the office one day, when "The Woman's Law," by Harvey Thew, was about to be shown. He told the editor casually of the story of the man who illustrated this film story when it appeared in a magazine. Then he wrote the story—the editor published it, for it was a crackerjack story. And it not only gave a lot of publicity to that picture, but got the editor into the habit of thinking about the moving picture stories and publishing occasional synopsis of them.

The Bluebird exchange has been given one of the biggest honors received by an exchange in Kansas City—the placing in the theatres on Twelfth street of a first run feature for two days and a second run feature for two days, making four days in all. The Maze and the Wunderland are the houses that have taken the contracts.

An announcement from the New York office of the Bluebird Photo Plays, Inc., that the Bluebird features will be advertised in the Saturday Evening Post using a half page, except the first which will be a full page, has caused considerable comment among the Kansas City exchanges.

The following visitors were in the office of the Monarch Feature Film Co., Kansas City: J. H. Kamm, manager of the Odeon theatre, Coffeyville, Kan.; O. W. Tracy, manager, Royal theatre, St. Joseph, Mo., and Mr. Lloyd, manager of the Aladdin theatre, Springfield, Mo.

G. H. Bowles, of the Universal Film and Supply Company, editor of a paper called the Universal Weekly, which already has a circulation of 18,000, received a letter last week from the Cincinnati Post, Cincinnati, O., asking for admission to their exchange department. While the Weekly has had a good circulation in its territory, it surprised and pleased the editor to get the letter from territory so distant.

New Orleans Exchanges Find Business on Increase; V-L-S-E Arranges for Pre-Showing in Crescent City

IN co-operation with the New Orleans Press Club, five New Orleans exchanges presented a prize film program at 8 o'clock on the evening of June 23 in the Press Club's quarters above Kolb's Restaurant, to an audience composed of the Governor of Louisiana, the Mayor of New Orleans and other civic notables.

The five exchanges assisting the stellar entertainment were the Universal, Triangle, General, Mutual and Metro. Through their New Orleans managers each exchange presented its funniest one-reel comedy.

There were other stunts on the program. The newspaper men and the cartoonists were out in full force, and the pen and ink artists contributed their quota to the evening's entertainment with sketches of prominent men present.

Maurice F. Barr, local manager of Bluebirds, Inc., was in charge of the motion picture features of the entertainment. Members of the trade and daily press, prominent clubwomen and local ministers, were guests of Herman Fichtenberg at the Dreamworld theatre at an advance showing of "Where Are My Children?" its first showing in the South. As they left the special performance, those most prominent in the audience were asked for a written opinion of the picture. This matter was used in some effective advertising. "Where Are My Children?" opened for a month's run at the Dreamworld at an admission price of twenty-five cents. This will be the longest local run of a picture, with the exception of "The Birth of a Nation."

V-L-S-E, through New Orleans Manager R. King Evans, has made an interesting announcement. Hereafter all new releases will be given an advance showing at one of the Canal street theatres, at which a cordial blanket invitation is extended to all exhibitors, newspapermen and exchangemen. The hour of the weekly showings is eleven o'clock at night, after the regular show, and it is proving a popular hour with the morning newspapermen.

Anna H. Sessions, manager of the Southern World exchange, has just returned to New Orleans from her first trip through the territory since she was appointed to her present responsible position. She reports satisfactory conditions in Alabama and Mississippi.

Exchange men have extended their sorrow to Manager J. C. Ragland of the George Kleine office, who returned this week from Virginia, where he buried his father.

Al. G. Shear, manager of the Universal and Consolidated exchanges, got back in New Orleans last week from the convention of Consolidated managers held in Atlanta, and announced that he had secured State rights for Louisiana, Mississippi, and parts of Alabama and Texas on "Where Are My Children?" and "The Dumb Girl of Portici."

J. H. Charlotte, traveling auditor of the Fox Film Corporation, spent a few days last week at the New Orleans Fox office. He highly complimented Manager R. E. Barron on the manner in which New Orleans affairs were run.

The fourth episode of "Gloria's Romance" is being shown at Jac. Miller's Empire theatre. Increased patronage has been the rule with this Billie Burke picture serial.

DURNING RETURNS TO NEW ORLEANS AFTER MONTH'S TRIP OVER TERRITORY

Al Durning, Mutual representative out of New Orleans, has returned from a month's journey over a territory he knows as well as the inside of his own residence. He paid particular attention to new theatres, and brings in a batch of interesting items. He reports that J. N. Patten, Star theatre, Shabuta, Miss., contemplates building a new and up-to-date theatre in that town. Edgar N. Hatch, Gem theatre, Hattiesburg, Miss., is planning installation of a new cooling system. R. J. Scott, old time film man, has taken over the Ark theatre in Crystal Springs. In Birmingham, Ala., the Majestic, Birmingham's newest house, opened on June 4 to capacity houses.

LEONHARDT ON OMAHA VISIT

Harry Leonhardt, western representative for the Fox Film Corporation, visited Lester Sturm, Omaha manager, last week. Mr. Leonhardt admired the progressive spirit of Omaha and the middle west.

FRIENDS CONGRATULATE MITCHELL

Jacob Mitchell, whose appointment as manager of the Laemmle Film Service Company exchange in Omaha has now been confirmed by the home office, has received a large number of telegrams and letters from exhibitors and other film friends, congratulating him on his step up. No Bluebird manager has yet been appointed for Omaha.



Jacob Mitchell

NEW ORLEANS ASSOCIATION PERFORMS CONSTRUCTIVE WORK

Real constructve work has been done by the Associated Film Managers of New Orleans, organized only a few weeks. Nowadays an exchange manager hardly has to worry over a bad account. If he is at all suspicious about an exhibitor, he gets in touch with the secretary of the association, and all information is obtained in a few minutes over the telephone.

Under the tenents of the association, an exhibitor who has not kept faith with one exchange cannot deal with another until he has completely rehabilitated himself. In other words, he'll have to close up his theatre if he tries any tricks with an exchange. The percentage of bad accounts, it is expected, will be materially lessened within the next few months, and eliminated altogether in time.

The association has passed resolutions of regret over the death of Emmett Ragland, father of J. C. Ragland, manager of the George Kleine exchange. Al. G. Shear, manager of the Consolidated and Universal exchanges, has been appointed secretary, in place of F. S. Wilkes, of Paramount.

CALMY VISITS LOS ANGELES

M. Calmy, for a long time connected with the Golden Gate Film Exchange at San Francisco, and now operating the Comedy Film Exchange in the Bay City, spent several days in Los Angeles visiting the producing plants and exchanges. Mr. Calmy made the trip to and from Los Angeles by auto, visiting theatres while en route.

Dominion Exclusives, Ltd., Will Handle Fox Pictures in the Entire Western Canadian Territory

THOUGH arrangements just completed in New York by R. A. Scott, the Dominion Exclusives, Limited, of Vancouver, B. C., of which he is secretary and general representative, has just been awarded the distribution rights for Fox Feature films in the entire western Canadian territory, including the Provinces of British Columbia, Alberta, Saskatchewan, and Manitoba. The headquarters for this vast territory will be at Vancouver, where the exchange has commodious quarters in the Leigh Spencer Building, and a branch office will also be maintained in Winnipeg.

The Dominion Exclusives, Limited, was incorporated a short time ago by R. A. Scott and E. R. Fauser in association with several well-known business men of Vancouver, and the negotiations which have just been completed, have extended over a period of several months.

An announcement just issued by Mr. Fauser, who is managing director of the company, states that intense interest has been aroused by the coming of the Fox productions, none of which have ever been shown in Western Canada, and that negotiations are now under way with many leading houses for first run in their respective cities. The Royal Victoria theatre in Victoria, B. C., has already contracted for the service, and will play each subject for an entire week. The first picture to start was "The Two Orphans." It is pointed out that this subject was awarded the Gold Medal at the San Diego Exposition, in competition with various other manufacturers.

The two active members of the Dominion Exclusives have been connected with the industry in western Canada for many years. Mr. Fauser went to Canada from Detroit, Mich., conducting an office in Winnipeg as manager for the Gaumont Company of Canada. Some time later he opened the Calgary branch of the Mutual Film Corporation, and afterward had charge of the Vancouver office of the same company. His next position was general manager of the Pathe Film Syndicate of Western Canada, with headquarters in Vancouver, and he finally left this company to take over the management of the Dominion Film Exchange, which has now become the Dominion Exclusives Limited.

Mr. Scott spent six years in Winnipeg with the Sullivan and Considine interests at the Bijou and Empress theatres, and afterwards became manager of the Winnipeg office of the Pathe Film Syndicate, only recently going to Vancouver to become associated with the new Fox enterprise. Mr. Scott will leave shortly to give trade showings throughout the territory covered by the exchange and to establish an office in Winnipeg.

Activity Evident in San Francisco Film Circles; Davis Poster Exchange Sells Out to Globe

WEST Coast Division Manager W. W. Drum of the World Film Corporation has left San Francisco for a two weeks' visit to the Seattle office in the interests of the firm.

Mr. Kohn, manager of the Apex Feature Service Company of 114 Golden Gate avenue, San Francisco, has left for a ten days' visit to Los Angeles.

The Davis Brothers Poster Exchange at 158 Eddy street, San Francisco, has recently sold out to the Globe Film Exchange.

J. L. Warner has sold all of his stock and supplies of the New Film Corporation on Golden Gate avenue to the Nat A. Magner Company in the Pacific Building. Mr. Warner is going into the exchange business on his own account under the name of the J. L. Warner Film Attractions Company.

The Sun Photoplay Company has moved its offices from the Hughes Building to 100 Golden Gate avenue, where it occupies a portion of the store occupied by the Peerless Film Service Company, representatives of the Picture Playhouse Film Company. E. H. Emmick, manager of the Peerless Film Service Company, is now in Los Angeles for a two weeks' visit, looking after the interests of his firm's branch at that point. He reports that the comedies which he is now using are going very nicely. During his absence H. Solmson is in charge of the San Francisco office.

Among the recent visitors to San Francisco were L. Freitas of the Stockton Theatre Company, Stockton, Cal.; John Ratto, an exhibitor of Jackson, Cal., and C. Robinson of Monterey, Cal.

TAYLOR, IN OMAHA, INSTALLS PROJECTION ROOM AT GENERAL EXCHANGE

That his bookers may know the films, and thus be enabled to better balance up a program, and that his other employes may be better able to talk and write about the various pictures, Manager C. W. Taylor of the General exchange in Omaha has installed a complete projection room. It is fireproof and seats thirty people. The films are shown in the evenings and at noon, when the employes and interested exhibitors attend. Exhibitors considering the purchase of certain films may see them at the room.

Manager Taylor has been forced, like many other exchange managers, to go to the first theatre in the city showing a certain film, if he would see the picture. This plan was unsatisfactory.

WARNER ON TRIP IN SOUTHERN CALIFORNIA

J. L. Warner, manager of the New Film Company, San Francisco, has left in his motor for a trip to southern California, where he will visit the exhibitors along the way. He finds that business is improving. Mr. Warner is also now the proud father of a fine seven-and-a-half-pound boy.

"GLORIA'S ROMANCE" FOR BIG AUDITORIUM IN OCEAN GROVE, NEW JERSEY

"Gloria's Romance," with Billie Burke is going into what is said to be the largest auditorium of its kind in America—the Auditorium at Ocean Grove, New Jersey, which has a seating capacity of 10,000 and boasts that its patrons are the highest class, most intellectual and refined of any audience that assembles in a house of entertainment anywhere. Dr. G. L. D. Tompkins of Asbury Park is managing director of the Auditorium. He has signed for the picture the largest single day contract written by a film exchange manager in the United States, the contract having been written out of George Kleine New York exchange, it is said.

Only Large Cities for Premier Productions of Dixon Film

Director-General of National Drama Corporation Wants, in View of Crisis in Our International Affairs, Speedy Presentation of Patriotic Subject

WITH metropolitan engagements of "The Fall of a Nation" already in progress and Chicago and San Francisco to be entered in July, the selling plans of the Dixon-Herbert spectacle are being rapidly developed. Thomas Dixon, director-general of the National Drama Corporation, wired his representatives from the Coast:

"Reserve large cities only for premier productions of 'The Fall of a Nation.' In view of the crisis in our international affairs, I desire speedy presentation of my patriotic film everywhere. State right buyers and exhibitors controlling chains of theatres will be welcomed. Victor Herbert's original music can be supplied. Pictorial paper from the H. C. Miner Lithograph Company is ready. Shall be in Chicago June 26 and then return to New York to forward work of putting the play within reach of the myriads of Americans."

Pursuant to these instructions, quick arrangements were made to open the booking offices of "The Fall of a Nation" at 1480 Broadway, New York, on June 26. Edmond V. Giroux, for many years manager of the Northwestern theatrical circuit, was selected as booking manager. An indication of Mr. Giroux's ability is that he has handled the Oliver Morosco and John Cort offerings with great success. Among these have been many of the greater films.

The exploitation campaign, in careful cooperation with the purchasers of the film already greatly exceeds the gross advertising done in the first two months of "The Birth of a Nation," the scenario of which Thomas Dixon wrote. First-class productions of the music-spectacle are now being operated by the corporation to capacity business at the Liberty theatre, New York, and the Auditorium, Los Angeles, in addition to which the Illinois theatre, Chicago, will be opened on July 3 and the Cort theatre, San Francisco, on July 17. Several other of the big cities, where runs affect a big contiguous territory, will likewise be covered by special productions.

The writers in the publicity department, aiding the state right buyer or exhibitor, include Henry MacMahon and Wallace M. Powers, late of "The Birth of a Nation" and Triangle staffs respectively; Willard Holcomb, former motion picture editor of the Dramatic Mirror; Julius Hopp, an expert in foreign language publicity, and E. D. Price, a veteran Klaw and Erlanger press man who is covering Chicago.

Victor Herbert, the distinguished composer of "The Fall of a Nation," is putting the finishing touches to a condensation of the musical score suitable to small orchestras.

In the matter of paper "The Fall of a Nation" is equipped for immediate showing. The H. C. Miner Lithograph Company prepared a large stock of pictorial stands, eight-sheets, three-sheets, ones and halves illustrating the chief patriotic, thrilling and human-interest moments in the production. There are also illustrated heralds, press opinions from the leading cities, and unique toy novelties.

More than five hundred applications for time and territory were received before the New York production. Beginning June 26, Manager Giroux will give his immediate attention to these.

Something Besides Money Involved in Famous Players Offer

"Chief Point Is That It Marks First Big Effort of a Company to Get in Contact with the Foremost Writers of the Day," Says Zukor

THOUGH the amount of the total offer itself is the most striking feature of the announcement made by the Famous Players Film Company that it will pay $1,000 each for 100 photoplay ideas—making an expenditure of $100,000 for material—Adolph Zukor, president of the company, is inclined to think that the monetary consideration is only incidental.

"Though it is true that no other company has ever made such an offer since the beginning of the photoplay industry, still I do not consider that to be a particularly significant fact," declares Mr. Zukor. "The chief point to my mind is that it marks the first big effort of a producing concern to get into direct contact with the foremost writers of our day. Hitherto the larger concerns have devoted themselves chiefly to the adaptation of the successful plays and novels of the greatest authors. In the vast majority of cases, the negotiations for the rights to these plays and novels were obtained through arrangement with the different agencies representing the individual writers.

"The exceptions to this rule have been so few that Gabriele d'Annunzio's 'Cabiria' occurs to one at once—and not another big production. I should say, off-hand, that every other really big production has been the adaptation of some novel or play by a well-known author. In the case of the Famous Players, we have adapted Hall Caine's 'The Eternal City'; Mark Twain's 'The Prince and the Pauper'; Israel Zangweill's 'The Moment Before'; Robert Hichens' 'Bella Donna,' and the works of other equally distinguished writers. These photoplays have been succeses but they were not ideal because they were not written especially for the screen. In these, and in all other instances of a similar nature, it has been a matter of moulding the dramatic theme to fit the necessarily stringent requirements of the motion picture screen.

"What we are endeavoring to do is to have men of the mental calibre of these authors turn their imaginations directly to the devising of plots that are especially suited to the motion picture screen. Granting that the adaptation, when cleverly effected, represents the highest type of photoplay which we have had thus far, it is our belief that the alliance between the producers and the men of letters which we hope to perfect through the medium of this gigantic offer will mark the greatest upward step in the history of the motion picture since the introduction of trained stage players in the adaptations of stage successes and of great novels."

Ivan Announces Completion of Its First All-Star Picture

In "The Faded Flower" Are Marguerite Snow, Alma Hanlon, Rose Coghlan, Arthur Donaldson, and Edward Mackey

THE Ivan Film Productions, Inc., announces that it has completed the first photodrama to be made under its new policy of an all-star cast. The picture is entitled "The Faded Flower" and in the making of it several actors and actresses who have long been known as stars of both the screen and the spoken stage have been brought together in the one cast.

Work on this picture commenced early in May. Care was expended in the preparation of the story and its presentation, and the Ivan Company expresses itself as well satisfied with the result of its new policy. "The Faded Flower" brings together for the first time Marguerite Snow, the heroine of "The Million Dollar Mystery," and for a year a star of the Metro organization; Alma Hanlon, starred by Pathe and Fox; Rose Coghlan, one of the great actresses of the old school, who this year celebrates her golden jubilee of fifty years on the stage; Arthur Donaldson, the original "Prince of Pilsen," a role he played over a thousand times, and who later was starred by the Fox Company, and Edward Mackey, a star of the legitimate who achieved a triumph in the Lasky Company's "The Secret Orchard."

The vehicle in which these performers are presented is from the pen of Ivan Abramson.

"The Faded Flower" will be released through the Ivan exchanges as the regular monthly release for July, on the tenth of that month.

"BISHOP'S SECRET" WILL BE REVEALED BY UNITY

The Unity Sales Corporation announces the coming releases of a photodrama entitled "The Bishop's Secret." It is in five reels and the scene is laid in China and America. "The Bishop's Secret" deals with a story of a man's self sacrifice for what he deems to be the higher good. There is a girl in it too.

Film News From Foreign Parts

British Government Favors Censorship of Motion Pictures

Special to Motion Picture News.

London, June 8.

DURING the last few days the discussion of censorship proposals has loomed to the fore and the Home Secretary in a letter to the Preston Watch Committee makes it clear that the Home Office favors a central and independent censorship to be established by the Government. The proposals which have been made are that the local licensing authorities should include the following clauses as conditions on licenses for cinematograph exhibitions: (1) That no film be exhibited which the authority might prohibit on account of its objectionable character; (2) That if a film has not been passed by the official censorship, previous notice should be given to the authority, so that they might have an opportunity of examining the film before its exhibition. Films which had been passed by the official censorship would not be objected to by the licensing authorities. The letter added that from inquiries made, the Home Secretary believed that both local authorities and film manufacturers would welcome the suggested arrangements.

Absurd Accusations Against Films

The proposals, coming as they do with startling suddenness, can be traced to allegations, which to my mind require substantiation, that the abnormal increase in juvenile crime is attributable to the influence of the cinema. During the last half dozen years the cinema has enjoyed wonderful success in this country, and local authorities have constantly imposed new restrictions. If, as is alleged, the influence of the cinema has been pernicious, whose fault is it, but the licensing authorities, whose ineptitude has permitted the pollution of child morals. It is well known that the breadwinner in thousands of homes is serving with the colors, and during his absence there has been a relaxation of parental control. This, I venture to submit, is the cause of any increase in juvenile delinquency. While disagreeing with the circumstances under which it is proposed to establish the new board of censorship, one supports it if only for its utility and the official authority in adjudicating on the merits of a film. For the trade to have its own censors, without official status, can never be satisfactory to local authorities, whose fears sometimes are beyond human understanding. Manufacturers may be apprehensive lest, should the proposals attain to fruition, the censors in their zeal to eliminate the undesirable film, which admittedly is an evil, set up too exacting a standard before granting certificates, for it is argued a censor must censor."

May Meet the Desire of the Trade

While no announcement has been made as to the constitution of the new censorship authority, one ventures to think that the desires of the trade would be met by taking the existing British Board of Film Censors, under N. P. Redfern, under the wing of the Government and detaching it from the trade. Accumulated experience would then be carried forward to further account. It does not seem to be imperative that the film producer shall submit his subjects for the verdict of official censorshop. There is no doubt that the vast majority of films would be presented to the new censorship, for as the Manchester Guardian tersely puts it, "any sane producer would rather know his fate at once than run the risk of receiving several different ones, according to the outlook of particular Watch Committees. But it seems a curiously roundabout way of enforcing the authority of the proposed official censorship, and we do not see why all films which are to be exhibited in this country should not be compelled by law to reserve its final judgment."

Film Imports Reach 55,500 Pounds

During the month of April, England has imported film to the value of £55,500, of which £4,000 came from France, £46,500 from America and £5,000 from various other countries. There has been a big drop from the previous month, amounting to over £100,000. Of the £365,000 worth of film imported up to the end of April, £304,000 has come from America, the figures for the respective months being: January, £75,000; February, £42,000; March, £14,500 and April, £46,500.

The London County Council has adopted recommendations permitting of Sunday cinema entertainments, provided that the licensee proposes to pay in respect of each Sunday to an approved charity, a sum representing the actual profit for the day on the entertainment at the premises in question; no performance to begin before six o'clock p. m. or finish later than eleven p. m., and no person be employed who has been employed in connection with the entertainment for each of the previous six days. These are the principal provisions of the new regulations, to which one member objected on principle, to making the proprietors of picture houses give part of their takings on Sunday to charity. "It was little short of blackmail," he said. It would be just as logical for the Council's tramways, to be compelled to give part of the Sunday takings to charities. The regulations were only adopted by a majority of one vote.

Forthcoming Features

The first of the Lucocque films is entitled "Beau Brocade" from the novel by Baroness Orczy. This production was considerably delayed owing to war difficulties, but these having been successfully overcome, the delay will be compensated by superb settings. A forthcoming Broadwest film is "The Black Knight," featuring Arthur Collin, who distinguished himself in "The Answer," a subject by the same company. "The Mother" is another film in the studio stage and is occupying the attention of the London Film Company. The second of Gaumont's British productions is announced as "Ultus and the Grey Lady," 4,000 feet, to be shown for the first time in public next week. The Ideal Film Company, I understand, is having a picture play written for Ellen Terry, who has consented to play for the pictures. Mr. H. A. Browne, the principal of H. A. Browne and Company, has joined the Flying Corps, and for the duration of the war his business will be superintended by George Serra.

Another batch of new serials is announced. "The Perils of Pauline" (Pathe) is to follow "The Exploits of Elaine." The same firm, Pathe Freres, is also releasing "The Adventures of J. Rufus Wallingford," in fourteen parts. The story is to be printed in the *News of the World*, a weekly journal with a 2,500,000 circulation. The Trans-Atlantic Company's eighth serial is "Adventures of Terence O'Rourke" in eighteen parts, two to be released each week. A big advertising scheme has been prepared.

Noteworthy American Films

Among the noteworthy American films of the last few days are: "Thou Art the Man" (Vitagraph), "The Black List," "The Golden Chance" and "The Immigrant" (Lasky), "Butterfly on the Wheel" (World Shubert), "Devil's Brew," "Hero of D2 Submarine" and "Island of Surprise" (Blue Ribbon), "Her Great Price" (Metro), "Eternal Grind" (Famous Players), "Walls of Jericho" (Fox), "Out of the Big Snow" (Broadway), and "The House of Revelation" (Essanay). "Ovey" in Cub comedies is extremely popular with British audiences. Mr. Smith of the Vitagraph organization, has returned from the States and speaks very highly of Edna May in "Salvation Joan" (October release) and was much impressed with his American visit.

Fred Gronback.

Triangle Pictures Are Well Received in Melbourne, Australia; Four-Reeler Made in Antipodes Meets with Approval in Sydney

AT the Emu Theater, Sydney, N. S. W., last week a four-reel feature, produced by Alfred Rolfe, for Australasian Films Limited, was screened. "A Man—That's All" is the title of the picture. The author's name has not been given, but he (or she) certainly deserves credit for developing an old plot in an entirely new way. The story deals with the regeneration of a captain in the British Army. By taking the blame in an affair of card cheating which had been perpetrated by his sweetheart's brother, the man is hounded out of society. He travels to Australia, and after sinking down to the lowest depths in a Chinese opium den, he meets a reformed convict whom he had helped while in England. The reformed crook induces the man to enlist, and they sail to the front together. The man proves the worth of his name by rescuing his new chum under fire, and in attempting to do the same thing for another, who turns out to be the girl's brother. The brother confesses his wrong, and the girl and the man are happily reunited.

The battle scenes, although not elaborate, are very convincing, and are perhaps the most realistic of any subject yet made in Australia. The settings, direction and photography are of high class order. Robert Inman, as the Man, Charles Villiers as the Crook, Maise Carte, as the Girl, and Percy Walshe as her father give performances worthy of the most experienced screen stars.

The Triangle program this week gives a fine variety of subjects. "The Lily and the Rose" (Fine Arts), "The Raiders" (Kaybee), and "Saved by Wireless" (Keystone). An important change has been effected by the management who will make a bi-weekly change of the matinee programs.

Fox contributes "Princess Romanoff," and "A Woman's Resurrection" to this week's attractions. Others include "My Madonna" (Metro), "Aristocracy" (Famous Players), "David Harum" (F. P. F.), "The Ransom" (Equitable), "One Oay" (Moss), which will be given a second week's run, and "A Man—That's All" (Australasian).

J. C. Williamson Limited has announced the conclusion of the "Nation" season, as this big attraction is booked to appear at a legitimate theatre in Melbourne. Thirty-six performances is not much of a run compared to the gigantic successes of the "Nation" in America, but the management will most probably have a return season of this picture, as since they announced the date of its concluding performance, "house full" has been the order of the day (and night).

Hoyt's Limited, a Melbourne firm, will open the Colonial theatre, Sydney, as a first-class picture house on the 1st of August. They have installed two 6-B Power's projection machines. The Colonial was one of the first theatres to be erected in Sydney by J. D. Williams.

The Triangle Films made their debut at the Majestic theatre, Melbourne, Victoria, on Saturday, May 6, with great success. The Majestic, which has been a legitimate theatre for a long time, has been entirely redecorated for the screening of Triangle plays. The lobbies have been paneled in oak with thick draperies in cream and black, a number of triangles supplying the necessary decorations. Marble from local quarries has been used extensively throughout the building. The stage has been designed on the same lines as that of the Strand theatre, New York. The total cost of re-decoration and fittings is stated to exceed £7,000. The opening program consists of "Fido's Fate" (Keystone), Billie Burke in Ince's production of "Peggy," and "The Golden Claw," with Bessie Barriscale and Frank Mills. Melbourne papers speak highly of these new brands of features and give extensive criticisms in their columns. So far none have found fault with "Triangles." A successful opening of Triangle pictures has already been made in one of the West theatres in Adelaide, South Australia, and the program being presented there this week includes "Let Katy Do It" and "Fatty and the Broadway Stars."

"Bob" Dexter, who has been associated with the advertising department of Australasian Films Limited, Sydney, for a number of years, leaves next week to handle Triangle publicity for this firm in Melbourne, Victoria. The growth of this enormous exchange is fully realized when one compares their spacious new offices in the Film House with those recently occupied. The offices of the firm occupy six floors.

"Murphy of Anzac," "Britain Prepared," "Jane Shore," and "The House of Tears" are current features at Adelaide theatres.

"Pardners," from a Rex Beach Story, Rewritten for Edison

Script, Long in Pigeonhole, and Found Antiquated, Is Remade in Quick Time by Sloane and a Director Engaged to Produce Picture with Star Whose Name Will Be Announced Later

A STAR whose name will be announced shortly, recently was taken under contract by the Edison company to appear in the leading role in a picturization of "Pardners," a Rex Beach story, to which the company had held rights for a number of years. The scenario of the story had been reposing in a pigeon-hole for two or three years, and, as it was the work of a prominent writer, it naturally was supposed to be in condition to start work on. But, when it was brought forth, it developed that no one had taken into consideration the fact that scenarios are subject to rapid deterioration. One casual reading of the old script of "Pardners" revealed the fact that the scenario was hopelessly antiquated and that there was nothing much left of it that could be used except the name.

Here was a situation that demanded immediate attention. With a star drawing salary every week under contract, it was highly essential that she (yes, it's a she) be quickly supplied with something to work on. E. H. Griffith, head of the Edison scenario department, being busy with other matters, his assistant, Paul Sloane, and the director engaged to produce the picture, were put to the task together. The director, by the way, is not only famous as a producer but is a well-known legitimate actor and a renowned scenario writer. An office was turned over to Mr. Sloane and Mr. Director and one morning they started in to write a new script from "Pardners." They worked incessantly, stopping only at meal times, until five a. m. the next morning. Then they took two hours rest and a lunch and started at it again, working until midnight.

After three hours' sleep, they felt sufficiently refreshed to continue their work and for five days more they toiled along, sleeping and working in approximately the same proportion that they did on the days described. The production will be one among a series of five-reel features that now are in progress at the Bedford Park studios.

QUIRK OFF TO PLAY IN PENNSYLVANIA TOWNS

Billy Quirk, president of the Screen Club, formerly a Vitagraph star, left for Pittsburgh Tuesday to play a short season in theatres in Pennsylvania. He will play a single in Pittsburgh, Altoona and other points.

OVOCA IN NASHVILLE ASKS CHAMBER OF COMMERCE FOR $20,000 STOCK SUBSCRIPTION

Special to MOTION PICTURE NEWS.

Nashville, June 24.

Claiming that Nashville was unable to support them, the Ovoca Motion Picture Corporation through Charles R. Manier, appeared before the junior chamber of commerce in Chattanooga, Tenn., on June 16, and asked for $20,000 stock subscriptions. No action was taken. The Ovoca Motion Picture Corporation has maintained offices in Nashville since early in 1915, and so far has not produced a picture, being content to film a parade or two, the East Nashville fire and the Ward-Belmont pageant presented in the latter part of May.

The total amount of footage exhibited in Nashville would not exceed 2,000 feet. President Harry F. Green is also camera man for the company, and in connection with Al Fremont, conducts a school for photoplays. While announcement has been made more than once by President Green, that the Ovoca Motion Picture Corporation would begin work while endeavoring to sell stock for the company, so far no results have been visible. The offices are located at 623½ Church street, where some of the paraphernalia necessary for the production of films are kept. No action was taken by the Chattanooga organization.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

WICHITA, KANSAS, EXHIBITORS FIGHT AGAINST SUNDAY CLOSING

The motion picture exhibitors of Wichita, Kan., lost their first two efforts to secure the repeal or modification of the Sunday closing ordinance. The first effort was to get the city commissioners to repeal the ordinance; they were turned down flat. They had meanwhile brought suit to enjoin the city officials from enforcing the ordinance. Judge Wilson, who heard the case, admitted certain defects in the measure, and said that maybe it was too broad. He denied that it was class legislation to the extent of invalidating it, and said that though it may be broad, the courts would doubtless interpret it as the ordianance-makers had intended it to be interpreted, and so it should stand.

The exhibitors have not been perfectly harmonious in their fight against the measure, a good deal of difference of opinion prevailing as to the proper course to pursue. Apparently, as one method of attacking the measure after another is tried and fails, they will eventually get together on a vigorous and acceptable method that may bring results, as results have been secured in other states.

SUNDAY OPENING FIGHT WON IN DANVILLE, INDIANA

"As the culmination of a long and a bitter fight at Danville, Ind., between the ones who want Sunday shows and those who do not, the council of that city recently met and voted to allow the shows to open on the fourth of June," says an editorial in the Lafayette Ledger of June 1.

"This decision is important as showing the different views prevailing on this mooted question in different localities. In comparison to the things that occurred there when the recent attempt was made to get Sunday shows, the Danville councilmen must be made of different clay from the sort used in aldermanic manufacture in Hoosierdom in the county of Tippecanoe."

EVERYBODY IN LONG BRANCH, N. J., EXCEPT POLICE COMMISSIONER, WANTS SUNDAY OPENING

Residents of Long Branch, N. J., are deeply stirred over the arbitrary ruling of Police Commissioner John Chasey, who announced last week that motion picture houses there would not be allowed to open on Sunday. The police commissioner's attitude is difficult to understand. Last summer and those preceding last season the police commissioner, Thomas V. Arrowsmith, permitted the showing of motion pictures on Sunday, providing the different managements were careful to select pictures that were not offensive.

More than fifty per cent of the present population of Long Branch are members of the summer colony, practically all of whom are patrons of the local picture houses. To their petitions and appeals for a reconsideration of his ruling, Commissioner Chasey has turned a deaf ear. As far as can be learned the permanent residents of Long Branch are not averse to Sunday openings. The responsibilty for the closing apparently rests wholly with the police department.

Residents of Long Branch are practically a unit in their criticism of the police department and its new ruling.

ATTENDANCE IN TORONTO IS NOT AFFECTED BY WAR TAX ON SEATS

The amusement tax has not decreased the attendance at moving picture theatres in Toronto, Ont., as far as can be ascertained by J. T. White, solicitor to the treasurer. It was said in some quarters before the tax went into effect that some of the smaller theatres which charge five cents for admission would be forced to close up on account of the tax.

So far from this being the case, Mr. White states that one of the large five cent houses has reported to him that the attendance since the tax became operative has been even larger than before. It is probable that some of the houses will have to close up, but other causes than the tax will be accountable. For instance, the recruiting has reduced the population of Toronto by at least 60,000. The attendance at picture theatres is bound to fall off about this time of the year. People cannot be at the beaches and at the picture shows also.

EXPRESS TRAFFIC ASSOCIATION OF CANADA WANTS CHANGES

Application has been made to the board of railway commissioners by the Express Traffic Association of Canada for approval of certain changes in regulations and increases in rates on various articles. An amendment to the item in the classification relating to the handling of films provides for the carrying of Pathescope or other non-inflammable films in metal cases when enclosed in fiberboard boxes, and it is also proposed to permit the shipment of advertising matter in the same containers with films.

MAYOR IN ST. JOHN, N. B., WANTS 30-CENT SEAT TAX

Mayor Hayes of St. John, N. B., brought up in Council meeting a motion to tax picture theatres and others at the rate of thirty cents a seat up to the first thousand seats and then fifteen cents a seat per annum in excess of that number. According to this schedule, the tax on the various theatres would be as follows: Star, $120; Palace, $75; Empress, $120; Gem, $240; Lyric, $235; Unique, $195; Opera House, $330; Imperial, $412.50; or a total revenue to the city of $1,717.50, as against the present $1,400.

There would be two cases of small decreases, but the mayor suggested that for the present year the $200 license for dramatic purposes be waived for at least this year. The new schedule was adopted. It was also pointed out by the committeemen that some minor improvements in safety regulations would also have to be carried out in some of the theatres.

MINISTERS SEE NO HARM IN "HYPOCRITES" BUT A "SAFETY FIRST" OFFICIAL ORDERS CUT OF "TRUTH"

Although passed in its entirety by the St. John, N. B., censors, "Hypocrites," shown at the opera house, has been objected to by the chief of police, who was instructed to pass upon the picture by the commissioner of public safety.

The picture was also witnessed again by two members of the censor board and a prominent clergyman, and despite the fact that these gentlemen expressed themselves as satisfied that "Hypocrites" could in no way be construed as offensive or immoral, the scenes showing "naked truth" were ordered cut out by the chief and a member of the police department was present to see that Manager McKay complied.

NORTH VANCOUVER MAYOR WANTS TAX ON THEATRES TO AID SOLDIERS

In North Vancouver, B. C., at a recent meeting of the Returned Soldiers' Aid Commission, Mayor Haines introduced a resolution providing for a tax on theatre tickets, as a means toward raising funds which will be required by the organization as the number of wounded soldiers returning from the front becomes larger. Although Reeve Bridgman was in accord with the views of the mayor, he refused to second his motion for levying the tax without considering the matter at further length.

FILM MEN AMONG CANADIAN TROOPS

Special to Motion Picture News.

Camp Borden, Ont., June 24.

Among the great army of Canadian volunteer soldiers gathered at this point, three Canadian film men are prominent. These are Lieut. Jim Stubely, formerly manager of the Princess theatre, Orilla; Lieut. Bill Duncan, for many years in charge of the Model theatre, of Midland, Ont., and one of the well known Duncan Brothers. Also Charlie Beattie, formerly of Barrie, Ont. These three men are just representatives of the many hundreds of film men who have volunteered to go overseas since the first call for troops began in Canada. Camp Borden, which is the largest training camp in America, is to have two motion picture shows, which will keep these three men from getting too homesick.

Grace Etchison of Shreveport, La., Wins Saenger Contest

This Entitles Her to a Trip to Los Angeles and Universal City—Lee Arthur Writes Scenario Featuring the Winner—Picture May Be Produced When She Arrives

THE Saenger Amusement Company of Shreveport, La., which owns and operates a chain of theatres in Louisiana and Texas, has just closed a beauty and popularity contest which has been conducted for the past six weeks in all its theatres.

Five young ladies of each of the towns in which the Saenger people operate theatres, were nominated by the most popular clubs and other organizations such as the Add Clubs, Chamber of Commerce, Elks Club and Rotary Club. After each town had five young ladies properly nominated and sponsored by some popular club, the contest was conducted by popular vote of the Saenger theatre's patrons. The mayor or some prominent official of each town was appointed to count the votes each week which were obtained at the box office of each theatre. On every Wednesday night during the entire contest the votes were counted in each of the towns and the standing of contestants given in to the general offices of the Saenger Amusement Company at Shreveport, La., over long distance telephone.

The main prize to the winner of the contest was a free round trip with all expenses paid to Los Angeles, Cal., and Universal City. The Saenger Amusement Company having made arrangements to have the winner or in case of a tie, winners appear in motion pictures at Universal City. In addition to the main prize, a $150 diamond ring was given to the winner in each of the towns. These were on exhibition at local jewelry stores in all towns during the entire contest.



Grace Etchison

Grace Etchison of Shreveport, La., sponsored for by the Shreveport Advertising Club, was the winner over all the towns and received the main prize, the California trip. On the last night hundreds of people in each of the towns crowded in front of the Saenger theatres waiting for the final count to determine the winner of the trip as well as the diamond ring prizes. Great interest was shown by the clubs which had been sponsors for the young ladies.

Grace Etchison, the winner, and her mother, will leave for California some time during the month of June. During the course of the contest the Saenger Amusement Company employed Lee Arthur, the well-known author of many big successful plays, including "The Auctioneer." David Warfield's former stage success, to come to Shreveport and write a special scenario around the contest and featuring the winner in the leading role. The title of this scenario, "The College Bells," incorporates a few local scenes in each town and these were filmed with all the contestants in the cast under the direction of Mr. Arthur. The Universal may consent to produce "The College Bells" at Universal City when Miss Etchison reaches there.

Max Figman and Lolita Robertson Will Produce for Metro

Players Already at Work on First One-Reel Comedy of a Series Called "Love Me, Love My Dog"—Actor and Actress Well Known to Stage and Screen Audiences

MAX FIGMAN and his wife, Lolita Robertson, have been engaged by the Rolma Film Corporation to make a weekly one-reel comedy feature which will be released on the Metro program. Mr. Figman and Miss Robertson have already begun work on the first comedy of this series called "Love Me, Love My Dog." The scenario is by C. Doty Hobart. The Figman-Robertson comedies will be in addition to the one-reel subjects which Metro recently added to its program of features. These new features include the Metro-Drew comedies, starring Mr. and Mrs. Sidney Drew, and the weekly Metro Travelogue. Other one-reel weekly features will be added in the near future, but Metro is not prepared to make a definite announcement as to their characters and the stars who will appear in them.

Mr. Figman enjoyed a successful career upon the speaking stage before he went into motion picture. He was playing in the all-star cast of "Fine Feathers" when Jesse L. Lasky induced him to sign a contract for the starring role in "The Man on the Box," which marked his debut in the silent drama. He has appeared in many features since that time, among them Pathe's series of George Randolph Chester's stories of "Get Rich Quick Wallingford," "What's His Name?" by George Barr McCutcheon, produced by Lasky, and "My Best Girl," one of the early releases on the Metro program.

For a time Mr. Figman produced and starred in pictures under his own management, during which time he made "The Truth Wagon," "Jack Chanty," and others. Mr. Figman was born in Vienna, and comes from a family of artists. Early in life he studied to be a portrait painter, but gave up because of his interest in theatricals.

His first public appearance was in amateur performances at the Philadelphia Drawing Room, in company of the famous Drew, Barrymore and Davenport families. Augustin Daly saw him act at one of these performances and engaged him professionally to appear with his famous company in New York.

Mr. Figman was then eighteen years old. He was successful from the start and besides Daly was associated with A. H. Palmer, Charles Frohman, Harrison Grey Fiske, and other noted managers of that day. He was later starred for seven years under the management of John Cort. He appeared in "The Man on the Box," "Mary Jane's Pa," and "Old Curiosity Shop," and is considered the best Dick Swiveller in America. While playing with Mrs. Fiske, Mr. Figman ran the gaunts of men's characters, from the leading role in "Divorcons" to Thorvald in "A Doll's House," and Assessor Brack in "Hedda Gabler."

Miss Robertson hails from California and her first stage experience was with the Alcazar Stock Company in San Francisco. Later she played with Henry Miller in "The Great Divide" with Henry Woodruff in "Brown of Harvard," and had the leading feminine role in Margaret Mayo's "Commencement Days," produced by Max Figman and John Cort. She also played with Mr. Figman in "The Substitute," and then became Mrs. Figman.

She has made a decided success since she went into motion pictures, and has a big following all over the country. She is fond of outdoor life and her favorite diversion is horseback riding, often remaining in the saddle for twelve hours at a stretch. The Figmans live at Great Neck, Long Island, where they have a country place, and where they can always be found when they are not working in the studio in the city. Mr. and Mrs. Figman have a daughter, Maxine Lolita Figman, four years old. Mr. Figman directs his own pictures, and is assisted by C. P. Huntington.

JOHN OAKER LEAVES THE SCREEN FOR STAGE

John Oaker, identified with the David Horsley studios for the past year as juvenile leading man and having been seen in support of Crane Wilbur, Margaret Gibson and William Clifford in the Horsley-Mutual productions, has abandoned the silent drama to return to the legitimate stage. Previous to his screen debut, Mr. Oaker was affiiliated with some of the best stock and repertoire companies in the country.

JUST TO MAKE TALK

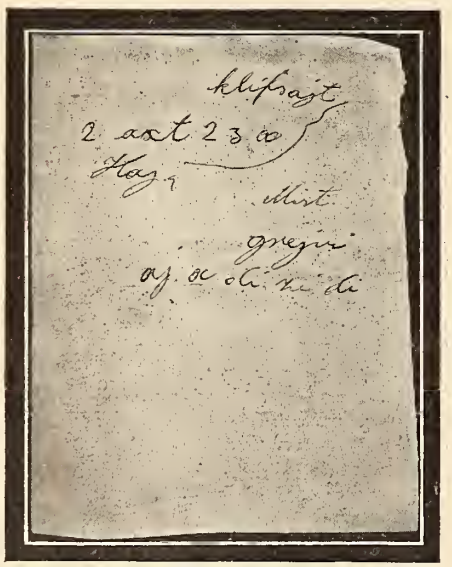
By LONGACRE

WELLER, SR., we believe it was, who advised his son: "Shout with the mob." "And in case there are two mobs?" asked his son. "Shout with the largest," was the reply. Passing lightly over the fact that we may have misquoted, we may state that the advice is good enough for us; therefore:

"On to Chicago!"

And, at that, lots of us are already *onto* Chicago. Nothwithstanding which, July 8 is to be a big day in the industry. From what we hear it is to be followed by a big week.

Out in a certain suburban section of New York where motion picture people love to congregate and pay rent, the domestics are largely of the Polish persuasion; many of them know several words of English, and consequently the delivery of a telephone message is something of a feat. One evening last week, George Irving, Frohman director, telephoned to Jacques Monteran, his cameraman. Monteran was out, and Mr.



"Here's the Very Note—This is What She Wrote!"

Irving left his name and telephone number with the maid who answered the 'phone. The message she left for her employer is reproduced herewith. Monteran at first thought it was a black-hand warning, but after three or four other Polish domestics had been called in from the adjacent homes, the note was found to be written in "English," and with a definite purpose. Here is the translation:

"Cliffside (Bayside) 2 eight 2 3 party J. Mist. George i r v i n"

Very simple when you know the combination.

Comes a letter from A. Jules Benedic, our New Orleans correspondent:

"Dear Mr. Longacre: We own a Monarch. It is a good machine, and not any peskier than other brands we have owned. (adv.) And yet we are willing to wager our next Motion Picture News voucher that it isn't possible to write the word "Triangle" at a reasonable rate of speed without getting snarled up in 'trinagle' once out of every four times you write it. Try it yourself. We'll bet money, marbles or grease paint on this proposition."

Assuming that Mr. Benedic means by "a Monarch" a typewriter of that brand, we can't sympathize with him. We also own a Monarch—or hope to own it in the course of time—and we like it. So far, however, we have only tried to write "triangle" three times, and have batted 1000 on accuracy. If it works the fourth time we'll try to collect the bet—and please make it grease paint, as our nose is inclined to shine this weather. If it works we will also incline to the belief that Mr. Benedic is preparing an alibi for some of his copy.

"Mr. Carrington's father," says the Morning Telegraph, speaking of Hereward, the wakeful author of "Myra," "was an Anglo-Englishman." The idea being to convey, by inference, as it were, that Mr. Carrington has a trace of British blood in his arteries.

Actors, or anyone else, for that matter, who allow themselves to become the subject of such publicity as the appended, hardly deserve to get their names in print; which will explain the dashes:

"————, the famous director, known as a reincarnation of our ex-President Abraham Lincoln, * * * A man, every inch of him, if any member of his company is hurt the Big Heart shows you the kind of man he really is. * * * He never forgets a kindness. In his portrayal of Lincoln, and in this he has no equal, he shows all of his wonderful personality. * * * Truly, ————, the Man with the Big Heart is no other than a reincarnation of our ex-President. As a director his name stands above them all, not only does he direct his players, but he also plays his own leads, sharing honors with that wonderful little actress, known throughout the world as the sweetest little maid in filmdom, Miss ————, making the greatest team acting before the motion picture camera to-day. (please use)"

Signed simply "R" is a post card received by a number of persons in the trade last Monday; the context was: "Dear Sir —Stand at Broadway and 43rd street, Monday morning, June 19 between 9 and 12 and look intently north, you will learn something of vast interest to the trade." We tried it, and saw a big banner stretched from the Hotel Astor across Broadway to the New York Theatre, announcing the appearance of Alice Brady in "La Vie de Boheme." And as ever its torn folds rose and fell on loyal winds that loved it well, etc., we recognized the work of the white-haired boy of press-agentry in its establishment.

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." Bayside, L. I., July 8, 1916.

A Good Deed

The Bugle and all good citizens are glad to commend our genial and popular fellow townsman, Jim J. Corbett for the wholehearted way he has taken hold of making the strawberry social and entertainment of the M. E. Church, which is to be held on June 30, and promises to be a great success. Although not a member of the M. E. Church, Jim has readily agreed to do his best in getting up the entertainment, and we all know what Jim's best is. He is to do an act himself, and in addition has got several regular performers from N. York to come out, including Doyle and Dixon, the famous dancers, and others. It is expected that Mrs. Farnum will sing, which will be a treat to all, and other actor folk of hereabouts will be there to make the program one of the best local talent. We will be there, Jim, and we can speak for scores of our citizens when we say they will also be likewise.

Local News

—Cliff Bruce is still trying to get his auto paid for that was smashed up when a w. k. actress ran into it the other Sunday. Cliff says he got the girl's name but no more as we go to press.

—Charley Logue Sundayed with the Jack Clymers, Sun. last.

—Quite a number from Bayside, including Ye Ed. motored out to Henri's at Lynbrook for dinner last Sun. eve.

—Bill Willis, our esteemed contemporary, who just got back from Mexico, had to go back again last wk.

—Tad Dorgan was running the phonograph at his house one night last wk.

News are rather stringent just now.

—Lots of the boys from hereabouts have been obliged to put on their uniforms and go to the front, because our well known Pres., Mr. Wilson calling out the militia. H. Reichenbach says if they call for volunteers he will be one of the first at the depot—to bid the boys goodby.

—Bert Green has moved to Bayside, his house being on Cocheron ave with a garden behind. Bert expects to connect with running expenses by drawing pictures of "Bringing up Father" for Mr. Hearst's film co. Welcome Bert, say we.

—Born to Mr. and Mrs. Jack Clymer, a baby girl, Fri., June 23, 1916. All hands doing well. Jack wears a wide smile these days, and the BUGLE extends congratulations.

IN AND OUT OF TOWN

J. J. Allen, of Famous Players Exchange, has returned to Montreal.

Harry Cohn of Metro has returned from the Thousand Islands.

A. H. Sawyer, of Starfilms, Inc., Montreal, was in town last week.

H. O. Davis, general manager of Universal City, is back again in the east after a flying trip to the west coast.

Gertrude Selby and Max Asher, of the Universal forces, are in New York City.

Thomas H. Ince left New York for Chicago last Thursday.

Andrew J. Cobe, of the Unity Sales Corporation, has been in Chicago for a few days.

Mae Murray, of the Lasky forces, is in New York City for about a month.

Pauline Frederick, the Famous Players star, has left New York on an extended automobile trip.

Alexander Beyfuss, general manager of the California Motion Picture Corporation, is on his way East.

General Manager of the Fox Film Corporation Winfield R. Sheehan is expected to return from London with his bride in about two weeks.

Rita Jolivet (Countess de Cippico) of the Morosco forces has arrived in the metropolis.

Alan Dwan, Fine Arts-Triangle director, is in New York to work at one of the Triangle's eastern studios.

The Metro-Yorke players, headed by Harold Lockwood and May Allison, have returned from the Thousand Islands.

SCHAEFFER REMAINS IN THE EAST

Roscoe Arbuckle, the Keystone comedian, and his youthful technical director, Freddie Schaeffer, go separate ways after July 1.

Mr. Arbuckle goes back to the Californian Keystone studios and Freddie stays in the East. He doesn't care to leave New York this time, as his reputation has been much enhanced by his work in the Keystone Arbuckle comedies and he has received many lucrative offers.

Schaeffer studied three years under the tuition of Stanford White, and he was for many years designer and art director for William Baumgarten and Company, interior decorators. He has also been art director for David Belasco.

He entered the film industry about ten years ago wifh David Horsley and for several years was with the Gaumont Company. For the past two years he has been manager of the Willat Studios.

RAY COMEDY BUSINESS MAKES LARGER QUARTERS NECESSARY IN CLEVELAND

Special to Motion Picture News.

Cleveland, June 24.

The Johnny and Emma Ray pictures have become so popular that the Reserve Photo Plays Company has outgrown its present location, 717 Superior avenue. Consequently they are moving from their cramped quarters into the Wiltshire Building, formerly occupied by the Post Office, where they will have the entire upper floor.



A Pair of Vitagraph V-L-S-E Releases for Week of July 3: Frank Daniels in "Kernel Nutt and High Shoes"; Lucille Lee Stewart in "The Conflict"

Home of Pallas and Morosco Makes Rapid Growth

Nearly Three Years Since Birth of Bosworth, Inc., When Stage Measured Only 20 by 25—Plant Is Now One of the Finest on West Coast

IT is now nearly three years since the birth of Bosworth, Inc., on August 8, 1913. The growth of the studio has progressed from a small stage twenty feet by twenty-five feet to one of the finest studios on the coast, equipped with every feature to make it absolutely complete. From the inception of the story of a feature photoplay, whether adapted from a stage success, a popular book, or an original scenario, to the time when after a final inspection the finished five-reel product is released direct to the exchange—all the making or assembling of everything required is performed at the Los Angeles studio.

The first small studio, which was rather inaccessible, was given up in August, 1914, and the firm moved into a new fireproof studio erected to embody all the valuable features of the leading film plants. The assembly of structures consisted of a glass covered stage, a concrete fireproof laboratory with a capacity then thought to be greatly in excess of any future needs, a long double decked row of concrete, white enameled dressing rooms with running water in each room and finished in model fashion, a wardrobe building, a director's building and a "prop" warehouse.

The formation of the Oliver Morosco Photoplay Company on November 9, 1914, necessitated a big increase in the studio grounds and in December, 1914, a big tract of real estate on the opposite side of Council street was purchased. Here was erected a vast open air stage on which the spectacle scenes, requiring a big assembly of men, vehicles and horses could be staged. A number of the big scenes in "Captain Courtesy," "Peer Gynt," "The Rug Maker's Daughter," "Davy Crockett" and other Morosco and Pallas photoplays were performed there. A big carpenter shop was also erected and fitted with every form of wood-working tools and machinery.

In January, 1915, and again on May 15, 1915, the glass covered stage was enlarged until it covered the entire property not occupied by buildings north of Council street. A reinforced concrete structure for the executive offices, bookkeeping and scenario departments, was finished in February, 1915, and on March 11, 1915, a building to house the lofty scene painting frames, together with a sixteen compartment scenic dock, was erected. Then a larger double warehouse to store "props" and stage fittings was completed August 1, 1915. This building was connected on October 19, 1915, by a trussed roof to the carpenter shop and afforded a large earth-floored space protected from the sun and unfavorable weather. This space has been useful for special equestrian stunts.

To house the increased force of directors and to take care of the employment bureau's ever increasing burden, a duplex building was erected to flank the big gates that protect the way to the stage. Here in October, 1915, were established the directors, each in his own office, the additional timekeeper at the office by the gate and the waiting-room connecting from the street directly to the employment office. Scenic dock No. 2 was added in December, 1915, doubling the capacity of the stalls for the rapidly accumulating scenery.

In the latter part of December, 1915, the adjoining property, together with a large bungalow was secured and this building was rebuilt to accommodate the drafting, title painting, model building, display painting and architectural departments. The scribes of the scenario department were housed on the second floor.

The present war necessitated the buying and accumulating of a large stock of supplies for future needs, and accordingly a big warehouse was erected in February, this year, on the property south of Council street. The purchasing offices were installed here. An extra projecting room or rather building was raised back of the art department structure in February, also an isolated armored film vault.

In March, an annex was added to the laboratory for the exclusive use of the directors when cutting down their productions. On April 15, a new department was established and fitted for blacksmithing and iron working.

GIROUX IN CHARGE OF "FALL OF A NATION" OFFICES

Edmond V. Giroux, for many years manager of the Northwestern circuit and booking agent of the John Cort and Oliver Morosco attractions, has been engaged by Thomas Dixon as general manager of the National Drama Corporation.

He will take charge of "The Fall of a Nation" offices on the seventh floor of the Longacre Building, following an important announcement as to the company's plans.



Billie Burke in Episodes Eight and Nine of "Gloria's Romance," Produced by George Kleine

Enthusiasm Over "Gloria's Romance" Reaches High Pitch

Kleine Exchanges Report Business for Billie Burke Subject on Increase and That Exhibitors Declare Audiences Are Impressed With Novelty of Picture

THE previous successes reported from cities and theatres where "Gloria's Romance" is running have been far exceeded within the past week or two by new reports coming in from various exchanges. A few reports follow:

Charles M. Thall, manager of the Kleine offices in Minneapolis, says that the preservice engagements of "Gloria's Romance" at the New Palace theatre, Minneapolis, and the New Princess theatre, St. Paul, have created new records in point of attendance at both houses. It is a fact that both the New Palace and the New Princess have been showing to hold-out business every day with this production.

H. J. Lego of the Majestic in Ft. Dodge, Iowa, reports that his city has the Billie Burke craze and the large capacity of his theatre has been taxed to the utmost at every performance of "Gloria's Romance." Frank Bryant, manager of the Plaza theatre at Waterloo, Iowa; J. Miloslowsky of the Palace theatre, Des Moines, Iowa; James Grange of the Strand theatre, Cedar Rapids, Iowa, and A. K. Pay of the Colonial in Sioux Falls, South Dakota, all enthusiastically endorse the value of Billie Burke in the new Rupert Hughes motion picture novel.

On Lake street, a retail thoroughfare in the residence district of Minneapolis, the downtown success of "Gloria's Romance" is reflected in the bookings at the Calumet, Lyric, Rialto and Garrick theatres. Towns of from one to five thousand population are meeting with equal success in the showing of "Gloria's Romance." Summy Brothers of the Star theatre, Spencer, Iowa, report an attendance equal to one-third the entire population of their city at every performance.

Harry Scott from the Philadelphia office of George Kleine reports that representative exhibitors such as Stanley V. Mastbaum of the Stanley Company, Alexander Boyd of the Arcadia theatre, C. Stapper of the Tioga theatre, Philadelphia, and the Burbank and Conover theatres of Germantown; H. Effinger of the Leader theatre, J. Delmar of the Jefferson theatre and numerous others, are unanimous in their expressions of approval regarding the increased receipts on Billie Burke nights, as well as the general satisfaction of their patrons in "Gloria's Romance."

In Baltimore E. J. Rosenstein of the Strand theatre has doubled his receipts. In Atlantic City the Colonial and Bijou theatres have increased their business from 100 to 150 per cent on Billie Burke days and the same applies to M. E. Comerford's circuit of theatres in Scranton, Wilkes-Barre, Pittston and Carbondale. No complaints of "Gloria's Romance" were received and the smaller towns are signing up contracts daily at prices far exceeding any rentals that have been heretofore paid.

W. A. Ratz of the Indianapolis office says: "H. A. Keine of the Keystone theatre reports his business increased steadily each week. He is running four days a week and says that if the business on the other three days could compare favorably with the Billie Burke days he would have no cause for worry for the summer months."

George Hines, manager of the Auditorium at South Bend, Indiana, writes manager William H. Jenner of the Kleine Chicago office: "If you want any reference of the drawing power and pleasing qualities of Billie Burke in "Gloria's Romance" tell exhibitors to write me. Despite the rainy days of the past week I have been playing to almost capacity business at every performance. I have made it my business to ask my patrons of all classes how they enjoy Billie Burke and I haven't yet found a single knocker. Most of them say 'Oh, she is too sweet for anything!' and 'It's great!' Billie Burke is in a class by herself and so is the story and the picture. It is away from all blood and thunder and sensation. Women and children in particular like Miss Burke and my matinees are great."

W. E. Raynor of the New York office reports: "The president of the Brooklyn Exhibitors League, Mr. Manheimer, Park theatre, Brooklyn, opened on May 23 and has been doing a turn-away business ever since. He is exceptionally well pleased with the production. Mr. Lou Smith, manager of the New Kingston theatre, St. John's Place, Brooklyn, reports that although his theatre seats but 600 people, he played to 1500 admissions on the opening night and was later compelled to show the film in his airdome in a drizzling rain in order to accommodate the crowds." Mr. Smith, incidentally, is a firm believer in advertising and has several stands 48 sheets long.

Resuming his report Mr. Raynor says: "B. F. Keith's Prospect theatre in Brooklyn, playing the picture three days a week, reports that it has drawn more business for the house than any vaudeville act secured this season. Shea's Hippodrome theatre in Buffalo, with a seating capacity of over 3,000, playing Billie Burke three days a week, has been turning people away. The management of the Regent theatre, Rochester, premier photoplay theatre of the city, playing "Gloria's Romance" four days a week, and is exceptionally well pleased and states that the picture is a lifesaver for the spring and summer business. The Globe theatre on Broadway, New York City, finds business steadily increasing as the story goes on. This is the first time in motion picture history that a serial picture has ever played a Broadway theatre, and when one considers that it is strictly a transient business the attendance at the Globe theatre is simply marvelous.

THEY JUST GOT TIRED OF SCREEN ROMANCE AND WANTED THE REAL THING

George Walsh, who is acting on the Pacific Coast for the William Fox Corporation, has just taken for his bride Seena Owen, one of the beauties of the screen world. And her talents are in direct proportion to her pulchritude.

Few thought that Mr. Walsh was not proof against romance. Fewer still ever suspected that Miss Owen's heart lay in Edendale, where the Fox studio is located. When Mr. Walsh announced his marriage, the studioites threw up their hands, gasped their surprise, then rushed to buy gifts. Mr. Walsh is now engaged in the making of a strong Western story, according to a recent announcement.

PICTURE ATTENDANCE LEADS ALL FORMS OF ENTERTAINMENT BY MANY THOUSANDS

According to statistics compiled by the social survey taken in Belleville, Kansas, 105,000 people attend moving pictures, 93,000 go to religious services, 8,696 go to church socials and picnics, 12,400 attend the farmers' institute and county fairs, 5,600 Chautauquas, and 2,870 are constant frequenters of ball games. Moving pictures therefore are the best drawing card of the city.

Abrams Denies McClure Entrance into Paramount

"We Have Nothing to Say Except That We Have Not Agreed to Sell Our Stock in the Corporation; We Do Not Want to Sell It and We Will Not Sell It—We Do Not Expect Anything to Happen But the Withdrawal of the Suit," Says President of the Picture Company

"WE have nothing to say except that we have not agreed to sell our stock in Paramount Pictures Corporation; we do not want to sell it and we will not sell it. The suit brought by the McClure interests cannot possibly come up for trial until October. Meantime we expect nothing to happen, except the withdrawal of the suit."

In these words Hiram Abrams, newly elected president of Paramount Pictures Corporation, through his attorney, summed up the attitude of the company and its directors toward the suit filed last week in the County Clerk's office of New York County, praying, on behalf of certain financial and publishing interests, for the enforcement of an alleged agreement of sale said to have been subscribed to by the McClure coterie and certain Paramount stockholders.

"The majority stockholders of Paramount have lately assumed the executive management of the company and propose to continue in control of its management," was the statement of Eldon Bisbee, of Rushmore, Bisbee and Stern, of 61 Broadway, attorneys for the majority stockholders, when seen shortly after the serving of the papers.

Beyond that the lawyer declined to go, nor would he enter into a discussion of the suit. Those named as defendants in the papers were the Paramount Pictures Corporation, Walter E. Greene, Frank Marion, Alice M. Long as administratrix of the estate of Samuel Long, deceased, William W. Hodkinson, Hiram Abrams, James Steele, William L. Sherry and Raymond Pawley, individually and as trustees for themselves.

Collins Issues Voluminous Statement

From Frederick L. Collins, president of the McClure Publications, Inc., came the most voluminous statement regarding the affair. The holdings in question constitute a majority of the stock of the Paramount Pictures Corporation.

None of the producing companies connected with Paramount would discuss the matter in any way. The attitude taken by them, individually and collectively, was that the matter was "an internal Paramount affair," as one of their officials expressed it, and in no way concerned the producing organizations at this time. The Famous Players Film Company resented the reference to that concern in the Collins statement other than as one of the concerns releasing through Paramount, but professed indifference besides.

Mr. Collins' statement was as follows:

"At last there is something doing in the moving picture merger situation. The Paramount Pictures Corporation, the big distributing organization that handles the product of the Famous Players, Lasky, Morosco, Pallas and other companies, has been sold, or is about to be sold, to Frederick L. Collins, publisher of McClure's Magazine and the Ladies' World, who is said to be acting for important financial and publishing interests. The purchase price involves several million dollars in cash and securities in a corporation to be formed by the buyer for the purpose of taking over Paramount and other film companies. This is, in a general way, the plan that has formerly been credited to Benjamin B. Hampton, vice-president of the American Tobacco Company. It can be stated definitely, however, that Mr. Hampton has nothing to do with the present plans.

"The purchase of Paramount stock is disclosed in a suit, instituted in the Supreme Court, New York County, against certain stockholders in the Paramount Company, asking the court to enforce the specific performance of a contract of sale, alleged to have been signed by these parties but now disputed by them. The action also involves injunction proceedings to prevent the sale of these blocks of stock to anyone else pending the court's decision.

"This suit, together with the sudden resignation of W. W. Hodkinson, founder and until Tuesday last, president of the Paramount Company, is taken to indicate that interests outside of Paramount are attempting to block the proposed sale. In this connection it is recalled that the proposed merger of Triangle interests with The Famous Players and Lasky companies has been held up by the existence of twenty-five-year contracts between the latter companies and the Paramount Corporation. The result is awaited with much interest by moving picture men.

"Mr. Collins, who is president of the McClure Publications, Incorporated, and of the McClure Book Company, was unwilling to discuss this situation in detail. He confined himself to this statement: 'We know nothing of moving picture politics and have no interest in them. We are publishers of magazines, books, and, of late years, moving pictures. We needed a distributing agency for our McClure Pictures so we arranged to buy the best we could find. I expect all the Paramount stockholders to stand by their signatures on our contract.

"The McClure Company's connection with motion pictures extends over a period of five years. They invented and produced in connection with Thomas A. Edison, Incorporated, the first motion picture serial, 'What Happened to Mary.' This was the first time that one moving picture had ever been connected in title and theme with another, and the first time that publisher's of magazines and newspapers cooperated in production work. The custom is now general. The McClure Company's more recent affiliations have been with the Essanay Company of Chicago. McClure's and Essanay are now engaged in a big serial, 'The Strange Case of Mary Page,' but it is not known whether the Essanay Company and its associates in the Vitagraph-Lubin-Selig-Essanay combine are interested with Mr. Collins in the present enterprise involving Paramount."

Cobe Plans Diversified Program for Unity Sales Corporation

His Company Will Provide Serials, Features, Comedies and Colored Photodramas, and Forms Nucleus for String of Independent Exchanges

DURING the past week, The Unity Sales Corporation, as announced by Andrew J. Cobe, vice-president and general manager, has increased its field of action. Mr. Cobe plans to provide a diversified program of serials, features, comedies and colored photodramas.

Mr. Cobe and Mr. Rosenbach of the firm are both making whirlwind tours of the country in the interest of the Unity Sales Corporation, and report that their efforts to bring together the interests of the manufacturer, exchangeman and exhibitor are being met with great success.

"The Yellow Menace," Unity sixteen-episode serial which was produced by William Steiner and directed by Aubrey M. Kennedy, is going well. Reports from the field by Mr. Cobe and Mr. Rosenbach indicate that this serial will be popular.

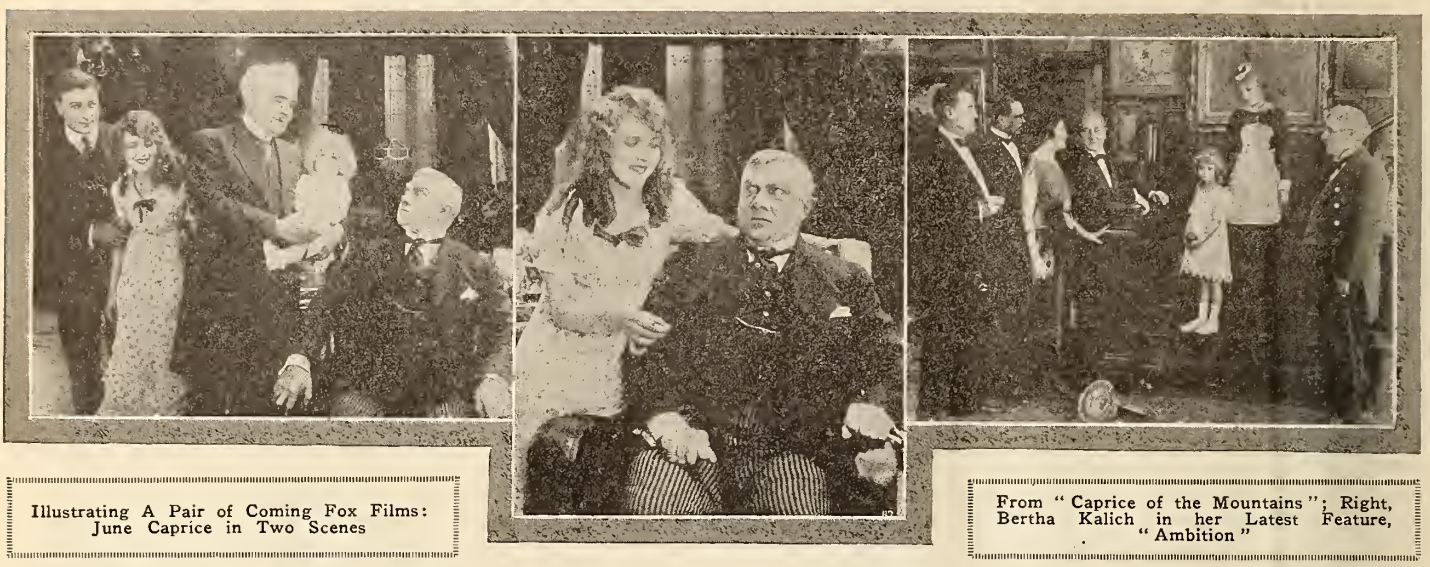
Edwin Stevens, Margaret Gale and Florence Malone have the most prominent parts in this serial. A lively and aggressive advertising and publicity campaign has been engaged on behalf of "The Yellow Menace," and arrangements have been made to syndicate the story in a serial in 1100 newspapers throughout the United States. This story is being specially written by Louis Tracy, the celebrated English author of "The Wings of the Morning."

The Nat C. Goodwin picture "The Marriage Bond" has also proven a seller. Mr. Goodwin is the author of several sprightly marital anecdotes, which will be issued in the form of a "herald" to theatres playing "The Marriage Bond."

The Unity Sales Corporation is also releasing "Tweedledum" comedies with Perez the eccentric European comedian.

Mr. Cobe announces that he is negotiating with a producing company for a series of big features, serials, comedies, cartoons and educational pictures, which will conform a complete service in themselves.

During the past week Mr. Cobe has been in Chicago, where he held a trade showing, to which exhibitors from many states were invited. The firm also announces its intention to open very shortly a New York exchange which may be the nucleus of a series of independent exchanges operated by the Unity Sales Corporation, throughout the country and also abroad. Through the success of "Diana" in the foreign market, the firm is convinced that in South America, Australia, and New Zealand, there is a market for such pictures.



Illustrating A Pair of Coming Fox Films: June Caprice in Two Scenes

From "Caprice of the Mountains"; Right, Bertha Kalich in her Latest Feature, "Ambition"

LEANDER RICHARDSON ENGAGED BY INCE FOR "CIVILIZATION" PUBLICITY

Leander Richardson was engaged last Wednesday by Thomas H. Ince to join his rapidly-growing publicity staff as advance man for "Civilization." Mr. Richardson left Thursday night for Chicago to exploit "Civilization" in the "Windy City" in addition to J. L. Barnard and Lou Housman, who are also handling the press work there for the spectacle which opens at the Grand Opera House June 30. Mr. Richardson was formerly a member of William A. Brady's publicity force with the World Film. After a few weeks in Chicago, he will proceed to seven other leading cities of the country where "Civilization" is shortly to be shown.

At the rate at which State rights buyers are bidding for this picture, it is said at the New York "Civiilzation" publicity offices, in charge of Robert Grau and Beulah Livingstone, in the Times Building, that two other important advance men are shortly to be engaged for road work.

Mr. Richardson after his engagement with "Civilization" will resume his duties at the World Film Corporation.

LOS ANGELES SELIG FORCES IN CHICAGO NOT TO RETURN TO WEST COAST

Special to Motion Picture News.

Los Angeles, June 24.

All members of the Selig forces from the Los Angeles studios who are in Chicago, will not return here immediately as expected. It has been learned from letters from players that arrangements are being made for the filming of additional subjects in the East. According to letters, Director Marshall Neilan has been engaged to film "The Prince Chap" in five reels. No definnite information has been received as to who will play the leading part.

Two local companies working at the Selig Studio, continue on the same subjects: Director T. N. Heffron filming "The Old Man Who Tried to Grow Young" in three reels, with Al. Filson in the name part, and Director William Robert Daly is still on "The Germ Mystery."

Eugenie Besserer, who has been with the Colin Campbell Company in the filming of "The Crisis," has arrived in Los Angeles.

June Caprice, Fox Star, Will Appear on Screen Next Month

Seventeen-Year-Old Miss Who Is an Adept at Outdoor Sports and Will Make Debut Without Previous Acting Experience, Is to Be Seen in "Caprice of the Mountains"

JUNE Caprice, the little New England girl who William Fox himself discovered on her native heath—Boston—will make a debut in July before film fans. Miss Caprice is only seventeen years old and was born in Arlington, Mass.

The bright Arlington miss will have her premier next month in a story of the out-of-doors, when she plays the title role in "Caprice of the Mountains."

William Fox has brought this newest of stars into filmland as a result of his own keen observation. He decided that he would enroll the girl for his productions, regardless of the fact that she had no previous experience. Deliberately, Mr. Fox presented his plans for the development of the seventeen-year-old into an actress.

John Adolphi, director of "Caprice of the Mountains," is impressed deeply with the histrionic progress of the Fox protege. He attributes the work which she does in her first endeavor to her thorough interest and willingness to learn the rudiments.

"I will wager that she wins recognition immediately, for she is deserving it," Mr. Adolphi said a few days ago. "The films fascinate her, and she is bound to fascinate her audiences when they see her in action on the screen."

In "Caprice of the Mountains," by the way, the New Englander is introduced to her first glass of champagne. Miss Caprice has still to sip of the real thing, for the intoxicant in which she actually indulges—for the screen—is a beautifully translucent grape juice. In the picture, the result of the tipple is that Miss Caprice sees triple.

Long acquaintance with water-bound New England has made Miss Caprice an adept at swimming, rowing, and yachting. She is an expert tennis player, and when tired of the courts, she gets our her bag of mid-irons, drivers, niblicks and putters, and trots off to the links. Basketball, too, has no terrors for her.

Three-Reel Knickerbockers Will Continue on General

Melies Denies Reports Published in Theatrical Paper to Effect That Balboa Would Cease Making the Pictures—Horkheimer States Report Is False

MELIES Manufacturing Company issues the following statement in denial of the published report that the three reel Knickerbocker Star Feature, released every Friday in the General Film Service, will be discontinued:

"The report published last week by a theatrical journal, to the effect that the three-reel Knickerbocker Star Features will be discontinued at the request of the General Film Company, is false and without foundation in fact. The report, purporting to be a news dispatch from Los Angeles, states that the Balboa Amusement Producing Company, in whose studios the Knickerbocker Star Features are made, had released seventy-five persons engaged in the production of the three-reel features on the General program, because these releases were to be discontinued at the request of the General. While Knickerbocker Star Features are not expressly mentioned, it is well known that these are the only three-reel releases on the General program produced in the Balboa studios. The three reel Knickerbocker Star Feature will continue to be released every Friday in the General Film Service."

H. M. Horkheimer, president of the Balboa Amusement Producing Company, also stated: "It is news to me that we have let out the members of the three companies producing Knickerbocker Star Features. The report is absolutely without foundation."

"FALL OF A NATION" OPENS IN CHICAGO JULY 3

Thomas Dixon who supervised and Bartley Cushing who stage-directed the production of "The Fall of a Nation," will be in Chicago next Sunday to take charge of the preliminaries for the run at the Illinois theatre. The engagement in Chicago will open Monday evening, July 3.

SCREEN EXAMINATIONS

"FAR FROM THE MADDING CROWD"

(Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

THE chief charm of this, the first of the Turner series of pictures to be released by Mutual, is the charm of the British scenery and manners. The pictures were taken in rural Wales, and they offer quaint glimpses of landscape highways and byways which are distinctly foreign to anything in this country. For this reason the picture has a distinct value aside from its story.

This story has been adapted from Thomas Hardy's novel. It is more a study of persons and personalities than a dramatic work, and in the portrayal of an English girl who suddenly inherits a large country property, with no ideas on how to handle it, or no ideas on life at all, to speak of, Florence Turner excels. The characters are all played by English players, and they have given us a work of distinct British type and atmosphere.

Bathsheba inherits her Uncle's farm. She is pursued by Farmer Boldwood who owns the adjoining property, and she rejects her faithful lover, Gabriel Oak, who sought her hand in her days of poverty. Gabriel later loses his flocks, and takes a job as shepherd for Bathsheba.

The dashing Sergeant Troy enters the story; he has wronged Fanny, a dairy-maid, and then deserting her pays his court to Bathsheba, so successfully that she slips away and marries him.

With Bathsheba's money, Troy buys his discharge from the army, and settles down to run the farm—into the ground. When his treatment of Fanny is discovered, through the girl's death, Troy disappears. Boldwood renews his wooing, and exacts a promise from Bathsheba that she will marry him if Troy fails to return within seven years. Troy's reappearance, in search of money, so angers Boldwood that he seizes a gun and kills the ex-soldier.

Later, Bathsheba marries Gabriel, who has stood faithfully by all these years, and the two take over both Bathsheba's and Boldwood's farms.

Campbell Gulla, Malcolm Cherry, Marion Grey, Dorothy Rowan and Henry Edwards are also in the cast.

"THE LOVE GIRL"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

ROBERT Z. LEONARD contributes this week's Bluebird. As usual Mr. Leonard has written his own story. He has based his scenario on what appears to us as an original idea, while his entire story is one which warrants nothing save commendation. It has a dramatic plot and a parallel theme, just as important if not more so, which is fraught with excellent comedy. Mr. Leonard's story is evenly balanced, free from that which the family exhibitor wishes to steer clear of, and possessing all the essentials which must be present in a picture to please the cosmopolitan clientele.

Mr. Leonard's good work has not stopped with his scenario; it proceeds straight on through the direction with little letup in merit. Some of the action, principally that in which the society matron is the central figure is somewhat exaggerated, but it is done for effect and the effect is gained without the element of ridiculousness. If exhibitors can call to mind this same director's previous pictures, they need not be told that the camera work of "The Love Girl" is superb. R. E. Irish is the man that does the cranking for Mr. Leonard and he has few superiors.

The story begins by transplanting, a carefree little girl of the country to a city family, the feminine head of which is under the influence of a Hindu Swami who is also somewhat of a fakir. The daughter of the house suffers from the foolish ideas of her mother and is separated from the man she loves. The little girl has a gay old time of it with the rich boy next door riding about in the latter's toy automobile. The climax comes when the Swami kidnaps the daughter of the house and plans to procure money for her ransom. But thanks to the inquisitiveness of the girl and the boy lead the way to his capture. The aunt is finally brought to her senses.

Ella Hall has no equal in playing child parts and her performance is exceedingly refreshing. Harry Depp, though really matured, gives a realistic portrayal of the rich little boy next door. Adele Farrington as the aunt is excellent, while Betty Schade and Kingsley Benedict are the lovers. Wadsworth Harris is the fakir Swami.



The Swami Tests His Power

"DESTINY'S TOY"

(Famous Players—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"DESTINY'S TOY," written and directed by John B. O'Brien, and featuring Louis Huff, shows a clever adaptation of old plot devices to new settings. For instance, the heroine is recognized in after years by the scar from a letter seal on her arm, instead of the strawberry birthmark so well known to the theatregoers of a previous generation; and the fisherman who rescues the babe from the surf after a shipwreck is a bachelor instead of a married man. He undertakes the difficult task of bringing up a child of tender years without the aid of a skillful feminine hand.

Nevertheless the photoplay touches the chord of romantic appeal, showing that after all, a brand new plot is not always necessary to make a likable story. The turns and twists given the material by Mr. O'Brien makes "Destiny's Toy" just as original as if he had striven for an absolutely new theme. His has been a difficult achievement—melting down the old statues and pouring the metal into more graceful moulds.

The heroism displayed by the fisherman in risking his life among the breakers to reach the unconscious form of the child on a rock far from shore thrills the spectator. The old fellow's affection for the helpless little girl and his pitiful efforts to bring her up amid his desolate surroundings give the story some of its best moments.

A banker sends his wife and child abroad. The steamer goes down in a severe storm. Inquiries from the three known survivors bring only bad news to the despairing man. He is certain of the death of his wife and daughter. The child, however, is cast ashore and miraculously survives the ordeal. She is rescued by a fisherman, who by chance sees the limp form on a rock fast sinking below a swiftly rising tide. At great danger to himself he gets her ashore. The poor sea waif grows up a

child of nature, as innocent of the ways of the world at twenty as she was at five. On the death of her hardy protector she goes to a city, acting on a vague impulse. Here she falls into the hands of a gang of thieves, who dress her in shabby masculine attire and compel her to act as a kind of Oliver Twist, entering houses by rear windows to open the doors to the men in wait outside.

In one of these desperate trips her confederate shoots the butler and is sent to prison for life. Nan, the girl, is taken into the household, without anyone suspecting her identity. Later when the convict, escaping and vowing vengeance on the girl for her supposed instrumentality in sending him to prison, shoots her, who she is becomes known from the mark on her arm, revealed while the doctor dressed the wound.

"THE FLOWER OF NO MAN'S LAND"

(Columbia-Metro—Five Reels)

REVIEWED BY PETER MILNE

THIS is Viola Dana's first picture with Metro. The story was prepared by John Collins, who also took charge of the direction. If we remember correctly, Mr. Collins' last feature with Miss Dana as star was rightly recorded as one of the best of the year's output. The trade could reasonably look forward to another good one in "The Flower of No Man's Land," but regretably such hopes, if entertained, are not realized in the finished product. And a novice could place his finger on the one weak spot, which, however is so large that it seems to cover the total picture. Again it is the story. Mr. Collins has taken for his principal characters an untainted girl of the west and a worldly opera singer. Their ways cross and West meets East on the latter's home ground. The combat is one-sided. The Flower is disillusioned and she goes back to a faithful lover. There are incidental embellishments to this theme, but despite them it looms up worn and is unable to carry the interest along for nearly one mile of fairly good celluloid.



"Come On Down to Supper, Roy"

In justice to Mr. Collins, his introduction, though unnecessarily long, is quite the brightest spot in the picture. It shows Echo, the Flower of No Man's Land, at play. She has what appears to be a most happy time playing with a couple of kittens. Miss Dana can handle such scenes to well-nigh perfection. Mr. Collins, on the other hand, has caught the animals in delightful poses.

Miss Dana gives a decidedly characteristic and pleasing performance throughout the whole of the film. Her support in respect to Mitchell Lewis as the old Indian, Harry C. Browne as the faithful lover and Marcus Moriarity as the butler are competent. Duncan McRae as Talbot, the easterner, fails to give a very realistic creation of the part.

Mr. Collins' direction, under the existing circumstances is average. He employs closeups and short flashes in abundance, sometimes when unnecessary. There is one scene that should be retaken or cut out; i. e., the one in which the Indian comes in for the doctor. The Indian is in a hurry and the doctor sits leisurely with his back to the camera evidently waiting for the director's call to move. This bit is rather artificial.

"THE SACRIFICE"

(Selig—Three reels)

REVIEWED BY THOS. S. MEAD

BASED upon the popular song hit code "I Did Not Raise My Boy to be a Soldier," the aim of this picture is to carry home the lesson that the suffering of warfare is not confined to the battlefield. It is the story of a mother, who having lost her husband in a prevous war, tries to inject the horror of warfare into her only son. Her efforts prove futile, for when the nation is again in danger seventeen years later, the son enlists and goes to the front despite the mother's protestations.



The Mother Hears of Her Son's Death

While bravely leading a charge, he is shot down and afterwards dies. Through the story runs the love affair of this boy, and the daughter of a neighboring veteran. The girl, who has enrolled as a Red Cross nurse, is at the young soldier's bedside to the last, and brings home the news of his death to his heart-broken mother.

It is a simple but touching story of particularly timely interest. Much of the picture is taken up with battle-field scenes showing the well-directed maneuvers of large bodies of troops.

The children in the first part of the picture make a good screen appearance. The passage of the seventeen years is well registered in the make-up of Eugenie Besserer and Guy Oliver. Harry Mestayer plays the role of the young soldier and Anna Luther is seen as his sweetheart.

"THE AMERICAN BEAUTY"

(Pallas-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

THERE is enough of originality of plot, drama, beauty and artistry to make this a good picture. It has been carefully scenarioized and produced, and the cast is capable, from Myrtle Stedman down to the silent and motionless beauties who play the heavy thinking parts of artists' models, but certainly do embellish the screen.

Although the atmosphere and story are as old as romance itself, there are unique situations, and skillful construction which has brought all the better part to the surface. Much credit is due William D. Taylor for his direction. The interior sets and lightings are up to the standard which we have recently learned to expect from these studios.

Miss Stedman portrays in admirable and charming manner the part of Ruth Cleave, a factory worker. She is discharged, and in order to support her aged and partly invalid mother, goes to work as a scrub-girl in an artist's studio. Just previous to this the artist, Paul Keith, has entered into a contest with artists of other nationalities, to paint a picture of the ideal American girl, thereby to prove that the American type is superior to the beauties of other lands. A prize of $1,000 is offered by Herbert Lorrimer, a wealthy libertine.

After trying many models in vain, Keith finds in Ruth just the type he seeks. His picture wins the prize, but on investigating, the committee finds that Ruth's parents were Canadians, and the picture is disqualified.

In the meantime, Lorrimer, who has taken a fancy to Ruth, lures her to his rooms, and drugs her, but Keith, who has fallen

MR. FRANK POWELL

DIRECTOR OF

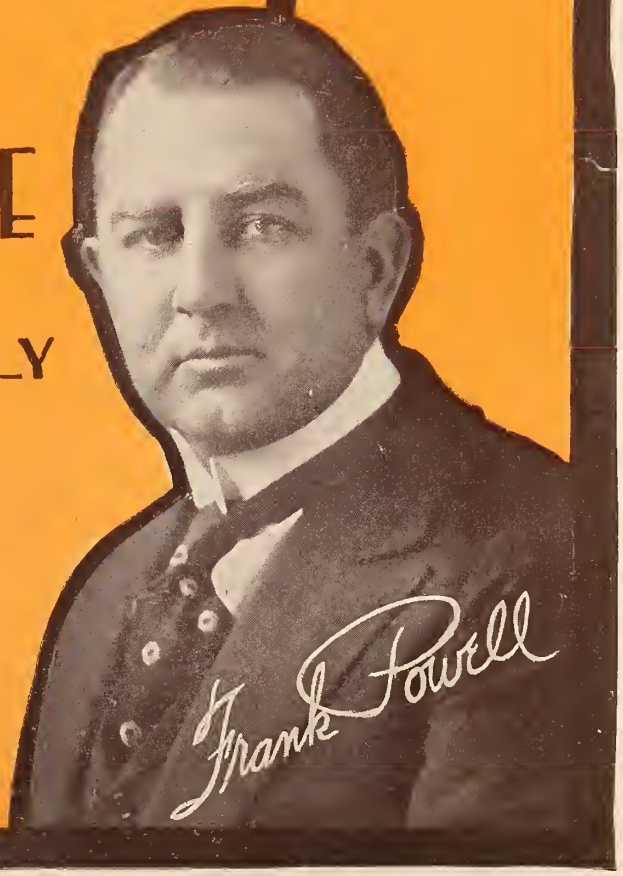
A FOOL THERE WAS
THE CHILDREN OF THE GHETTO
THE WITCH
OFFICER 666
THE FOURTH ESTATE
A WOMAN'S PAST
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in love with the model, arrives in time to save her. Through the picture, which has created considerable stir, an investigation of the personality of the model is started, with the result that Ruth's mother confesses she is only the girl's foster mother, Ruth having been found in an open boat at sea when a baby. By means of the clothes found with her she is identified, and her real parents located.

Elliott Dexter gives a sincere study of Keith the artist, and excellent character work is furnished by Howard Davies, Jack Livingston, Adelaide Woods and Edward Ayers.

"FLIRTING WITH FATE"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY PETER MILNE

THE producing staff of the Fine Arts Company has the happy knack of making good pictures, no matter what material it is working with. "Flirting With Fate," from a story furnished by Robert M. Baker, is a good picture, not unusual, but good—and it is not Mr. Baker's script that is responsible; it is rather the direction of W. Christy Cabanne and the presence of Douglas Fairbanks that elevates the whole production above the level of its scenario.



Augy Searches for the Assassin

Mr. Fairbanks is cast as Augy, an artist who, in common with many motion picture artists, has no money. He loves a girl Gladys. But things go wrong. Getting in trim for a proposal, he practises on Gladys's friend. Gladys thinks him false, so hopelessly in love and penniless he hires an assassin to take his life as soon as possible. Then things change. Augy inherits a million, Gladys finds out she loves him after all. But Augy is constantly haunted by the thought of the assassin. This person has repented and joined the Salvation Army and finally, after Augy has been frightened out of his wits many times, he learns of the reformation and all is well.

Plots of this character have long been favorites and under ordinary circumstances the material offered in one of them would be lost when photographed on five reels of film. However, the treatment accorded it by Fine Arts is exceptional. The scenes are handled with an intelligent appreciation of their humorous possibilities with the result that the laughs are abundant. The subtitles again prove of great assistance to the picture. "Flirting With Fate" is a picture that can easily stand having fun poked at it by the subtitle writer. This has been done and with excellent results. Almost every subtitle is good for a laugh.

Mr. Fairbanks, it is hardly necessary to state, handles his role in excellent style. His support consists mainly of Jewel Carmen, who as Gladys acts very well and looks too pretty for words, and George Beranger, who carries the role of the assassin, Automatic Joe. Others are Howard Gaye, W. E. Lawrence, Dorothy Haydel, Lillian Langdon and Wilbur Higby.

"THE HEAD OF THE HOUSE"

(Knickerbocker Star Feature-General—Three Reels)

REVIEWED BY OSCAR COOPER

FRANK MAYO plays a double role in this not very finished offering, which suffers from careless direction in some respects. The story tells how a wealthy bachelor gets a burglar, who resembles him, to play host to the bachelor's Aunt Mary and Cousin Lillian, in order to avoid marrying the cousin.

The bachelor makes his getaway in a motor boat, taking with him a girl reporter, who happened to be on hand when the burglar made his entrance. The girl falls overboard, and the hero plunges after her. After swimming an unknown distance they reach a desert island, and have little difficulty in rigging up a raft, on which they float back to the mainland. They arrive just as the burglar is making a spectacle of himself at a ball. The hero meets him outside the house, and pays him off, after which he introduces the reporter as his fiancee.

There is but one double exposure scene of any importance, and it is done well. The timing is very good. Mayo's work is quite acceptable, and Lillian West, Ruth Lackaye, and Jimsy Maye are fair in their several parts. The direction is by Reaves Eason, and is open to criticism on more than one count, notably when he starts the pair from the island on a raft that is plainly all but sinking, and then shows them a few minutes later floating quite securely on the waves.

As a whole, this is only fair entertainment, and offers virtually nothing which can be called really distinctive.

"A HUMAN ORCHID"

(Fields Feature Films—Five Reels)

REVIEWED BY HARVEY F. THEW

A PLOT built along conventional melodramatic lines, not always logical or even possible, interpreted by a good cast, and well mounted, is the most succinct description of this offering which occurs to us at the moment. The story moves along evenly, in familiar channels, but there are no flashes of originality or surprise calculated to bring an audience up out of the seats.

The theme is politics, love, villainy—and a district attorney. There is Ruth, who leaves her foster parents because of the persecutions of one Varney, a corrupt political leader. She is taken in by the Colonel, another politician, who educates her, makes her his stenographer, and shows her the gay side of life. As his secretary, she overhears a corrupt deal between the Colonel and Varney, and later, after the Colonel, while intoxicated, has attacked her, she flees from his house, goes to the young district attorney, and exposes the plot.

The District Attorney is running for re-election, and he needs the proof of the "deal," so Ruth enters the Colonel's house again, pretends friendship for the man who attacked her, and then steals the incriminating evidence.

Later Varney is confronted with this evidence. He could easily have destroyed it on the spot, but he doesn't; instead, the District Attorney himself makes another deal with Varney to withhold the evidence for the sake of the District Attorney's re-election. Ruth also overhears this conversation, and branding both men as crooks, flees from this house also.

She eventually finds her parents and friends, and after becoming a nurse, is reunited to them, and the final curtain finds her in charge of a doctor's magnificent country estate.

Irva Ross is attractive as Ruth, without exhibiting any compelling screen ability; others in the cast are Charles Graham, Howard Hall, Walter Miller, Julia Calhoun, Jean Armour and Noah Beery.

"THE BATTLE OF VERA CRUZ"

(Educational Films Corporation—Two Reels)

REVIEWED BY HARVEY F. THEW

REVIVAL of the public interest in the Mexican situation has called forth the reissue of these scenes, which were made in Vera Cruz during the fighting of April 21, 22 and 23, 1914. The subject is most timely, and although the film is not new, it is an interesting and acceptable addition to the pictures of Mexican troubles now on the market, especially as it shows United States bluejackets and marines actually under fire, on Mexican soil.

The pictures were taken by E. F. Weigle, of the Chicago Tribune, at considerable personal risk. They have been used by Lieut. O'Mahoney in raising funds for the New York National Guard's new transports, and have been shown officially in many cities and towns of this state.

The scenes include the landing of marines and bluejackets, advance through the streets, firing in volleys and at snipers, and the use of field pieces against the buildings which housed Mexican soldiers and snipers.

The results of the fighting and the removal of dead and wounded are graphically pictured, and an excellent idea of what war means in a Mexican town can be gathered.

"THE SEEKERS"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

THIS picture by Olga Printzlau has to do with a certain religious sect from which the subject derives its name. Its objective is to seek those that are needy and administer to them. In habits and dress these people much resemble the Quakers, only the men keep their hats on while in church. The language they employ is cluttered with "thees" and "thous," and their phraseology is Puritanical. The dialogued subtitles testify to this.

The story tells of Ruth Heck, a nurse of the sect. Her brother is jailed for a crime he did not commit. She is sent to a distant town to care for a gouty minister. She falls in love with his son John, the country sheriff. The brother escapes and Ruth protects him; even has recourse to violent measures to save him from John. The two are estranged. The time comes when The Seekers marry two of their congregation and send them out to do good in the world. The minister manipulates affairs so that Ruth and John are chosen. Even then they are estranged until Ruth tells John that the man she assisted to escape was her brother and then the clouds roll away.

Certain keys on the typewriter have become intimately acquainted with our touch. They are employed in pounding out sentences to the detriment of certain pictures, mainly or entirely because of their stories. They are ever staring us in the face and "The Seekers" does not possess adequate substance to down them. The interest is allowed to droop and droop during the picture's progress. The denouement only clears up a misunderstanding between the two main characters that could have been cleared by a mere word or two at an earlier moment.



The Nurse's Rule Proves Irksome

Otis Turner's direction is fine. His cameraman has gained some excellent light effects. Flora Parker (DeHaven) makes a likable figure of Ruth and Edward Hearn's John is done with appreciation of the character. Charles H. Mailes, truly a veteran character actor, appears as the minister and gives a sterling performance. Paul Byron is the brother. Old Edward Brown, familiar for some time in Universal pictures, blossoms forth in a small role under the reminiscent cognomen of "Edwin Booth."

"THE HIGHEST BID"

(American-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

AN ordinary, straightaway story built with such familiar material that nearly every climax and dramatic situation can be predicted, as the film unreels. It is, however, well presented, and acted by an acceptable cast; it is the type of a story which has proven popular in the past, and has shown itself in demand in a large market. Therefore, although it does not advance the status or development of the artistic side of picture-production in any respect, it should rank well up with many other offerings as a money maker.

William Russell, who one day may be one of the popular screen idols—and deservingly so— is featured. His work is pleasing, and he himself has small difficulty in holding the sympathies and dominating his scenes. He plays the part of Oliver Strong, a young broker who has amassed a fortune, and has fallen in love with Elsie Burleigh. Then Addison Grey, who also loves Elsie, forms a clique which succeeds in ruining Oliver in Wall Street. Owing to the influence of her sordid and grasping mother, Elsie rejects Oliver, although she still loves him, and he goes west to forget himself in the mountains.



Fighting the Forest Fire

Addison Grey pays his court to Elsie, and her mother accepts him for her. In the mountains Oliver falls in with Uncle Jerry, an aged miner, who has spent his life searching for a vein of gold of which a dying Indian told him years before. It is safe to predict right here that they will find the gold. They do; but not until Addison Grey has brought a gay party, including Elsie, to his hunting lodge in these same mountains.

Elsie wanders off into the mountains, and meets Oliver. To test her love, Oliver conceals the fact that he has discovered gold, and when she sees the humble hut in which he lives, she again discards him.

Elsie finds her heart when a forest fire starts and threatens to sweep the mountains. Addison Grey turns coward and refuses to go to the aid of the mountaineers, and Elsie, spurning him, mounts a horse and goes to find Oliver. The fire is quenched by a fortunate rainstorm, and the lovers are reunited.

Charlotte Burton, Marie Van Tassell, Harry Keenan and William S. Hooser are also in the cast. The production was directed by Jack Prescott and William Russell.

"THE HEART OF A CHILD"

(Red Feather-Universal—Five Reels)

REVIEWED BY OSCAR COOPER

THIS is an English picturization of Frank Danby's novel, with Edna Flugrath in the role of Sally, who keeps her child-like nature in the midst of the glitter of stage life, and does not forget her cockney associates at the height of her stage triumph.

The picture was produced by Harold Shaw, and gains a lot of pleasing color from the London settings and types. The exhibitor need not be afraid that his American audiences will find this subject foreign to their sympathies, especially as it is characterized by quick action, and the acting is of the sort most generally seen on the American screen.

In addition, the interest is helped along by cockney humor, which has been translated to the celluloid with a pleasing degree of success. This is quite gratifying, and helps to make the whole distinctive, just when one begins to think that the old theme of the rich young nobleman who befriends the poor girl for an ulterior purpose, is about to get the upper hand. There are scenes of Hempstead Heath, music halls, London streets, the country-side, hovels and mansions; and these are brought out well by good photography and lighting that is far above the average.

Miss Flugrath suggests to an adequate degree the character depicted in the Danby novel, though she at no time rises to any great dramatic heights. Hayford Herbert has the role of the young Lord, and is acceptable. The other players are good types and do their work well.



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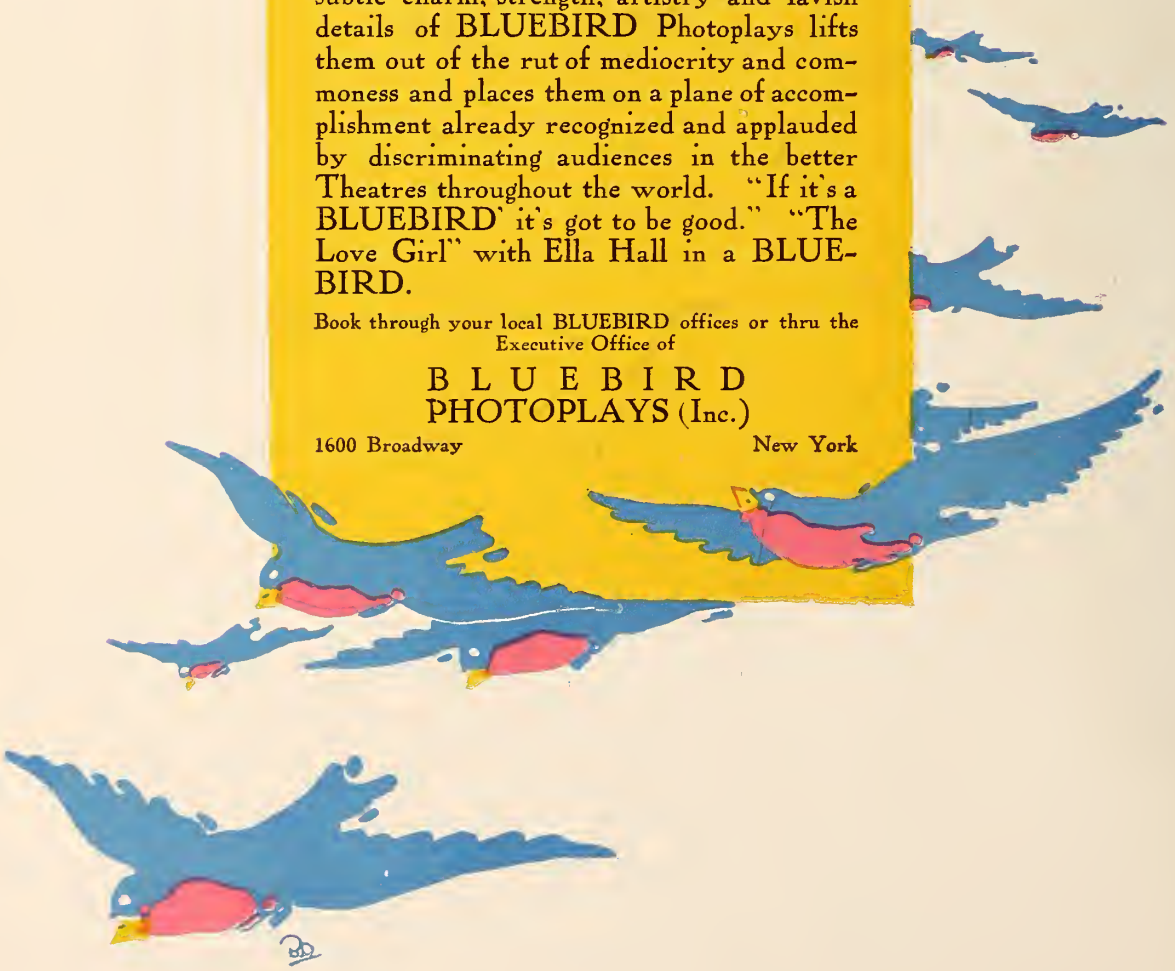
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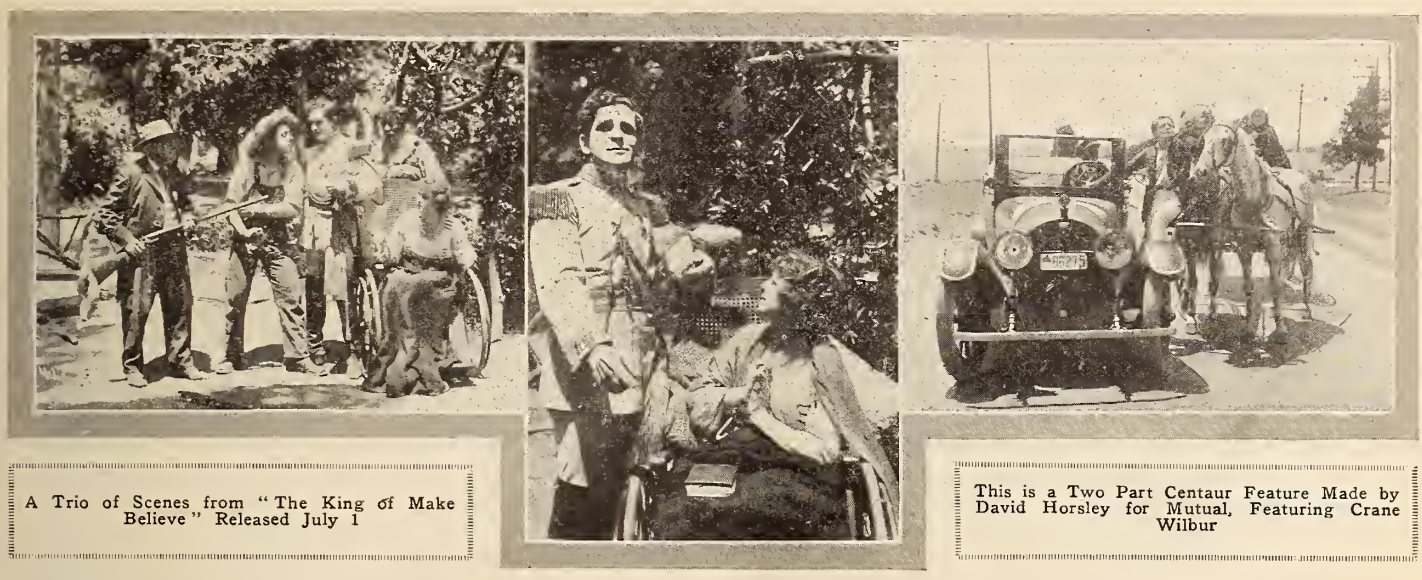
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"THE SHOP GIRL"

(Vitagraph-V-L-S-E—Five Reels)

REVIEWED BY HARVEY F. THEW

BASED upon a story by C. N. and A. M. Williamson, this subject draws more from the reputation of its authors than from anything new or novel in the story it has to tell, or the conditions it lay bare. The best thing in it is Tony Moreno, who plays strongly to the sympathies, and gives an excellent portrayal of a wealthy young man dissatisfied with a life of idleness, and anxious to do something worth while.

One of these things—and the one he is most anxious to do—is to marry Winifred, a dressmaker's mannikin, whom he meets on board ship while returning from abroad with his parents, his sister, Ena, and Lord Rayglan and the latter's sister, Eileen. His sister, a vain, proud and ambitious girl, hopes to marry Lord Rayglan, and wants her brother Peter to marry Eileen. To further this latter end, she tells Winifred that Peter is only playing with her, and is engaged to Eileen. Winifred believes her, shuns Peter, and when they land, she disappears.

Winifred loses her position in Madame Nadine's dressmaking establishment, and through a friend obtains another in the department store which is owned by Peter's father. She attracts the eye of Meigenson, the superintendent, who attempts to force his attentions on her, and instructs a floorwalker to get up a party of four, including Winifred, for a supper in Meigenson's apartment.

While Peter is searching for Winifred, she goes, unwillingly, to the party; there Meigenson attempts to drug her wine, and failing he attacks her, tearing her dress and leaving bits of it around on the rugs. At this moment, Peter, who has traced the girl to Meigenson's apartment, calls; Meigenson denies any knowledge of Winifred, who has locked herself in another room, but Peter recognizes the pieces of dress on the carpet, and the truth comes out. Winifred is convinced that Peter truly loves her, and they escape together.

There are a number of dramatic moments, and the piece is well constructed. As Winifred, Edith Storey gives a good picture of a super-prude, thrown among surroundings foreign to her, but which she recognizes. Lillian Burns is a good type for Ena, and Marion Henry is a pretty and magnetic Eileen. John Costello, Harold Foshay, Eddie Dunn, Josephine Earle, Claire McCormack, Emily Leaske, Thomas Mills and Templer Saxe handle other roles acceptably. The picture was produced by George D. Baker.

"WHAT HAPPENED AT 22"

(Frohman-World—Five Reels)

REVIEWED BY PETER MILNE

TO employ a descriptive phrase which has grown hackneyed through misapplication, this picture is "intensely interesting." These two words sum up the contents of "What Happened at 22" to a degree that hardly needs any accessory elaboration. The story deals with a professional forger, his activities and his downfall, and while crime is in a large sense responsible for much of the intensiveness of the picture, no evil-fearing censor need worry over the outcome, for naturally crime goes down in the dust before the strong arm of the law.

The reviewer is of the opinion that "What Happened at 22" will stand up successfully before any audience, no matter how critical from the standpoint of the fan. The story is full of action, which if not always plausible is plentiful in its elements of suspense. George Irving's direction is excellent as always. We do not remember having seen a production of Mr. Irving that was not exceedingly worthy, and as there is nothing more gratifying than giving credit where credit is due, it is hereby given to the director and his staff.

Paul Wilstach is the author. As a whole his work is so meritorious that a brace of incongruities seem of small import. These lie in the acts of the forger. It is not likely that a crook so experienced as Wilson should forget to dot his i's on three successive checks, nor would that crook prefer to run headlong into trouble by hiring himself as butler to a criminologist as against disappearing from the city, once the police and their allies were on his trail. However, so good is the ultimate effect caused by the picture that these points are relatively insignificant.



Louise Accepts the Bounty of the Crook

Added to the story of the capitulation of the forger is the romance of Louise, a companion to the wife of the criminologist, and the son of the house. Frances Nelson and Arthur Ashley are featured. Miss Nelson appears as Louise, while Mr. Ashley is the forger. The latter might have appeared to better advantage it he had applied a little more makeup to his face. His acting, however, is better than anything he has done before. Gladden James and Frank Burbeck complete the cast with pleasing performances.

"THE WORLD'S GREAT SNARE"

(Famous Players—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

IN "The World's Great Snare" Pauline Frederick plays an unattractive role in an attractive way. Myra, the dance hall favorite, was denied the right to walk through life in white, unspotted shoes, and was compelled by fate to tread heavily in its mire with very thin slippers. In Miss Frederick's hands she is something more than a soiled dove of the underworld giving reign to vampirish instincts. Myra is shown to be at heart a woman of noble impulses. Of course, her regeneration does not appear until she meets the right man—Bryan, the son of an English nobleman, in quest of papers that will establish his claim to the estate of the deceased peer.

The producer, Joseph Kaufman, wisely leaves the marriage of the pair in doubt at the end of the picture, avoiding too much strain on the credulity of even the most tolerant "happy ending" enthusiasts.

"The World's Great Snare" traces in detail pretty much the ways of life as Myra knows them; her whole manner of living is a "snare," for miners back from the diggings with pokes filled with gold dust and ready to scatter it in a fever of spendthrift abandon. But Myra wearies of the ceaseless round of artificial gayety, and seeks relief in quiet household cares as the companion of a man who offers her a home. Nothing mars their relations until one day she reads the private papers of Huntley, the former butler of an earl, who has paid him a monthly allowance for his part in disposing of his lordship's child. Myra has just read the marriage certificate of the Earl and Bryan's mother. The document means nothing to the girl at the time, though later her knowledge of its existence enables her to render assistance to the rightful heir. Huntley strikes her and grabbing the papers, abruptly leaves the house. Myra, incensed at the indignity, goes back to the dance hall. Huntley, in need of funds, offers the papers to Rutten, a gambler, as security for a loan. In the dance hall Rutten, who had been a persistent admirer of Myra for some time, and had tried to persuade her to leave the dissolute ex-butler, forces his attentions on the unwilling object of his hardy affection. His love making, conducted with all the unruly zeal of an early Roman seeking a wife among the Sabines, is not at all to the lady's liking. Bryan, hearing the tumult in the box from his place on the dance floor below, rushes up the short steps and attacks the strenuous gambler. A terrific fight between the two men follows, and the girl is relieved from the fierce love making of Rutten.

Bryan becomes the unwedded protector of Myra, and her new domestic affiliation lasted until Bryan accepts the offer of a partnership in a mine on the condition that he become "unattached." Sometime later, Myra, impelled by a genuine love for Bryan, seeks him out in the mining camp. Huntley, who had also gone to the mines, is shot by a man he had wronged, and the crime is attributed to Myra who, disguised in masculine attire, is found in the cabin with the injured Huntley. Through his confession before death, she learns that Rutten possesses the papers. After her flight from camp with Bryan to San Francisco, she hunts up Rutten and obtains the documents by promising to make the only kind of bargain with the gambler that could induce him to relinquish their possession.

Miss Frederick is supported by Irving Cummings in the role of Bryan. The other members of the cast are: Frederick Tidmarsh as Huntley, Frank Evans as Pete, Riley Hatch as Rutten and Buckley Starkey as Skein.

"MEDICINE BEND"

(Signal-Mutual Masterpicture DeLuxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

THIS is a sequel to "Whispering Smith," the five-reel picture released from the Signal studios a short while ago. Because of this fact, and because the story necessarily takes up the fortunes of the characters at an advanced stage, the film will be best received in houses that have already shown the first release. Considered by itself, however, "Medicine Bend" should please many audiences because of the type of its story, and the favorite players who enact it.

In many respects this photoplay excells its predecessor. It follows Frank Spearman's novel more closely, the situations are more logical, there are a number of thrills, and the finale is satisfactory.

The film is more of a western than a railroad drama, although some of the best scenes are made possible by the looting and wrecking of a train. Helen Holmes has no hair-raising feats to perform, but is very good in her straight dramatic part. J. P. McGowan is happily cast as Whispering Smith. Supporting these principals is a large and competent cast that includes Paul Hurst, Thomas Lingham, Leo Maloney, William Brunton, F. Van Norman, N. Woods, and Chance Ward.

Sinclair is the husband of Marion, a former sweetheart of Whispering Smith, a railroad detective. Smith discovers that Sinclair is the leader of a gang of car looters. To save Marion, Smith does not have the thieves arrested. Sinclair finds that a large shipment of money is to be made on the Beaver Express. He and his crew hold up the train, obtain the currency, and escape. Smith knows that Sinclair is the man responsible for the theft, and with a posse starts on his trail.

Thinking that Marion still loves her husband, Smith decides to let Sinclair shoot him, if it is a question of the robber's life or his. Smith overtakes the thieves, and is stunned in the fight that ensues. Sinclair is about to kill him, when he is himself shot down. Returning to Medicine Bend, Smith finds that Marion loves him, and they are married.

"THE VALIANTS OF VIRGINIA"

(V-L-S-E—Selig—Five Reels)

REVIEWED BY PETER MILNE

IN production and in faithful adherence to the delightful color of the original story, this picture is so extraordinary that it deserves to rank with the best features the past year has produced. There are many of the smallest touches furnished, both by direction and the acting that go to make for an enjoyable whole. Not once has Director T. N. Heffron erred in the selection of settings and the detail so necessary to give the right atmosphere to the story.



The Valiant Home Once More is the Scene of Gayety

There can be little doubt that "The Valiants of Virginia" will please any collection of individuals that happen to see it, even though it be allowed to go out in its present state. The things mentioned in the above paragraph will see to that. However, even though it be without the bound of our task, we will offer a suggestion to the Selig company which we hope they will consider, for a fine picture that can be made better certainly should receive the improvement. The point in question results from an undeveloped episode in the first reel, to get to which the story must be told.

John Valiant and Edward Sasoon are both in love with Judith Fairfax. Sasoon insults Judith and is forced to a duel with Valiant. After the duel we learn that Sasoon has been killed and we also are led to believe that Judith has denounced Valiant. Twenty years after this comes the romance of Shirley, daughter of Judith and John, the second of the Valiants. It is a very pretty affair and is told in many pleasing episodes. Then it turns out that the older Valiant did not kill Sasoon. The man shot himself. And it also develops that Judith loved Valiant after all and this leads to a happy culmination of the latter day romance.

The fault is that it is not made clear that Valiant's letter to Judith was never delivered after the duel, and the manner of Sasoon's death is not shown. These points could be made clear to the observer and at the same time shielded from the members of the cast, who should not know them for logic's sake. One of the most valuable rules in dramatic construction is for the

author to take the audience into his confidence. If this is done the audience feels it knows more than the characters and the effect is that the audience is proud and pleased of the fact. This done and "The Valiants of Virginia" will be almost matchless.

Arthur Shirley and Kathlyn Williams lead the cast with sterling performances. Shirley appears as both Valiants, while Miss Williams confines her fascinating endeavors to the role of Shirley. Edward J. Piel, Virginia Kraft, Guy Oliver, Fred Carufel, Billy Jacobs, Edith Johnson, Al Filson, James Bradbury and Harry Lonsdale are others.

The settings and scenes are magnificent. The greater part of the action takes place in the south and Mr. Heffron must have lived there to have obtained such excellent results.

"THE COMMITTEE ON CREDENTIALS"

(Bison-Universal—Three Reels)

REVIEWED BY PETER MILNE

PETER B. KYNE'S stories show up on the screen to excellent advantage. We have made that remark before and "The Committee on Credentials" lays added stress on it. His characters are drawn with rare taste—there is something original con-



The Rescue

cerned in the makeup of each one of them. This is a story of the west and it is pictured in all its proverbial wild and woolliness. Its simplicity, its straightforwardness and its manner of dealing with strong attractions in adequate style are elements that will make it very well enjoyed.

The story of "The Committee on Credentials" need not be related here. Those who have not read it may rest assured that there is nothing wrong in its makeup. The co-directors, Harry Carey and George Marshall, have pictured it exceedingly well.

Thrillers always find a welcome place in western subjects and room has been made for one in this production. It is a genuine piece of sensationalism. Joe Rickson, who works in the heavy part, is the man who performs it. He takes a fall over a bank that is both steep and high. Perhaps the reader will think that such business is extremely conventional, but as done here it is only thrilling.

Harry Carey, Olive Fuller Golden, Joe Rickson, Neal Hart and George Berrel are the principals.

"AMBITION"

(William Fox—Five Reels)

REVIEWED BY PETER MILNE

WILLIAM FOX has obtained a true drama for his second presentation of Bertha Kalich. It is strong without being in any sense offensive. The element of sex, which might have been unduly accentuated, is so subordinated that it is only once in the picture that it becomes at all prominent and then only through the medium of one brief subtitle. But no ultra-Puritan can find excuse for kicking over the traces because of "Ambition."

Mr. Fox is not conducting any prize contest nor has he openly made attractive offers to dramatists for five-reel scenarios, but "Ambition" almost leads one to believe that he has made the offer and been successful. Barring a subplot which is introduced once or twice and then flatly dropped never to be taken up again, the construction and development of the picture is excellent. Its underlying theme is the breaking up of a happy family through the husband's all-devouring ambition.

The husband, Powers, assistant district attorney, has covetous eyes on a larger job. He learns that the boss, Moore, is not in favor of him. Taking the advice of a friend he requests his wife to intercede for him. This she does and Moore is greatly attracted by her. Powers then continues his game and invites Moore to his home for the week-end, telling his wife to do everything she can for him. She does, still to please her husband. An accident purposely meted out to Moore by his host prolongs his stay and the attorney's wife still proceeds to entertain her husband's guest. In time Mrs. Powers comes to really love Moore and she sees the unworthiness of her husband. Moore, however, proves a gentleman and though he loves her, he leaves the house, influenced slightly to this course by the pleadings of Powers' little girl. Powers is afterwards deserted by his wife.

Bertha Kalich is most effective in the only feminine role of importance. Kenneth Hunter makes Powers the weak figure he is supposed to be and William H. Tooker gives Moore a pleasing personality. Kittens Reichert as the little girl is clever, as she always is. W. W. Black as one of Moore's henchmen has a small part and a few bits of comedy to do.

The direction is very good. The settings of the Powers country estate are really remarkable while the photography is excellent.

"PARAMOUNT SHORT SUBJECTS"

(Paramount—One Reel Each)

REVIEWED BY HARVEY F. THEW

PARAMOUNT Pictographs this week contain several valuable illustrated articles for the housewife and mother. One of these, entitled "Don't Cheat Yourself," illustrates the various methods used by dishonest grocers and market men for giving short weight and short change. The principal of careful shopping is strikingly exemplified. An interesting article on the training and use of police dogs, and a scenic picture of India, with the usual article on "Better Babies," this one dealing with the training of the senses, and a lesson in mind training by Prof Hugo Munsterberg complete the reel.

Burton Holmes' travelogue takes us into the little known Spreewald, a district of Germany, inhabited by the Wendish people, the original natives of Lusatia. The pictures give a charming glimpse of the canals which are gridled over this country, and the quaint costumes and manners of the peasants.

"Bobby Bumps' Fly Swatter" is the Bray Studios' contribution. The animated cartoon shows Bobby's ingenious method of keeping the flies off Pa's head while the latter sleeps by tying the swatter to the dog's tail, while Bobby himself escapes to play. On the same reel is Raymond Ditmars' study of "Zoolard at Dinner Time." This subject shows the table manners of animals which are little known and seldom seen.

"PIRATES OF THE AIR"

L-Ko-Universal—Two Reels)

REVIEWED BY PETER MILNE

THE stellar feature of this rapidly moving L-Ko number is an aeroplane chase. Two machines take part and the passengers think nothing of sprawling all over the wings and dropping from one to another. Now anyone, with half a brain can tell that such action could never transpire on real aeroplanes, and the fact that the machines are palpably products of the L-Ko property department does not detract from the credit that should go to the director for attempting such a difficult bit of comedy. He has succeeded in making these scenes funny although the element of realty is not pronounced.

As a whole this picture is an average knockabout affair. There have been better L-Kos and there have been others that were not as good. A story, the various episodes of which adhere pretty well to another, has been provided and the incidental humor is of the usual L-Ko sort.

The cast embraces such names as Alice Howell, Fatty Voss, Billy Armstrong, Phil Dunham and Bill Bevan. Miss Howell has the role of chief importance and cuts a comical figure.

"APOSTLE OF VENGEANCE," KAY-BEE TRIANGLE, IS IN FIVE REELS

Owing to a typographical error "The Apostle of Vengeance," a five-reel Kay-Bee-Triangle Feature, was described in the caption over the review on page 4,086 as a "Keystone-Triangle, two reels."

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Private Officer." (Essanay. Two reels. Re-issue. Tues., July 11.)—This re-issue not shown for review; the story follows: Harry Lampton and Lieut. Frothingham are rivals for the hand of Muriel March. Lampton discovers the army man to be a fortune hunter and tells the girl of his discovery. The Lieutenant enters the room at that moment, and Muriel declares she will marry him. In desperation Lampton joins the army. He is horrified to find himself in Frothingham's troop. The officer continually humiliates him. One night Frothingham goes on a debauch, and Lampton, to save him from disgrace, takes advantage of his facial resemblance to the officer, poses in his place and saves him. The Colonel discovers the affair, and the girl learns the truth. Lampton is promoted and wins the girl.

The leads are taken by Francis X. Bushman, Beverly Bayne and Thomas Commerford.

"The Fable of the Small-Town Favorite who was Ruined by too much Competition." (Essanay. Wed., July 12.)—This Geo. Ade comedy not shown for review; the story follows: The daughter of a well-fixed mortgage shark, living in a tank town, had all the component parts of a peach. She got her fashion hints, etiquette and behavior from the Questions and Answers Department of an Agricultural monthly. A gay young drummer from the city made a solid hit with the peach, until father sent his offspring to a finishing school. There she met her ideal, and with him came home for her summer vacation. "Don't you know me?" said the drummer when they met. "Truly," she said, "it seems that I have seen you somewhere. Are you the man who tunes the piano?" As he moved away, the drummer kept his hand on his solar plexus. Moral: Anybody can win unless there happens to be a second entry.

"The Secret of the Night." (Essanay. Three reels. Sat., July 15.)—Will be reviewed in next week's issue.

"The Return." (Selig. Three reels. Mon., July 3.)—Will be reviewed in next week's issue.

"Some Duel." (Selig. Sat., July 8.)—The type of story and method of development used in this picture, make it one of the best of the Tom Mix Western comedies. In addition to the superb horsemanship usually shown in this brand of picture, some exciting shooting and fighting scenes are also used. The alternation of thrills and laughs is admirably timed, and while the photography is occasionally indistinct, it makes a better than average Western release. The leads are taken by Tom Mix and Victoria Forde, supported by Pat Chrisman and Sid Jordan.

Two cowboys are deadly rivals for the hand of a ranchowner's daughter. They and their supporters are constantly engaging in fist battles and the enmity finally becomes so intense that a revolver duel between the two contestants is arranged. The girl, learning of the proposed battle, puts blank cartridges in the revolvers, but the fight never takes place, since one of the duelists has an attack of cold feet at the eleventh hour and cravenly flees, leaving his braver rival in full possession of the girl.

MUTUAL PROGRAM

"The Kink O' Make-believe." (Centaur. Two Reels. Sat., July 1.)—Good old melodrama, impossible and thrilling, with Crane Wilbur in the appropriate role of a motion picture star. Mae Gaston plays the part of Hope, a young cripple, who has been left by her father's will to the care of an uncle; for the sake of her fortune, the uncle has conspired to marry her to Abner, a rough local character. A picture company is working in the vicinity, and Neil Stuart, the star, meets Hope. They are attracted to each other, and Neil, on leaving for the city, tells Hope to call on him whenever she needs aid. Soon after, the uncle brings matters to a climax, the girl's faithful negro maid is locked up, and Hope carried away for the marriage ceremony. The negress manages to break out and telephone Neil, who arrives in his auto to find that the ceremony has been performed, and Abner has carried Hope away in his buggy for the honeymoon. Neil gives chase, Abner's horse runs away, and the cowardly Abner, leaping for safety, is killed. Neil saved the girl, takes her to the city where a great specialist cures her, and they are married.

"Killed by Whom?" (American. Two reels. Mon., July 3.)—The familiar circumstantial evidence—a murder case has here been kneaded together with a good share of love interest, making acceptable entertainment. Vivian Rich, Alfred Vosburgh and George Periolat, the principals, aided by an occasional bit of directorial adroitness on the part of Carl Leviness, succeed in holding the attention throughout the two reels.

Herbert Murdoch, son of Jason Murdoch, a millionaire, marries below his station and is disinherited by his father. Later when his wife gives birth to a child, Herbert goes to his father for assistance, but it is denied him. Later Jason Murdoch is found murdered, and a chain of circumstantial evidence points to Herbert. As the jury are about to bring in a verdict of guilty, a small boy is brought into the court-room, who confesses that Murdoch was accidently shot when some boys were "playing Indian" with a loaded gun. Since Murdoch, Sr., dies intestate, his estate goes to Herbert.

"The Chaser Chased." (Vogue. Tues., July 4.)—The locale of this slapstick farce is a bathing beach, and the eye-filling backgrounds of statuesque ladies in abbreviated garb will be appreciated. The plot is a jumble of mistaken identity, promiscuous flirting, and knock-down fisticuffs, culminating in a chase. This affords Rube Miller, Alice Neice, Arthur Travares and Madge Kirby ample opportunities for their particular brand of humor.

Rube takes his wife to the beach, but there sees so many pretty girls that he deserts his spouse to flirt with the fair strangers. The husbands of the girls appear on the scene, and Rube jumps into a nearby dressing room to escape. But the room is already occupied by a corpulent lady, and Rube is forcibly ejected. In the ensuing commotion, everybody else gets in the wrong dressing room, and a series of complications, too involved to detail, result.

"Billy Van Deusen, Masquerader." (Beauty. Wed., July 5.)—This is a good specimen of better class comedy, refined enough for the high-grade audience, and yet funny enough to get by with slap-stick fans. John Steppling, John Sheehan, Dick Rosson, Carroll Halloway and Robert Miller compose the well-balanced cast that puts over the laughs handily.

Bill Van Deusen, a middle aged society bachelor, dresses as a tramp, and starts for a masquerade ball. Some drunken friends of his capture him, put him in a stolen cab, and drive him out into the country. Next morning Billy wakens up near a farm-house, and saws wood for the farmer to get some breakfast. He makes a hit with the farmer's daughter, until he is arrested for the theft of the cab. Many other complications take place before Billy finally proves his innocence.

"The Hidden Face." (Gaumont. Three Reels. Thurs., July 6.)—This is an impossible murder mystery melodrama, with Alexander Gaden happily cast in the role of a young minister. He wants to marry Helen Claude, but her Uncle, a candidate for Congress, forbids it. There is a great mystery in the village, Judge Green having just been murdered by a man with his face masked. Mrs. Royal, the village innkeeper, undertakes to get Helen's Uncle to consent to the marriage, and this she does by revealing herself as the Uncle's deserted sweetheart, and the young minister as their son.

Immediately afterward the Uncle is murdered by the masked man, and suspicion now points to the young minister. The mystery is cleared when the real criminal is revealed as a young man of the village who was loudest in his denunciation of the minister. Iva Shepard, Mabel E. Trinneer, John Reinhart, Henry Pemberton, Lucille Taft, James Levering, Myles McCarthy, Fritz Orlamond, Charles W. Travis, James Davis and Albert Macklin complete the cast.

"A Merry Mix-up." (Cub. Fri., July 7.)—Jerry is obliged to look for work. He gets a job as substitute for a young husband who wants some one to impersonate him while he breaks the news of his marriage to a rich uncle. The mix-up comes when Jerry alarms the young husband by making love to the bride, and mystifies the uncle by making love to his daughter, the uncle all the while believing him to be the bridegroom. The young husband finally confesses that he is the groom, and things are settled satisfactorily. George Ovey, George George, Claire Alexander, Louis FitzRoy, Louise Horner, Harry Jackson, Gordon MacGregor, Janet Sully and Margaret Cullington compose the cast.

"The Taming of Wild Bill." (Mustang. Two reels. Fri., July 7.)—While the story of this film will not be new to the fans, it is the kind of tale that seems to have a perennial appeal. The Western atmosphere is well created by well chosen locations, the good directing, and the efforts of the principals. The photography is excellent. The leads were given Jack Richardson, Hugh Bennett and Nita Davis.

Bill is a happy-go-lucky cowboy when sober, but a few drinks transform him into a wild man. One day an itinerant evangelist comes to town, and Bill plans to break up the meeting at the church by shooting up the place. When he arrives at the door, however, he meets Rita, the preacher's daughter, and she persuades him to give up his plan. Bill is so impressed by the girl's earnestness, that he goes to all the bars in town and collects a large audience for the minister. Bill resolves to lead a better life, so that some day he may be worthy to propose to Rita.

"The Good-for-nothing Brat." (Centaur. Two Reels. Sat., July 8.)—An unusual story, minus the expected happy ending. Davis, a town charge, is incorrigible, and the town board decides that a male school teacher is necessary; so they employ Robert Manning, who devotes himself to the correction of Daisy so assidously that a strong friendship springs up between them, and scandal starts in the village. Daisy is found hiding in the teacher's house when the town board calls for a consultation, and in order to save the situation, Manning announces that he will marry the girl next day. The board, from a sense of duty, inform him of Daisy's origin; the girl disappears, and when Manning seeks her, only traces are found, indicating that she has leaped to death in the lake. The cast includes Margaret Gibson, William Clifford, Frederick Montague, Marguerite Foss, Janet Sully and Myra Davis Dowling.

"The Gink Lands Again." (Beauty. Sun., July 9.)—There are a number of fresh and amusing bits in this comedy. The humor lies more in the character work of Orral Humphreys, Joe Massey, Guy Lundy, Eric Jacobs and Jo Taylor, than in the situations.

The Gink is a tramp. One day he is sleeping in a haystack when he hears the plans of a gang of crooks to rob Miss Grasse, a wealthy spinster who owns the local bank. The Gink goes to the spinster's house to warn her of the plans, but is astonished to see that the leader of the crooks is one of the lady's suitors. The Gink realizes that he will not be believed if he tells Miss Grasse of the man's intentions, and so decides to play a lone hand. That night he goes to the bank and waits until the robbers have arrived, holds them up with a revolver, and ties them together with a clothes line. He then tells the owner of the attempted robbery, and in her gratitude she wants to marry him, but the life of the hobo appeals to the Gink more, and he catches the next freight train for pastures new.

"Hired and Fired." (Vogue. Sun., July 9.) Not shown for review; the story follows: Bill and Bloggy, two bungling young men, get a job in a moving picture studio. They derive considerable amusement from tying the director's mustache into knots, stealing the tragedian's lunch basket, kicking down the scenes and other pranks. Their good time is finally brought to an end when the entire studio staff turns a fire hose on them. Appearing in the cast are Paddy McQuire, Ben Turpin, Arthur Moon, Rena Rogers, Jack Gaines and Ed. Laurie.

UNIVERSAL PROGRAM

"Dirty Work in a Beanery." (L-KO. Sun., June 25.)—Unblushing slapstick is the rule here, and nothing new is introduced. However, it will get a few laughs, if the spectator has not had enough of kicks, falls, and the like. Gertrude Selby and Reggie Morris are the leads.

"Peggy and the Law." (Imp. Mon., June 26.)—Another light romance enacted for the most part by Edith Roberts and Harry Benham. William Addison Lathrop's story is too greatly imaginative to be convincing but it is still pleasing. George Ridgewell directed.

"God and the Baby." (Big U. Wed., June 28.)—The main situation in this picture is that in which the bank cashier decides to embezzle funds for the cure of his child. He is attacked by crooks and is changed to a hero in the eyes of his employers. A familiarly told drama which is done in such a manner that the interest ought to be more than average. Malcolm Blevins, Marjorie Ellison and Zoe Durae are the leads.

"Pirates of the Air." (L-KO. Two reels. Wed., June 28.)—Reviewed at length elsewhere in this issue.

"The Human Cactus." (Thurs., June 29.)—The story of the ill bred girl of the slums being transplanted to a rich home and gradually absorbing the ways of her betters has here been utilized by E. J. Clawson as a scenario. There is a love element too, that is done convincingly. Rupert Julian's direction gets this picture over in more than ordinary style. The director, Elsie Jane Wilson and Douglas Gerrard are the leads.

"Blind Man's Buff." (Imp. Two reels. Fri., June 30.)—Matt Moore and Jane Gail have this time turned their attention to drama with results that are as satisfactory as in their comedy pictures. There is some comedy in this piece but the general tone of it is dramatic. Jane believes Matt is blind and cares for him. Discovering he isn't at all Jane is furious and leaves him. Later Matt is really blinded and this brings them together again. An operation proves successful. Harry Solter is the author.

"The Money Lenders." (Bison. Two reels. Sat., July 1.)—Henry McRae's railroad melodramas are always full of lightning action, so fast that most of the illogical phases of the story are eclipsed. This one is no exception to the general rule. The usual thriller is provided by way of an explosion and several hairbreadth escapes. Frank Wiltermood is author while in the cast appear Marie Walcamp, E. N. Wallack, Lee Hill and L. C. Shumway.

"Peg o' the Ring." (Universal Special Feature. Two reels. Ninth Episode. Week of June 26.)—"The Leap" brings in the Mexican War. Dr. Lund's circus is playing in this Southern country and after the performance every American in the place is attacked by the Mexicans. A furious battle wages. Dr. Lund, Jr., arrives to rescue Peg only to find that she has been kidnapped by a band of greasers bribed by Mrs. Lund. The installment opens with Grace Cunard in her role of Peg taking a long leap from a burning shack into the ocean.

"Twice at Once." (Big U. Thurs., June 29.)—A comedy by Craig Hutchinson, which is a very good imitation of an L-KO, done with Ernie Shields, Margaret Joselin, Harry Todd and Marcia Moore in the principal parts. The wild character of the plot and the roof top chase which brings the subject to a close are well worked out.

"The Way of the World." (Red Feather. Five reels. Mon., July 3.)—Reviewed at length in the issue of June 24.

"They Wouldn't Take Him Seriously." (Gold Seal. Two reels. Tues., July 4.)—Herbert Rawlinson as the society man who is never taken seriously by the feminine members of his social set and Agnes Vernon as the girl he finally wins are the principals in this light romantic drama that is the brightset spots in this week's program. A supporting cast comprised of Charles Gunn, Betty Schade and Jean Hathaway also appeared. William Worthington directed from a scenario by Ben Cohn.

"The Head of the Family." Rex. Tues., July 4.)—The husband, tired of the social whirl and realizing that his wife loves his money and not himself, takes her away to the wilds forcibly, and there practices the cave man method of converting her into a woman. The conversion is not pictured very plainly and the reel, burdened with an ancient story, seems rather shallow. Ben Wilson and Edna Hunter are the leads.

"The Clever Mrs. Carter." (Imp. Tues., July 4.)—In which the wife cures her husband of the flirting habit by entertaining the new found object of his affections in her own home. This picture is no doubt meant to be subtle, but the observer will perhaps ask himself after its all over why the clever Mrs. Carter's scheme worked. Edith Robert and Harry Benham are the principals. George Ridgewell directed.

"Behind the Veil." (Victor. Two reels. Wed., July 5.)—This drama is too foolish to be taken seriously. Mary Fuller appears as twin sisters. As the selfish sister she tricks a blind man into believing she is the other and marries him. Miss Fuller's work is good, but her support consisting chiefly of Niles Welch and Johnnie Walker, is very poor. The sub-titles will no doubt be changed before the picture is released. Catherine Carr prepared the scenario from a story by Elizabeth Carpenter.

"A Gambler's Gambol." (L-Ko. Wed., July 5.)—Fatty Voss playing the wife of the gambler creates most of the laughs in this reel. She walks off with the net receipts of a poker game and none of the players are able to collect. Harry Coleman is the gambler. On the whole this is on the average chiefly due to the efforts of Fatty.

"The Man Across the Street." (Imp. Two reels. Thurs., July 6.)—An intense but rather disagreeable drama. The husband in the guise of his wife's lover, approaches her in the night and finding her willing to see him, kills her. The lover is convicted of the crime. King Baggot plays both male parts, while Edna Hunter is the wife. After the final scene of the story a view of Baggot, Miss Hunter and director Henry Otto is given. They are reading over the script.

"The Janitor." (Powers. Thurs., July 6.)—In this comedy Wallace Beery is seen as an eccentric janitor. Berry also directed and he has provided himself with ample means for creating laughs. As the janitor he is fine. This makes a comedy suitable for exhibition anywhere.

"The Wishing Lamp." (Big 4. Thurs., July 6.)—Blessed with a good idea this little light drama has been very poorly carried out and accomplishes practically nothing. Two boys, one rich and one poor, long to change positions in life and their guardians turn the trick in the dead of the night. But they are dissatisfied after all, and so they are changed back again.

"Double Crossing the Dean." (Nestor. Two reels. Fri., July 7.)—One of Al. Christie's boarding school comedies, in which the soda fountain clerks succeed in seeing their sweethearts despite the protestations of the dean. There's a lot of fun in these two reels. The situations are evolved with a fine consideration for their humorous possibilities, while the various players, chiefly Stella Adams as the dean do very good work. The rest of the important parts are played by Lee Moran, Eddie Lyons, Corrine Lesser, Jane Waller and Bess Holbrok.

"The River Goddess." (Imp. Fri., July 7.)—A picture in which a rich and a poor man meet and tell there woes to one another. It happens that they both were jilted by the same girl. Original twists make this picture surprising, but only fair in the ultimate effects it creates. J. Grubb Alexander wrote the scenario for Matt Moore and Jane Gail.

"Any Youth." (Victor. Fri., July 7.)—The most remarkable thing about this picture is its camera work. Alan Holubar in the title role is continuolly beset by his evil self who appears by way of double exposure, but finally the Evil Self is banished totally by the Better Self. Save for the fact that Mr. Holubar's Better Self is decorated with poor makeup, the subject should prove of unusual interest. Dorothy Phillips is the girl. The picture was made at Universal City.

"The Committee on Credentials." (Bison. Three reels. Sat., July 8.)—Reviewed at length elsewhere in this issue.

"Sports of the Rajah in Mysterious India." (Powers. July 8).—The first of the Dorsey expedition pictures showing various points of interest in India. Inserted between the usual pictures of temples, mosques, etc., are native scenes showing Indian sports and entertainments which offer relief sometimes of the genuine comedy variety.

"An All Around Cure." (Joker. Sat., July 8.)—This comedy, funny in plot, is made simply uproarious by the ridiculous business done by the Joker cast, headed by William Franey, Gale Henry, Charles Conklin and Lillian Peacock. Each husband and each wife believe their better halves to be dead and in reaching this situation and in untangling it complications of riotous humor result. William Farmer wrote the scenario and Allen Curtis directed.

"A Dead Yesterday." (Rex. Two reels. Sun., July 9.)—This picture by Tom Lewis, produced by Charles Giblyn, was originally much longer and as cut, it presents a jerky, unconvincing and strained story. The man in the case marries secretly, then betrays another girl, is forced by his wife to marry her and later she dies, leaving the way clear to a reunion between the man and his first wife. Such a story if told well would fail to convince and as presented in "A Dead Yesterday" it is unusually bad. Hobart Henley, Cleo Madison and Agnes Vernon are the leads.

"Getting the Goods on Gertie." (L-Ko. Sun., July 9.)—Dave Morris and another gentleman who shows fair promise set up as detectives and double cross their clients by burglarizing them. They are employed by a Frenchman to watch his flirtatious wife and Dave poses as the husband's father and consequently receives a full supply of daughterly affection before the riot starts. This is average, although Dave Morris isn't as funny as he has been. Gertrude Selby and Reggie Morris are the other players.

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Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, July 3, 1916.

BIOGRAPH—The Blue or the Grey, D., 1000 (Re-Issue) 20834
KALEM—Black Magic (Fifteenth of the Social Pirates) D., 2000 ..... Special
LUBIN—Otto the Traffic Cop, C., 1000 20835
SELIG—The Return, D., 3000 20829
SELIG—Selig-Tribune, No. 53, Topical, 1000 20833
VITAGRAPH—Billie's Mother, C., and a tour from Bergen to Bandak, Sc., Split Reel 20832

Tuesday, July 4, 1916.

BIOGRAPH—His Trust and His Trust Fulfilled, D., 2000, (Re-Issue) 20839
EDISON—No release this week .....
ESSANAY—The Fable of the Fearsome Feud Between The Furst Families, C., 2000 20836
KALEM—The Peach Pickers (Ham Comedy) 20838

Wednesday, July 5, 1916.

EDISON—No release this week .....
ESSANAY—Canimated Nooz Pictorial, Cart., And 500 ft., Sc., Split reel 20842
KALEM—Notch Number Nine, D., 1000 20841
VIM—Housekeeping, (Harry Myers and Rosemary Theby), C., 1000 20843

Thursday, July 6, 1916.

LUBIN—The Stolen Master, D., 3000 20844
SELIG—Selig-Tribune, No. 54, Topical, 1000 20847
VIM—A Day at School, C., 1000 20848

Friday, July 7, 1916.

KALEM—The Psychic Phenomenon (Sis Hopkins) .. 20852
KNICKERBOCKER STAR FEATURE—The Crooked Road, (Henry King), D., 3000 20849
VIM—Furnished Rooms, C., 1000 20854
VITAGRAPH—When It Rains It Pours, C., 1000 20853

Saturday, July 8, 1916.

ESSANAY—Power, D., 3000 20855
KALEM—(H. of H. Series), To Save the Road, D., 1000 20859
LUBIN—A Terrible Tragedy, C., and The Rival Queens, C., Split reel 20858
SELIG—Some Duel, Com-D., 1000 20860
VITAGRAPH—No "Broadway Star Feature" this week .....

RELEASES FOR COMING WEEK

Monday, July 10, 1916.

BIOGRAPH—The Squaw's Love., D. (Reissue), 1000
KALEM—No release on this date .....
LUBIN—Title not reported .....
SELIG—Selig-Tribune, No. 55, N., 1000 .....
SELIG—Selig-Tribune, No. 55, N., 1000 .....
VITAGRAPH—Wrong Beds, C., 1000 .....

Tuesday, July 11, 1916.

EDISON—Title not reported .....
ESSANAY—The Private Officer, D. (Reissue), 2000 ..
KALEM—Ham Comedy. Title not decided .....

Wednesday, July 12, 1916.

BIOGRAPH—Men and Women, D. (Reissue), 3000 ...
EDISON—Title not reported .....
ESSANAY—The Fable of the Small Town Favorite Who Was Ruined by Too Much Competition, C., 1000 .....
KALEM—The Quack Quakers, C., 1000 .....
VIM—Spring Cleaning, C., 1000 .....

Thursday, July 13, 1916.

LUBIN—Title not reported .....
SELIG—Selig-Tribune, No. 56, N., 1000 .....
VIM—Spaghetti, C., 1000 .....

Friday, July 14, 1916.

KALEM—The Wishing Ring, C., 1000 .....
KNICKERBOCKER STAR FEATURE—The Dupe, D., 3000. .....
VIM—The Great Safe Tangle, C., 1000 .....
VITAGRAPH—The Man From Egypt, C., 1000 .....

Saturday, July 15, 1916.

ESSANAY—The Secret of the Night, D., 3000 .....
KALEM—The Broken Brake, (H. of H. Series), D., 1,000 .....
LUBIN—Title not reported .....
SELIG—Legal Advice, D., 1000 .....
VITAGRAPH—The Waters of Lethe, D., 3000 .....

MUTUAL FILM

Monday, July 3, 1916.

AMERICAN—Killed by Whom? D., 2000 04868

Tuesday, July 4, 1916.

VOGUE—The Chaser Chased, C., 1000 04870

Wednesday, July 5, 1916.

MUTUAL—Mutual Weekly, No. 79, Topical, 1000 04871
BEAUTY—Billy Van Deusen Masquerader, C., 1000 .. 04872
GAUMONT—See America First, Sc., (Mobile, Ala.) and Kartoon Komics, Cart., Split reel 04873

Thursday, July 6, 1916.

GAUMONT—The Hidden Face, D., 3000 04874

Friday, July 7, 1916.

MUSTANG—The Taming of Wild Bill, D., 2000 04877
CUB—A Merry Mix-Up, C., 1000 04879

Saturday, July 8, 1916.

CENTAUR—The Good-For-Nothing Brat, D., 2000 ... 04880

Sunday, July 9, 1916.

BEAUTY—The Gink Lands Again, C., 1000 04882
VOGUE—Hired and Fired, C., 1000 04883
GAUMONT—"Reel Life," Magazine reel, 1000 04884

Monday, July 10, 1916.

AMERICAN—Love's Bitter Strength, D., 2000 04885

Tuesday, July 11, 1916.

VOGUE—Stung By Gum, C., 1000 04887

Wednesday, July 12, 1916.

MUTUAL WEEKLY—No. 80, N., 1000 04888
BEAUTY—Two Slips and a Miss, C., 1000 04889
GAUMONT—See America First, (Glacier National Park) and Kartoon Komics, Split reel 04890

Thursday, July 13, 1916.

AMERICAN—Quicksands of Deceit, D., 3000 04891

Friday, July 14, 1916.

MUSTANG—The Good-For-Nothing Kid, D., 2000 .. 04894
CUB—The Hero of the E. Z. Ranch, C., 1000 04896

Saturday, July 16, 1916.

CENTAUR—The Fool's Game, D., 2000 04897

Sunday, July 17, 1916.

BEAUTY—The Rummy Act of Omar K. M., C., 1000 .. 04899
VOGUE—A Deep Sea Liar, C., 1000 04900
GAUMONT—Reel Life, Magazine Reel, N., 1000 04901

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 10, D., 2000 01582

Monday, July 3, 1916.

RED FEATHER—The Way of the World, D., 5000 .. 01564

Tuesday, July 4, 1916.

GOLD SEAL—They Wouldn't Take Him Seriously, Com. D., 2000 01565
REX—The Head of the Family, D., 1000 01566
IMP—The Clever Mrs. Carter, C., 1000 01567

Wednesday, July 5, 1916.

VICTOR—Behind the Veil, D., 2000 01568
L-KO—A Gambler's Gambol, C., 1000 01569
UNIVERSAL ANIMATED WEEKLY—No. 27, News 01570

Thursday, July 6, 1916.

IMP—The Man Across the Street, D., 2000 01571
BIG U—The Wishing Lamp, Juv-D., 1000 01572
POWERS—The Janitor, C., 1000 01573

Friday, July 7, 1916.

IMP—The River Goddess, Com-D., 1000 01574
VICTOR—Any Youth, D., 1000 01575
NESTOR—Double Crossing the Dean, C., 2000 01576

Saturday, July 8, 1916.

BISON—The Committee on Credentials, D., 3000 01577
POWERS—Sports of the Rajah in Mysterious India, from the Dr. Dorsey Expedition, Ed., 1000 01578
JOKER—An All Around Cure, C., 1000 01579

Sunday, July 9, 1916.

REX—A Dead Yesterday, D., 2000 01580
L-KO—Getting The Goods on Gertie, C., 1000 01581

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 11, D., 2000 01601

Monday, July 10, 1916.

RED FEATHER—The Heart of a Child, D., 5000 01583
NESTOR—Henry's Little Kid, C., 1000 01584

Tuesday, July 11, 1916.

GOLD SEAL—Nature Incorporated, Com-D., 2000 ... 01585
REX—The Laugh of Scorn, D., 1000 01586
IMP—A Stranger in His Own House, C., 1000 01587

Wednesday, July 12, 1916.

VICTOR—A Conflicting Conscience, D., 1000 01588
L-KO—Ignatz's Ice Injury, C., 2000 01589
UNIVERSAL ANIMATED WEEKLY—No. 28, N.. 01590

Thursday, July 13, 1916.

LAEMMLE—No. 16 Martin Street, D., 2000 01591
BIG U—The Three Brave Hunters, Juv. C., 1000 01592
POWERS—Sammy Johnsin Gets a Job, Com., Car., and Mexican Natural History, Dittmars, Ed 01593

Friday, July 14, 1916.

IMP—The Little Grey Mouse, D., 2000 01594
VICTOR—Little Boy Blue, D., 1000 01595

Saturday, July 15, 1916.

BISON—The Human Pendulum, D., 3000 01596
JOKER—The Harem Scarem Deacon, C., 1000 01597

Sunday, July 16, 1916.

REX—The Crimson Yoke, D., 2000 01598
LAEMMLE—Baseball Bill, No. 2, C., 1000 01599
IMP—Two Seats at the Opera, C., 1000 01600

UNICORN PROGRAM

Monday, June 26, 1916.

HIAWATHA—The New Prospector, D., 1000 725
JOCKEY—Clarence the Cowboy, C., 1000 726
PURITAN—His False Friend, D., 1000 727

Tuesday, June 27, 1916.

UTAH—The Indian Trail, D., 1000 ..... 727A
LILY—The Inner Mind, D., 1000 ..... 727B
JOCKEY—A Bald Lie, C., 1000 ..... 727C

Wednesday, June 28, 1916.

BUFFALO—The Strength of the Weak, D., 2000 728
PURITAN—The Recoil, D., 1000 729

Thursday, June 29, 1916.

UTAH—The Bandit's Bride, D., 1000 ..... 729A
SUNSET—Fires of Fate, D., 1000 ..... 729B
HIPPO—Family Troubles, C., 1000 ..... 729C

Friday, June 30, 1916.

PURITAN—The Slums of Humanity, D., 2000 730
JUDY—A Resourceful Lover, C., 1000 731

Sunday, July 2, 1916.

BUFFALO—A Deserter's Courage, D., 2000 732
LILY—The Derelict, D., 1000 733

Sunday, July 2, 1916.

PURITAN—The Fortune Hunter, D., 2000 734
GAYETY—The Lure of the City, C., 1000 735

Monday, July 3, 1916.

HIAWATHA—Wisdom of the White Man, W. D., 1000 750
JOCKEY—The Closed Door, C., 1000 751
LILY—The Blindness of Jealousy, D., 1000 752

Tuesday, July 4, 1916.

UTAH—A Cowboy's Love, W. D., 1000 ..... 752A
SUNSET—The Missing Bracelet, D., 1000 ..... 752B
JUDY—Family Troubles, C., 1000 ..... 753C

Wednesday, July 5, 1916.

PURITAN—The Rise of a Nation, D., 2000 753
JOCKEY—A Vacation Romance, C., 1000 754

Thursday, July 6, 1916.

UTAH—The Prairie Flower, W. D., 1000 ..... 754A
LILY—His Brother's Redemption, D., 1000 ..... 754B
HIPPO—Foxy Cupid, C., 1000 ..... 754C

Friday, July 7, 1916.

BUFFALO—The Double Penalty, W. D., 2000 755
SUPREME—The Little Heroine, D., 1000 756

Saturday, July 8, 1916.

PURITAN—Little Joe's Daddy, D., 2000 757
JUDY—Caught in the Movies, and Eastern China, C., Split 758

Sunday, July 9, 1916.

BUFFALO—The Indian Warpath. W. D., 2000 759
SUPREME—The Cashier's Ordeal (With Owen Moore), D., 1000 760

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

5—31. The Woman in Black, D.....5000
6— 5. The Girl Across the Way, D. (Re-Issue) 1000
6— 6. The Yaqui, Cur., D. (Re-Issue).....2000
6—12. The Spirit Awakened, D. (Re-issue)..1000
6—14. Liberty Belles, C.....3000
6—19. A Misunderstood Boy, D., (Re-Issue).....1000
6—20. The Reformers, D., (Re-Issue).....2000
6—26. The Unwelcome Guest, D. (Re-issue).1000
6—28. A Fair Rebel, D.....3000
7— 3. The Blue or the Grey, D. (Re-Issue) 1000
7— 4. His Trust and His Trust Fulfilled, D. (Re-Issue) 2000

EDISON

6— 7. Love's Labor Lost, Cart., and Camping with the Black Feet, Sc., Split Reel
6—13. The Man in the Street, D. (Re-issue).3000
6—14. The Charge of the Light Brigade, D.1000
6—20. Out of the Ruins, D.....3000
6—21. The Pied Piper of Hamelin, Juve....1000
6—27. The Southerners, D.....3000

ESSANAY

6— 3. Our People, D.....3000
6— 6. Orphan Joyce, D.....2000
6— 7. Vernon Howe Bailey's Sketch Book of Berlin, Cart., and 500 ft. Sc., Split Reel
6—10. Fool's Gold, D.....3000
6—13. Putting it Over, C.....2000
6—14. Canimated Nooz Pictorial, No. 11, Cart., and 500 ft. Sc.....Split Reel
6—17. The Promise Land, D.....3000
6—20. The Girl at the Curtain, D.....2000
6—21. The Fable of the Undecided Brunette, C.....1000
6—24. A Traitor to Art, D.....3000
6—27. The Voice in the Wilderness, D. (Re-Issue) 2000
6—28. Vernon Howe Bailey's Sketch Book of St. Louis, Cart and 500 ft., Sc..Split Reel
7— 1. The Regeneration of Margaret, D.....3000
7— 4. The Fable of the Fearsome Feud Between the Furst Families, C..2000
7— 8. Power, D.....3000

KALEM

5—24. The Bogus Ghost, C.....1000
5—26. The Baby Grand, C.....1000
5—27. The Capture of Red Stanley (H. of H. Series), D.....1000
5—30. A Bunch of Flivvers, C.....1000
5—31. A Smoky Adventure, C.....1000
6— 2. Sis the Detective, C.....1000
6— 3. The Spiked Switch (H. of H. Series), D.....1000
6— 6. Midnight at the Old Mill, C.....1000
6— 7. In Cinderella's Shoes, C.....1000
6— 9. Juggling Justice, C.....1000
6—10. The Treasure Train, D.....1000
6—16. The Stenographer's Strategy, C.....1000
6—17. A Race Through the Air, D.....1000
6—19. In the Service of the State, D.....2000
6—23. Her Great Invention, C.....1000
6—24. The Mysterious Cipher.....1000
6—26. The Music Swindlers, D.....2000
6—28. When Opportunity Knocked.....1000
6—28. The Lotus Woman, D.....5000
6—30. Setting the Fashions.....1000
7— 1. The Engineer's Honor.....1000
7— 3. Black Magic, D.....2000
7— 4. The Peach Pickers, C.
7— 5. Notch Number Nine, D.....1000
7— 7. The Psychic Phenomenon.

KNICKERBOCKER STAR FEATURES

5—17. Spellbound, D.....5000
5—19. A Child of Fortune, D.....3000
5—26. The Flirting Bride, D.....3000
6— 2. Shadows, D.....3000
6— 9. The Stained Pearl, D.....3000
6—16. Pay Dirt, D.....3000
6—23. The Ancient Blood, D.....3000
6—30. The Master of the House, D.....3000
7— 7. The Crooked Road, D.....3000

LUBIN

5—30. The Final Payment, D.....2000
6— 1. The Code of the Hills, D.....3000
6— 3. Pickles and Diamonds, C.....1000
6— 5. Otto, the Reporter, C.....1000
6— 8. The Scapegrace, D.....3000
6—10. Two Smiths and a Haff, C.....1000
6—12. Otto the Cobbler, C.....1000
6—13. The Avenger, D.....2000
6—15. Sons of the Sea, D.....3000
6—17. Hubby Puts One Over, C.....1000
6—19. Otto's Legacy, C.....1000
6—22. Love is Law, D.....3000
6—24. Persistency, C.....1000
6—26. No Place Like Jail, C.....1000
6—27. Out of the Flotsam, D.....2000
6—29. The Return of John Boston, D.....3000
7— 1. Edison Bugg's Invention, and Under a Barrel.....Split Reel
7— 3. Otto the Traffic Cop, C.....1000
7— 6. The Stolen Master, D.....3000
7— 8. A Terrible Tragedy, C., and The Rival Queens, C.....Split Reel

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

5—20. A Boarding House Ham, C.....1000
5—22. The Test of Chivalry, D.....3000
5—27. A Five Thousand Dollar Elopement, C. 1000
5—29. The Hare and the Tortoise, D.....3000
6— 3. Crooked Trails, D.....1000
6— 5. A Temperance Town, C.....3000
6—10. Going West to Make Good, D.....1000
6—12. The Two Orphans, D.....3000
6—17. The Cowpuncher's Peril, D.....1000
6—19. The Reprisal, D.....3000
6—24. Taking a Chance, W. D.....1000
6—26. The Sacrifice, D.....3000
7— 1. The Girl of Gold Gulch, D.....1000
7— 3. The Return, D.....3000
7— 8. Some Duel, Com. D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Vogue.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur, Falstaff.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

6— 1. The Schemers, C.....1000
6— 2. The Land Lubbers, C.....1000
6— 8. The Sea Dogs, C.....1000
6— 9. A Dollar Down, C.....1000
6—15. Hungry Hearts, C.....1000
6—16. The Raid, C.....1000
6—22. Never Again, C.....1000
6—23. For Better or Worse, C.....1000
6—30. For Value Received, C.....1000
6—29. Better Halves, C.....1000
6—30. For Value Received, C.....1000
7— 5. Housekeeping, C.....1000
5— 6. A Day at School, C.....1000
7— 7. Furnished Rooms, C.....1000

VITAGRAPH

6— 2. The Loneliness, C.....1000
6— 3. Carew and Son, D.....3000
6— 5. New York, Old and New.....1000
6— 9. She Won the Prize, C.....1000
6—10. The Strange Case of Robert Burnham, D.....3000
6—12. Her Loving Relations, Com.-D.....1000
6—16. Harold the Nurse Girl, C.....1000
6—17. Ashes, D.....3000
6—19. Stung, C.....1000
6—23. Curfew at Pokey Center, C.....1000
6—24. Would You Forgive Her?, D.....3000
6—26. The Foxy Trotters, C.....1000
6—30. Losing Weight, C.....1000
7— 1. Letitia, D.....3000
7— 3. Billie's Mother, C., and a tour from Bergen to Bandak, Sc.....Split Reel
7— 7. When it Rains it Pours.
7— 8. No "Broadway Star Feature" this week.

MUTUAL FILM RELEASES

AMERICAN

5—15. The Pretender, D.....2000
5—18. Four Months, D.....3000
5—22. Repaid, D.....2000
5—29. The Release of Dan Forbes, D.....2000
6— 1. The Trail of the Thief, D.....3000
6— 5. Jealousy's First Wife, D.....2000
6—12. Convicted for Murder, D.....2000
6—19. The Gentle Conspiracy, D.....2000
6—26. The Fate of the Dolphin, D.....2000
6—29. Tangled Skeins, D.....3000
7— 3. Killed by Whom? D.....2000

BEAUTY

5—28. The Pork Plotters, C.....1000
5—31. The Comet's Comeback, C.....1000
6— 4. Ima Knutt Gets a Bite, C.....1000
6— 7. Billy Van Deusen's Operation, C....1000
6—11. Thinim Stout, C.....1000
6—14. Billy Van Deusen's Eggs-spensive Adventure, C.....1000
6—18. Pedigrees, Pups and Pussies, C.....1000
6—21. The House on Hokum Hill, C.....1000
6—24. The Day's Work, C.....1000
7— 2. The Gink from Kankakee, C.....1000
7— 5. Billy Van Deusen Masquerader, C..1000
7— 9. The Gink Lands Again, C.....1000

CENTAUR

6—17. The Star of India, D.....2000
6—24. A Siren of the Jungle, D.....2000
7— 1. A King o' Make Believe, D.....2000
7— 8. The Good-for-Nothing Brat, D.....2000

CUB

5—26. Preparedness, C.....1000
6— 2. Sawdust Love, C.....1000
6— 9. Jerry's Big Lark, C.....1000
6—16. Jerry and the Moonshiners.....1000
6—23. Jerry's Elopement, C.....1000
6—30. Jerry's Big Haul, C.....1000
7— 7. A Merry Mix-Up, C.....1000

FALSTAFF

5— 1. The Dashing Druggist's Dilemma, C..1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000
5—15. Deteckters, C.....1000
5—20. Steven's Sweet Sisters, C.....1000
5—22. Politickers, C.....1000
5—27. Sammy's Semi-Suicide, C.....1000
5—29. Disguisers, C.....1000
6— 3. Peterson's Pitiful Plight, C.....1000
6— 5. Advertisementers, C.....1000
6—10. Where Wives Win, C.....1000
6—12. Real Estaters, C.....1000
6—17. Doughnuts, C.....1000

GAUMONT

6— 4. "Reel Life," Magazine.....1000
6— 7. See America First, and Kartoon Komics, Cart.....Split Reel
6— 8. The Flames of Vengeance, D.....3000
6— 11. "Reel Life," Magazine Reel.....1000
6—14. See America First, Kartoon Komics, Scenic and Cartoon.....Split Reel
6—18. "Reel Life," Magazine Reel.....1000
6—21. See America First, Sc., The Belle of the Village Green, Shgrf.....Split Reel
6—22. The Criminal Thumb, D.....3000
6—25. "Reel Life," Magazine Reel.
6—28. See America First, Sc., and Kartoon Komics .....Split Reel
7— 2. "Reel Life," Magazine reel.....1000
7— 5. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
7— 6. The Hidden Face, D.....3000
7— 9. "Reel Life," Magazine Reel.....1000

MUSTANG

5—26. Jack, D.....2000
6— 2. A Man's Friend, D.....2000
6— 9. The Pilgrim, D.....2000
6—16. The Sheriff of Plumas, D.....2000
6—23. A Modern Knight, D.....2000
6—30. The Demon of Fear, D.....2000
7— 7. The Taming of Wild Bill, D.....2000

RELEASE DATES FOR READY REFERENCE

MUTUAL WEEKLY
Issued every Thursday.

THANHOUSER

5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000
5— 9. When She Played Broadway, D.....2000
5—16. The Answer, D.....2000
5—23. For Uncle Sam's Navy, C.....2000
5—30. The Nymph, D.....2000
6— 6. John Brewster's Wife, D.....2000
6—13. Brothers Equal, D.....2000

VOGUE

5—23. Rival Rogues, C.....1000
5—28. National Nuts, C.....1000
5—30. Shy Thirty Cents, C.....1000
6— 4. Nailing the Lid, C.....1000
6— 6. A Plane Story, C.....1000
6—11. His Blowout, C.....1000
6—18. Delinquent Bridegrooms, C.....1000
6—20. Ruffhouse, C.....1000
6—25. The Iron Mitt, C.....1000
6—27. A Safe Loss, C.....1000
7— 2. Just for a Kid, C.....1000
7— 4. The Chaser Chased, C.....1000
7— 9. Hired and Fired, C.....1000

PATHE EXCHANGE, INC.

Week of June 5, 1916.

The Iron Claw, No. 15, D.....2000
Who's Guilty? No. 5, "Sold Out," D.....2000
Luke Laughs Last, C.....1000
The Fatal Pie, Cart., and Some Fresh Water Fishes, Ed.....Split Reel
The Zinc Mines of Lang Hit, Ed., and Around Mt. Fugi (Japan) Sc. Split Reel

Week of June 12, 1916.

The Iron Claw, No. 16, D.....2000
Who's Guilty? No. 6, "Sowing the Wind," D.....2000
An Awful Romance, C.....1000
France's Canine Allies, Ed., and The Gorges of Colorado, Sc.....Split Reel

Week of June 19, 1916.

The Iron Claw, No. 17, "The Vanishing Faker," D.....2000
Who's Guilty? No. 7, "Truth Crushed to Earth," D.....2000
Luke's Fatal Flivver, C.....1000
From Kitchen Mechanic to Movie Star, Cart., and Japan's Ancient Capital—Nara (Col. Sc.).....Split Reel
A Matrimonial Martyr, Col. Com.-D.....1000

Week of June 26, 1916.

The Iron Claw, No. 18, "The Green Eyed God," D.....2000
Who's Guilty?, No. 8, "Beyond Recall," D.....2000
Luke's Society Mixup, C.....1000
Our Lobster Supply, Ed., and Perak, the Protected, Sc., Split Reel.....1000

UNICORN FILM PROGRAM

BUFFALO

6—21. The Measure of Man, D.....2000
6—24. The Barrier of Race, D.....2000
6—25. A Message from the Hills, D.....2000
6—28. The Strength of the Weak, D.....2000
7— 2. A Deserter's Courage, D.....2000

GAYETY

5—29. A Bride to Order, and In the Balkans.....Split Reel
6— 2. All for the Love of Laura, C.....1000
6— 5. The Bahy in the Case, C.....1000
6— 9. The Re-Made Maid, C.....1000
6—12. Little Grains of Rice, C.....1000
6—15. Love and Overalls, and His Wife's Visitor, C.....Split Reel
6—19. Little Grains of Rice, C.....1000
7— 2. The Lure of the City, C.....1000

HIAWATHA

5—20. A Daughter of the Hills, D.....1000
6— 6. Bob Armstrong's Reward, Western D.1000
6—13. The Wisdom of the White Man, W. D.1000
6—16. The New Prospector, W. D.....1000
6—26. The New Prospector, D.....1000

JUDY

5—23. Huhhy's Present, and Our Darling's Playmate.....Split Reel
5—30. The Skating Craze at Moodyville, C.1000
6— 6. Taming of the Shrew, C.....1000
6—30. A Resourceful Lover, C.....1000

HIPPO

5—31. A Modern Hercules, C.....1000
6— 3. Nearly Married, C.....1000
6— 7. Mixed Brides, and Pale-Faced Injuns, C.....Split Reel
6—10. Huhhy's Escapade, and His One and Only, C.....Split Reel
6—14. Wifie's Dilemma, C.....1000
6—17. A Circumstantial Hero, and the Live Wire, C.....Split Reel
6—21. Wifie's Dilemma, C.....1000
6—24. A Circumstantial Hero, and The Live Wire, C.....Split Reel
6—29. Family Troubles, C.....1000

PURITAN

6—11. The Recoil, D.....1000
6—12. The Lure of Gold, D.....2000
6—15. The Ghost's Bride, D.....2000
6—26. His False Friend, D.....1000
6—28. The Recoil, D.....1000
6—30. The Slums of Humanity, D.....2000
7— 2. The Fortune Hunter, D.....2000

LILY

6—16. The Blindness of Jealousy, D.....1000
6—22. His Brother's Sin, D.....2000
6—27. The Inner Mind, D.....1000
7— 2. The Derelict, D.....1000

JOCKEY

6— 1. Billie's Find, and the Enchanted Matches.....Split Reel
6— 4. Willie the Sleuth, C.....1000
6— 8. Johnny-On-the-Spot, C.....1000
6—11. Two of a Kind, C.....1000
6—13. Their Nohle Relation, C.....1000
6—16. The Closed Door, C.....1000
6—18. The New Maid, C.....1000
6—20. General Mix-up, C.....1000
6—26. Clarence the Cowboy, C.....1000
6—27. A Bald Lie, C.....1000

RANCHO

6— 9. The Higher Voice, Western D.....1000
6—14. From Out of the Past, W. D.....1000
6—17. His Leading Lady, W. D.....1000
6—18. The Man Who Came Back, W. D....1000
6—23. From Out of the Past, D.....1000

SUNSET

6— 3. His Indian Guardian, D.....1000
6—10. The Rustler's Retrihution, Western D.1000
6—13. Mother, D.....1000
6—20. The Brand of Fear, D.....2000
6—29. Fires of Fate, D.....1000

SUPREME

6— 2. When a Man Weakens, D.....1000
6— 3. The Heart of a Peddler, D.....1000
6—10. The Eternal Truth, D.....1000
6—14. The Cashier's Ordeal, D.....1000
6—17. The Nohle Love, D.....1000
6—18. The Little Heroine, D.....1000
6—19. The Two Waifs, D.....1000
6—23. The Eternal Truth, D.....1000
6—25. The Nohler Love, D.....1000

UTAH

6—11. A Squaw's Loyalty, Western D.....1000
6—19. A Squaw's Loyalty, D.....1000
6—27. The Indian Trail, D.....1000
6—29. The Bandit's Bride, D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U

6—15. Betty's Hoho, Com.-D.....1000
6—20. The Grip of Crime, D.....2000
6—28. God and the Bahy, D.....1000
6—29. Twice at Once, C.....1000
7— 6. The Wishiug Lamp, Juv-D.....1000

BISON

6— 3. Tammany's Tiger, C.....2000
6—10. The Cage Man, D.....2000
6—17. A Railroad Bandit, D.....2000
6—24. The Ghost of the Jungle, An. D.....2000
7— 1. The Money Lenders, D.....2000
7— 8. The Committee on Credentials, D...3000

GOLD SEAL

6—13. The Melody of Love, D.....3000
6—20. The False Part, D.....2000
6—27. Jackals of a Great City, D.....2000
7— 4. They Wouldn't Take Him Seriously, Com-D.....2000

IMP

6— 2. "Jim Slocum, No. 46,393," D.....2000
6— 5. His Little Story, C.....1000
6—13. Her Wonderful Secret, C.....1000
6—16. The Devil's Image, D.....2000
6—18. A College Boomerang, C.....1000
6—20. His Picture, C.....1000
6—22. Behind the Secret Panel, D.....3000
6—23. The Heart Wrecker, Com. D.....1000
6—27. Peggy and the Law, D.....1000
6—30. Blind Man's Buff, Com.-D.....2000
7— 4. The Clever Mrs. Carter, C.....1000
7— 6. The Man Across the Street, D.....2000
7— 7. The River Goddess, Com-D.....1000

JOKER

6— 3. A Dark Suspicion, C.....1000
6—17. Love Quarantined, C.....1000
6—24. The Fall of Deacon Stellwaters, C....1000
7— 1. Bashful Charley's Proposal, C.....1000
7— 8. An All Around Cure, C.....1000

LAEMMLE

6— 1. Two Mothers, D.....2000
6— 4. The Wire Pullers, C.....1000
6— 3. Alias Jane Jones, D.....2000
6—11. The False Gems, D.....1000
6—15. Her Soul's Song, D.....2000
6—18. Romance at Random, C.....1000
6—25. The Rogue With a Heart, D.....1000
6—29. The Human Cactus, D.....1000
7— 2. Basehall Bill, No. 1, C.....1000

L-KO

5—28. Gamboling on the Green, C.....1000
5—31. Tough Luck on a Rough Sea, C.....2000
6— 7. Billie's Waterloo, C.....1000
6—11. Phony Teeth, and False Friends, C....1000
6—14. How Stars Are Mada, C.....2000
6—21. The Jailbird's Last Flight, C.....1000
6—25. Dirty Work in a Beanery, C.....1000
6—28. Pirates of the Air, C.....2000
7— 5. A Gambler's Gambol, C.....1000
7— 9. Getting The Goods on Gertie, C.....1000

NESTOR

5—22. Her Celluloid Hero, C.....1000
5—26. Love and Brass Buttons, C.....1000
5—20. All Over a Stocking, C.....1000
6— 2. Good Night Nurse, C.....1000
6— 6. Never Again Eddie, C.....1000
6— 9. Twixt Love and the Iceman, C.....1000
6—12. Their Awful Predicament, C.....1000
6—16. Almost a Widow, C.....1000
6—18. Wanted, a Husband, C.....1000
6—23. What Could the Poor Girl Do? C....2000
6—26. The Browns see the Fair, C.....1000
7— 7. Double Crossing the Dean, C.....2000

POWERS

6—10. Betrayed by the Camera, C.....1000
6—15. Prof. Wiseguy's Trip to the Moon, Cart., and Little Journeys in Japan, Sc.....Split Reel
6—22. The Young Sleuths, C.....1000
6—29. Sammy Johnsin, Magician, Cart-C., and The Children's Paradise, Ed...Split Reel
6—30. Such is Life in China.....
7— 6. The Janitor, C.....1000
7— 8. Sports of the Rajah in Mysterious India, from the Dr. Dorsey Expedition, Ed.....1000

REX

5—28. A Gentle Volunteer, D.....3000
6— 3. A Cad, D.....1000
6— 4. As in a Dream, D.....3000
6— 9. The Code of His Ancestors, D.....1000
6—11. The Sheriff of Pine Mountain, D 2000
6—18. The Finer Metal, D.....2000
6—23. The Rosary, D. (Re-Issue).....1000
6—25. The Fool, D.....2000
6—27. The Toy Soldier, C.....1000
7— 2. The Sting of Conscience, D.....3000
7— 4. The Head of the Family, D.....1000
7— 9. A Dead Yesterday, D.....2000

VICTOR

6— 9. The Scorpion's Sting, D.....3000
6—16. The Golden Boot, C.....1000
6—21. The Scarlet Mark, D.....2000
6—30. Muggins, D.....1000
7— 5. Behind the Veil, D.....2000
7— 7. Any Youth, D.....1000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

6—12. Bobbie of the Ballet (Louise Lovely).....5 reels
6—19. The Three Godfathers (All star cast).....5 reels
6—26. Shoes (Mary McDonald).....5 reels
7— 3. Broken Fetters (Violet Mersereau).5 reels
7—10. The Love Girl (Ella Hall).....5 reels
7—17. The Grasp of Greed (Louise Lovely).5 reels
7—24. The Silent Battle (J. Warren Kerrigan).....5 reels
7—31. The Secret of the Swamp (Myrtle Gonzales).....5 reels

Fox Film Corporation

5—29. The Spider and the Fly.....5 reels
6— 5. Hypocrisy.....5 reels
6—12. A Woman's Honor.....5 reels
6—19. East Lynne (Theda Bara).....5 reels
6—26. The Man From Bitter Roots (William Farnum).....5 reels
7— 3. Ambition (Bertha Kalich).....5 reels
7—10. A Tortured Heart (Virginia Pearson).....5 reels
7—17. Caprice of the Mountains (Harry Hilliard and June Caprice).....5 reels

Ivan Feature Productions

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immoral Flame (Maude Fealy)...5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips).....5 reels

Kleine-Edison Feature Service

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong..5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

Metro Pictures Corporation

F. A. BALSHOFER

4—24. The Come-Back (Harold Lockwood and May Allison).....5 reels
6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

3—13. Lovely Mary (Mary Miles Minter).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore)5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)...5 reels
5—22. Notorious Gallaghar (William Nigh and Marguerite Snow).....5 reels

POPULAR PLAYS AND PLAYERS

4—17. Playing with Fire (Mme. Petrova).5 reels
5—29. The Scarlet Woman (Mme. Petrova)5 reels
5—15. The Spell of the Yukon (Edmund Breese).....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

3—20. Her Great Price (Mabel Taliaferro)5 reels
5— 1. The Snow Bird (Mabel Taliaferro).5 reels
6— 5. Dorian's Divorce (Lionel Barrymore and Grace Valentine).....5 reels
6—19. The Flower of No-Man's-Land (Viola Dana).....5 reels

QUALITY PICTURES

3—27. The Wall Between (Francis X. Bushman and Beverly Bayne)...5 reels
5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels

Mutual Masterpictures

DE LUXE EDITION

Week of June 12, 1916.

No. 109. The Inner Struggle, American...5 reels
No. 110. The Abandonment (E. Forrest Taylor and Helene Rosson), American.....5 reels

Week of June 19, 1916.

No. 111. The Wasted Years (Crane Wilbur), Centaur.....5 reels
No. 112. Far from the Madding Crowd (Florence Turner), Turner.....5 reels

Week of June 26, 1916.

No. 113. The Sign of the Spade (Helene Rosson), American.....5 reels
No. 114. The Decoy (Frances Nelson)...5 reels
No. 117. Dust (Winnifred Greenwood), American.....5 reels

Paramount Pictures

FAMOUS PLAYERS

6— 5. The Evil Thereof (All Star Cast)..5 reels
6—12. Silks and Satins (Marguerite Clark).....5 reels
6—15. Destiny's Toy (Louise Huff).....5 reels
6—22. Susie Snowflake (Ann Pennington and Wm. Courtleigh, Jr.).....5 reels
6—26. The World's Great Snare (Pauline Frederick).....5 reels
7— 6. The Smugglers (Donald Brian)....5 reels
7—20. Under Cover (Hazel Dawn).....5 reels

JESSE LASKY COMPANY

5—22. The Frameup (Blanche Sweet).....5 reels
6— 1. The Gutter Magdalene (Fannie Ward).....5 reels
6—19. The Clown (Victor Moore).....5 reels
7— 3. The Dupe (Blanche Sweet).....5 reels
7—10. The Selfish Woman (Cleo Ridgely and Wallace Reid).....5 reels

MOROSCO PHOTOPLAY COMPANY

5—18. Pasquale (George Beban).....5 reels
7—24. An International Marriage (Rita Jolivet).....5 reels

PALLAS

5— 1. David Garrick (Dustin Farnum)...5 reels
6— 8. The Making of Maddalena (Edna Goodrich).....5 reels
6—29. The American Beauty (Myrtle Stedman).....5 reels
7—13. Davy Crockett (Dustin Farnum)..5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

4—18. Big Jim Garrity.....5 reels
5—15. The Girl With the Green Eyes....5 reels
6—19. A Matrimonial Martyr.....5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

5—28. The Market of Vain Desire (H. B. Warner).....5 reels
6— 4. The Bugle Call (Wm. Collier, Jr.)..5 reels
6—11. The Sorrows of Love (Bessie Barriscale).....5 reels
6—18. The Dividend (W. H. Thompson and Charles Ray).....5 reels
6—25. The Apostle of Vengeance (Wm. S. Hart).....5 reels
7— 2. The Phantom (Frank Keenan)....5 reels
7— 9. The Deserter (Charles Ray).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

5—28. Mr. Goode the Samaritan (DeWolf Hopper).....5 reels
6— 4. Going Straight (Norma Talmadge).5 reels
6—11. Reggie Mixes In (Douglas Fairbanks).....5 reels
6—18. An Innocent Magdalene (Lillian Gish).....5 reels
6—25. A Wild Girl of the Sierras (Mae Marsh).....5 reels
7— 2. Casey at the Bat (De Wolf Hopper).....5 reels
7— 9. Flirting With Fate (Douglas Fairbanks).....5 reels

KEYSTONE-SENNETT PRODUCTIONS

4—30. The Lion and the Girl (Joe Jackson)2 reels
4—30. His Bitter Pill (Mack Swain).....2 reels
5— 7. Her Marble Heart (Charles Murray).2 reels
5— 7. A Dash of Courage (Harry Gribbon).....2 reels

Red Feather Productions

5—29. The Iron Hand (Hobart Bosworth and Jane Novak).....5 reels
6— 5. The Madcap (Flora Parker DeHaven).....5 reels
6—12. What Love Can Do (Adele Farrington).....5 reels
6—19. The Man From Nowhere (King Baggot).....5 reels
6—26. It Happened in Honolulu (Myrtle Gonzales).....5 reels
7— 3. The Way of the World (Hobart Bosworth).....5 reels
7—10. The Heart of a Child (Edna Flugrath).....5 reels
7—17. The Seekers (Flora Parker DeHaven).....5 reels

Vitagraph-Lubin-Selig-Essanay

HEARST-VITAGRAPH NEWS PICTORIAL

Issued every Tuesday and Friday. to and including No. 46

VITAGRAPH

5—22. The Suspect (Anita Stewart).....6 reels
5—29. The Lights of New York (Leah Baird and Walter McGrail).....5 reels
6— 5. The Destroyers (Lucille Lee Stewart).....5 reels
6—12. The Redemption of Dave Darcy, (James Morrison).....5 reels
6—19. The Man Behind the Curtain (Lillian Walker, Evat Overton)...5 reels
6—26. The Shop Girl (Edith Storey)....5 reels
7— 3. The Conflict (Lucille Lee Stewart) 5 reels
7—10. Feathers of Men (Robert Edeson, Naomi Childers).....8 reels

LUBIN

5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels
7— 3. The Light at Dusk (Orrin Johnson) 5 reels

SELIG

4— 3. The Cycle of Fate (Bessie Eyton, Wheeler Oakman and Edith Johnson).....5 reels
5— 1. At Piney Ridge (Fritzi Brunnette).5 reels
5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale).....5 reels
6—26. The Valiants of Virginia (Kathlyn Williams).....5 reels

ESSANAY

4—24. The Little Shepherd of Bargain Row (Sallie Fisher, John Junior and Richard C. Travers).....5 reels
5—15. Sherlock Holmes (William Gilette).7 reels
6—12. That Sort (Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz).....5 reels
7—10. According to the Code (Marguerite Clayton).....5 reels

World-Equitable Program

WORLD

5—29. Fate's Boomerang (Mollie King)..5 reels
6— 5. His Brother's Wife (Ethel Clayton and Carlyle Blackwell).....5 reels
6—12. Perils of Divorce (Edna Wallace Hopper and Frank Sheridan)..5 reels
6—19. La Boheme (Alice Brady).....5 reels
6—26. What Happened at 22 (Frances Nelson and Arthur Ashley).....5 reels
7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Story of Susan (Clara Kimball Young).....5 reels
7—17. Friday the Thirteenth (Robert Warwick).....5 reels
7—24. The Weakness of Man (Holbrook Blinn).....5 reels
7—31. The Velvet Paw (House Peters and Gail Kane).....5 reels

The Following Represent a Few of the Artists Who Have Transacted or Are Doing Business Through Our Offices.

May Allison	Carlyle Blackwell
Bessie Barriscale	Charles Clary
Grace Cunard	William Desmond
Margarita Fischer	Courtenay Foote
Neva Gerber	Francis Ford
Louise Glaum	William Garwood
Edna Goodrich	Howard Hickman
Helen Holmes	Kolb and Dill
Juanita Hansen	J. Warren Kerrigan
Ollie Kirkby	Harold Lockwood
Anna Little	Wilfred Lucas
Cleo Madison	George Periolat
Rhea Mitchell	Charles Ray
Helene Rosson	Herbert Rawlinson
Myrtle Stedman	Monroe Salisbury
Norma Talmadge	Herbert Standing
Sarah Truax	Henry B. Walthall

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Animated Cartoons.....

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation.....6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
March—The Unwritten Law (Beatriz Michelena).....7 reels
May —The Woman Who Dared (Beatriz Michelena).....7 reels
July —Kismet (Otis Skinner).....10 reels

CELEBRATED PLAYERS' FILM CO.
The Birth of a Man.....5 parts

CHAMPION SPORTS EXHIBITION
Willard-Moran Fight.....4 parts

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, INC.
Heart of New York.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

E. & R. JUNGLE FILM CO.
No. 10. Haunted.
No. 11. Have a Heart.
No. 12. It Made a Monkey of Him.
No. 13. Two Chimps and a Chump.
No. 14. Twin Cupids.
No. 15. Aunt Hepsey's Heir.
No. 16. Oil of Revolution.
No. 17. Who's It?

E-K-O FILM CO.
The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?.....5 parts

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

HERALD FILM CORPORATION
4—10. Charlie the Busy Barber, C. Cart..1 reel
4—17. Charlie the Animal Trainer, Com. Cart. .....1 reel
4—24. Charlie's Jitney Hunt, Com. Cart..1 reel
5— 1. Charlie Prepared, Com. Cart.....1 reel

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
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The Price of Liberty.....5 reels
Aircraft .....1 reel

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A Woman Wills.....5 reels

SUPREME FILM CO.
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In the Ranks.....4 reels
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Enoch Arden.....4 reels
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Animal Studies.
In the land of the Hellenes.
Portugese types and costumes.
In the Land of the Rising Sun.
Curious Creations of Pond Life.
Lord Kitchener at the Front
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International News Weekly
Comedy Cartoons

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Metro Travelogues (weekly).

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2. Mutt and Jeff in the Submarine.

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7—17. Down the Danube to Vienna.
7—24. The Real Bohemia.
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8— 7. From Carlsbad to Moravia.

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PATHE EXCHANGE, INC.
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UNIVERSAL
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VARIETY FILMS CORPORATION
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Who's Guilty? .....Pathé
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Gloria's Romance.....Kleine

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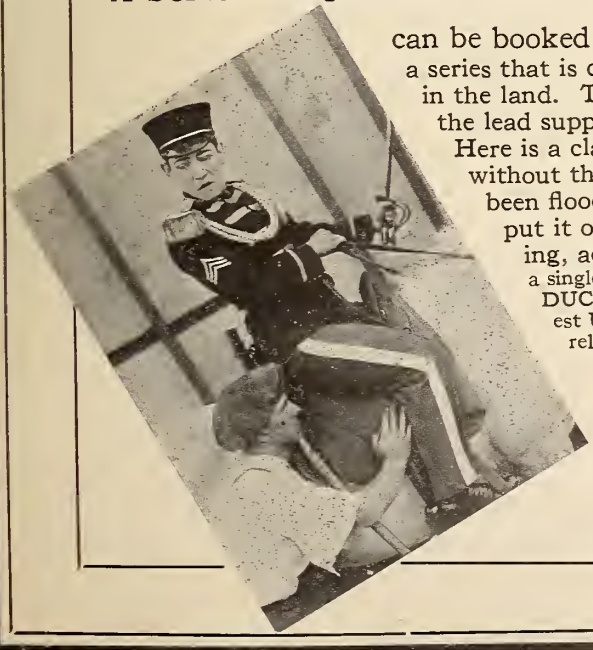
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All pictures are listed both by titles and by brand names. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C-D., "Comedy-Drama"; D., "Drama": Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels. The date is the date of the issue of Motion Picture News in which the review appeared. The second page number refers to the music chart for the picture

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Motion Picture News

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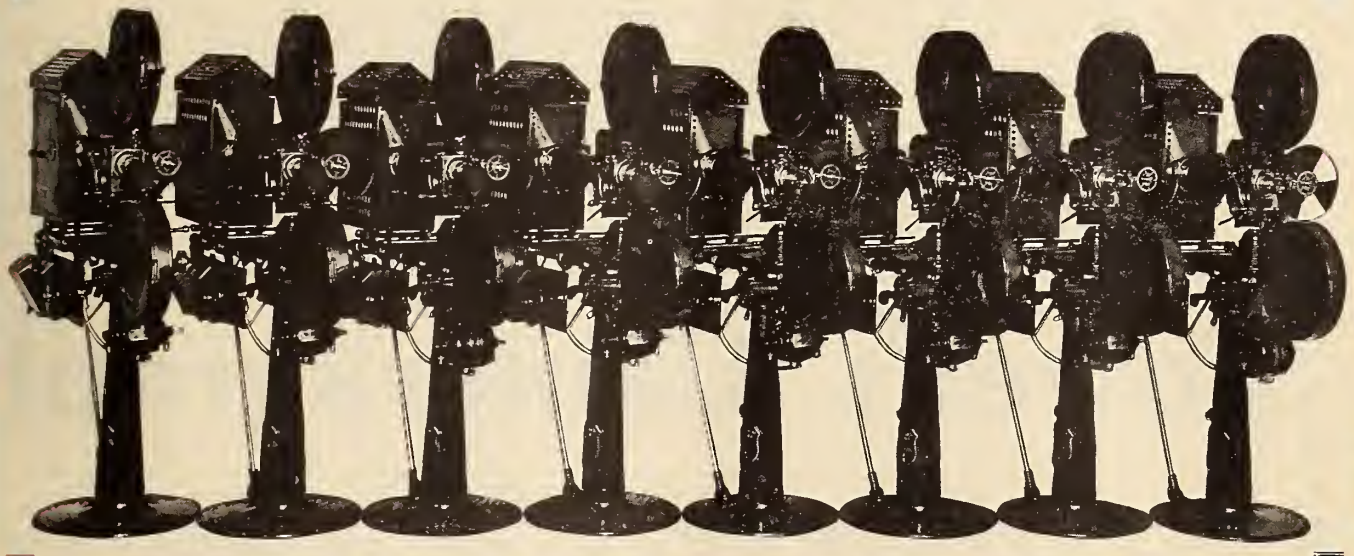
SEPTEMBER 9—

MOTION PICTURE STUDIO DIRECTORY

Accessory News

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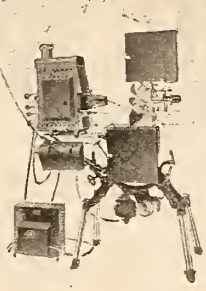
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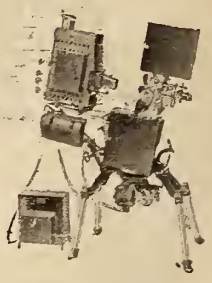


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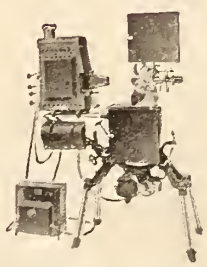
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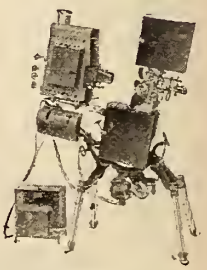
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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

114—What is a transformer and what is it used for?

Ans.—The term Transformer is generally applied to an inductive electro magnetic device which is composed of a laminated iron core having as a general rule a closed magnetic circuit upon which there is mounted one or more magnet coils or windings usually termed "primary" for the line side and "secondary" for the lamp side in inductive relation to each other.

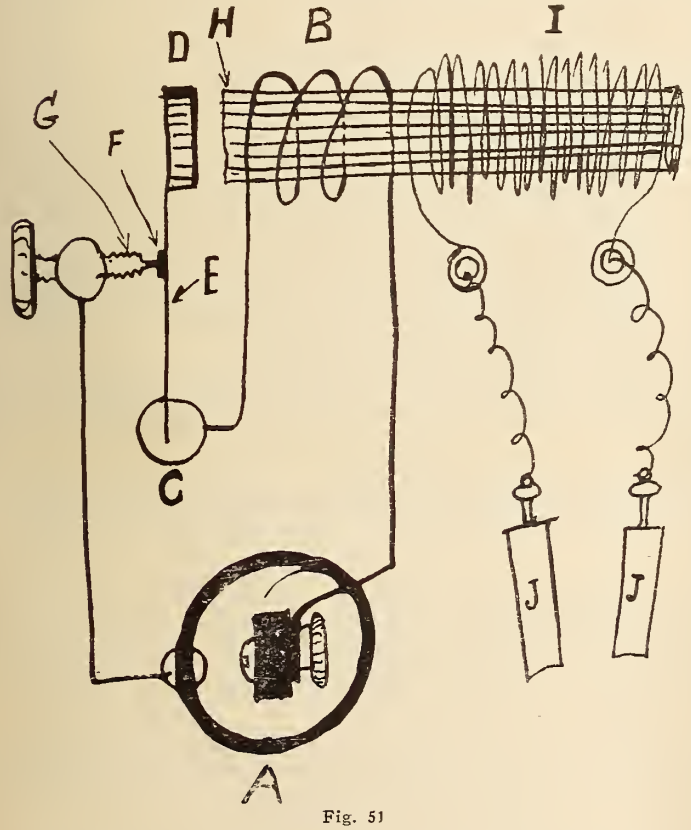


Fig. 51

The purpose of a transformer is more particularly to reduce a given line voltage of an Alternating Current system to a lower voltage suitable for the devices to be operated. Another purpose of the transformer on A. C. is to protect the user of the current from excessive voltage. It is a well known fact that the main reason for the introduction and use of the A. C. lies in the fact that currents of very high voltage may be generated and sent out over the distribution system requiring very small wires, meaning low cost for copper. The high voltage is then put through a transformer at or near the building where the current is to be used through the means of which the voltage is then reduced from the high and dangerous potential to a much lower voltage suitable for the operation of the various devices at a potential maybe not exceeding 220 volts, the common voltage being 110 volts for lighting with 220 volts for ordinary power service. An A. C. of 220 volts, while being unpleasant to come in contact with, may shake you up but it will not injure under normal conditions and 110 volt potential almost anyone could stand without injury.

If you go back to the answers to questions 48, 49 and 50 you will find how a transformer of special construction is applied for the control of a projector arc and that there are practical and economical reasons for using a specially constructed transformer in place of a rheostat or choke-coil for the control of an arc. You are recommended to read the answers to the foregoing questions again to refresh your memory before proceeding to read the answers to the following questions which all concern transformer design, construction and operation.

Perhaps before going into the details of transformer construction it would be interesting to you to have brought to your attention the simplest form of a transformer or induction coil, at least the type most commonly handled by the average person which is the medical household battery.

Every reader has, I am sure, at sometime or other, experienced the sensation of a shock from a medical battery. The shock is produced, as a general rule, from the secondary of a small transformer, the primary of which is exited by an interrupted D. C. provided by a dry battery.

In some instances the medical battery is provided with connections which also include part of the primary circuit. For our purpose of demonstrating the principle of the transformer with the household medical battery as a medium, I refer to the primary and secondary windings as being separate and not interconnected, for simplicity and convenience.

In Fig. 51 submitted herewith "A" is a dry battery of one or more cells as the case may require. "B" is the

Copyright, 1916, by J. H. Hallberg.

primary winding composed of a few turns of comparatively large wire, one end of the coil being connected to the battery, the other end to a metal post " C " which supports an iron armature " D " through the medium of a flat spring " E " which is provided with a silver or platinum contact " F," normally in closed circuit relation, with a similar metallic contact on screw " G " which is connected to the other pole of the battery as illustrated.

Within the coil " B " there is a core " H " made up from soft iron wires which are assembled so as to form a cylindrical body. The ends of these iron wires may be dipped in solder so as to hold them together, unless they are as is usual in the higher class induction coils, enclosed in a hard rubber tube which holds them together.

It is evident that when the current flows through the circuit described and illustrated, the core " H " becomes magnetized. It attracts the iron body " D " which on account of the spring " E " moves towards " H," but at the same instant the circuit is broken at contacts " F " and " G " which causes the current to cease flowing through magnetizing coil " B." The stopping of the current through " B " allows the core " H " to become demagnetized and as a result the core " H " no longer attracts the iron body " D " which is immediately pulled away from it by spring " E " and the electric circuit is then again closed through contacts " F " and " G " which repeats the operation as described above.

It will become clear to you that by adjustment of the screw " G " the speed of the make and break between " F " and "G" can be altered because the spring "E" has less tension when you loosen screw " G " which makes the tremble of the iron body " D " slower. This slow movement of " D " when the spring " E " is weak produces low frequency or breaks in the electric circuit.

If we tighten screw " G " and stiffen the tension of spring " E " the frequency of the make and break device at " F " and " G " will be increased and as a result the frequency of the interruptions of the electric circuit will be increased.

Now, we have the core body " H " subjective to a constantly falling and increasing magnetic influence and if we put a secondary coil " I " on the same core there will be induced in the secondary coil electric potential, the voltage of which will depend upon the magnetic strength of core " H " and the number of turns in the secondary coil " I."

To complete our description of the family medical coil I show the two handles " J " which are for the purpose of delivering the current to the patient.

BELL AND HOWELL COMPANY PLANS OPENING OF STORE IN LOS ANGELES TO SUPPLY STUDIO EQUIPMENT

Special to Motion Picture News.

Los Angeles, June 24.

DONALD J. BELL of the Bell & Howell Company at Chicago, spent several days of the past week in Los Angeles while enroute from looking after personal interests in southern California to his home in Chicago. While in the city Mr. Bell was an interested visitor at a number of the studios where he found Bell & Howell equipment in use at every turn.

"The Los Angeles studios seem to be decidedly busy, and at all those I visited, I noticed that permanent improvements were being made," Mr. Bell said to the "News" representative.

"I find there has been quite a change among the producers in the past year or two. Previously it was the habit of many of the industry to boast about the large earnings of their company. This caused many of the wealthy to invest in the motion picture business, and has resulted in over production. Managers, I now find, are reticent with respect to the prosperity of their respective organizations, and in most cases are anxious to give the opinion that they are losing money instead of making it.

"All in all the industry here looks as though it were in a very healthy condition, and my visit at this time has convinced me that this field should have a branch of our business. We are planning now to open such a store in Los Angeles later in the year, to supply studios and theatres with our equipment."

CLEVELAND MUSEUM OF ARTS SETS STANDARD FOR THEATRES

THE new Cleveland Museum of Arts has arranged to take care of the growth of the motion picture in a very unique way. The auditorium is constructed along lines which might be applied to the very expensive theatres which are now being planned throughout the country.

The comfort of all those attending pictures and other entertainments has been cared for by the installation of special air cushion seats which, though too expensive for most theatres, could be used advantageously in those seats for which a special price is charged, as for example, in the boxes and balcony which in many houses is at a premium, for it is only here that smoking is allowed.

Another novel feature is that the roof of the auditorium is of glass, upon which water is continually kept playing. This reduces the temperature of the auditorium materially and together with a special device for the doing away with the humidity makes the auditorium comfortable at all times.

A completely equipped projection booth constructed entirely of marble has been so installed as to do away with all distortions and other troubles which arise when the theatre builder is not careful about the position of the booth.

The latest type Motiograph machines are being installed under the personal supervision of O. F. Spahr, general manager of the Enterprise Optical Manufacturing Company of Chicago.

SIX CANDIDATES FOR LICENSES IN OPERATOR EXAMINATION AT ROCHESTER, NEW YORK

Special to Motion Picture News.

Rochester, N. Y., June 22.

SIX candidates for licenses for motion picture operators tried the city commission's test here today. An even dozen operators had served the required six months apprenticeship and had registered with the commission, but of this number only seven appeared for examination. One of these was rejected before his examination had proceded very far.

Th other half dozen were given an opportunity to show their familiarity with motion picture machines, both by a practical test and by a written examination. Renewals of licenses are being made at this time by the city authorities.

HALL THEATRE, COLUMBIA, MO., A $60,000 HOUSE, IS OPENED BY WOODS

Special to Motion Picture News.

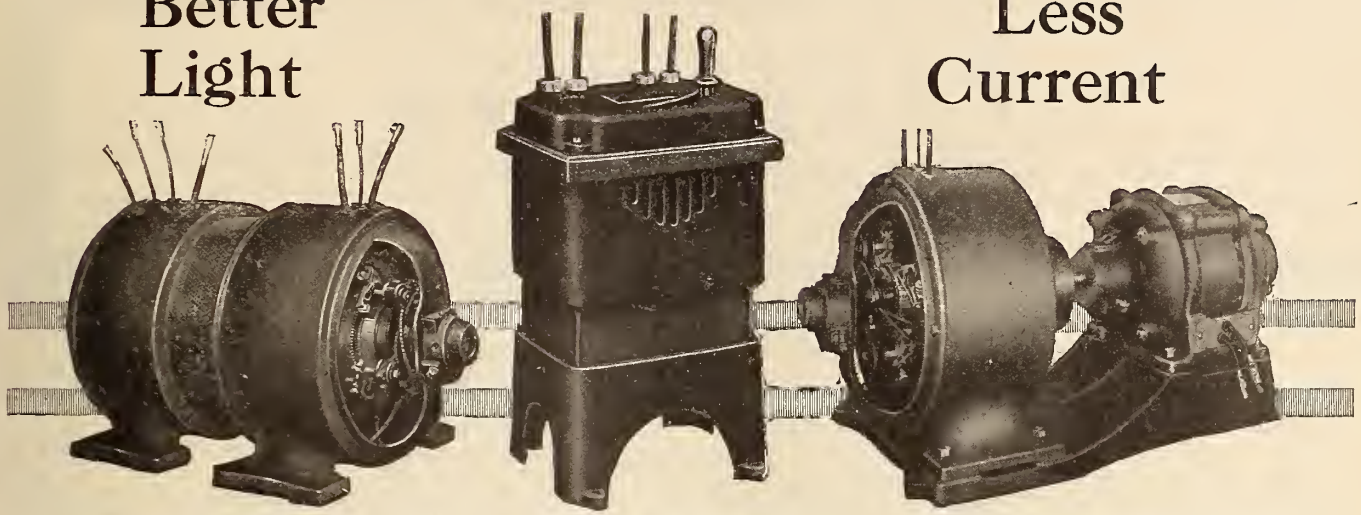
Columbia, Mo., June 24.

THE new Hall theatre, erected at a cost of $60,000, will be opened here on July 20. This will be one of the finest houses in central Missouri and will have cooling, heating and ventilating systems of exceptional merit.

The house has a capacity of 1,300 seats. One feature is a row of loges in the front of the balcony. H. G. Woods, for some time past manager of the Star theatre here, will take over the management of the Hall, turning the Star over to some other manager.

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6170

Better to read fifty advertisements than to miss the one YOU need.

Projection Questions Answered

Operating Electricity — Repairing Equipment

Edited by J. H. Hallberg

Who will answer all questions you may send in, no matter how simple or difficult

NOT SATISFIED WITH THE PROJECTION IN HIS HOUSE

L. B. F., Trent, S. D.—I am using a Power's 6-A, D. C. 45 foot throw and picture 8 by 10. I am not satisfied with my projection and am using 60 to 80 amperes, while I am supposed to use 20 to 30. In fact I am notified to this effect. Now, what can I do to come within the demands. I am using a small rheostat, supposed to be 25 to 40 amperes. Carbons are ½ and ⅝ inches. Where can I get a good work on projection, in fact, on operating a motion picture machine.

Ans.—Your condition is evidently not explained exactly as it exists. Just how you can use a Power's 6-A with D. C. and a rheostat which is adjustable from 25 to 40 amperes, and how you can draw 60 to 80 amperes through this rheostat if it is made for the voltage of your circuit I cannot conceive unless you keep your carbons almost together and then, of course, you would not get the light and your amperage would be considerably higher than it ought to be and your rheostat would be red hot.

Now, in order to put you right and in order to be able to solve your problem, I want you to answer the following questions. I. State voltage of your D. C. circuit. 2. Do you receive the D. C. from the electric lighting company's mains or do you generate your own D. C.? 3. If you have your own plant state the size, style and make of engine, with the h. p., and also specify the make, size and style of generator as marked on the nameplate. 4. How do you know you are using 60 to 80 amperes? 5. Why are you supposed to use 20 to 30 amperes and who notified you to that effect? 6. What style rheostat are you using which you claim to be 25 to 40 amperes capacity? State the make of your rheostat and what is stamped on the nameplate, that is, the voltage and the capacity in amperes. 7. Give make of carbon used and whether cored or solid.

If you answer the foregoing questions I can put you right. In the meantime, I want to say that for your distance of 45 feet, with a picture 8 by 10, you should, as stated, receive good illumination with about 30 amperes D. C. at the arc with the carbon points about ¼ to ⅜ of an inch apart, which gives a potential drop of about 50 volts, using a ⅝-inch cored carbon in the upper holder for the positive and ½-inch solid or cored carbon in the lower holder for the negative.

Perhaps your arc is burning upside down. To determine this, start your arc and let it burn for about 20 seconds and pull the switch. If the upper carbon is the hotter you are all right. If on the other hand the lower carbon is the hotter pull your switch and reverse the leads so that the upper will always be the hotter, as it should be with D. C. and which signifies it is the positive.

The book "Motion Picture Electricity" is the latest and most complete work on all matters pertaining to the illumination and control of various electrical devices for projection. The price is $2.50. Each manufacturer issues a most complete instruction book which is always up to date for the various type projectors manufactured. If you will kindly signify to this department the machines in which you are interested I will be glad to see that you get the right information and instruction books without charge.

Note.—We reproduce the above from page 3,622 of the June 10, 1916, issue in order to properly connect the answers to the above by L. B. F. with further comment.

Trent, S. D., June 19, 1916. Dear Sir:—As you requested, I am answering your questions as best I can.

No. 1—Voltage is 110.

2—D. C. from electric light company.

4—Company so claim.

5—The plant is small and they cannot allow us more than 30 to 35 amperes.

6—Rheostat is Power's No. 21, 220 voltage, but so arranged that we use 110 volts with a maximum amperage of 35.

7—Bio Carbons, cored, ½ and ⅝. Machine is Power's 6-A. Will you kindly see that I get the proper instruction book?

The "expert" in putting up the machine attached current from below, consequently our *lower carbon is the hottest.* Should this be changed?

(Signed) L. B. F.

Ans.—In response to your last letter containing answers to questions asked in reply to your original request which was published on June 10 in the Projection Department, I want to comment as follows:

Concerning question No. 1 we understand your voltage is 110, and question No. 2 is answered by your stating that the company furnishes D. C. from the electric light station.

Question No. 3 naturally does not concern us as you do not have your own electric plant, but about Question No. 4, to which you answer that the company so claims, I want to remark that the statement that you are using 60 to 80 amperes by the company cannot be reconciled with your answer to question No. 6, where you say you have a Power's No. 21, 220 volt rheostat, but arranged so that you use 110 volts with a maximum amperage of 35.

Now, for your information I want to say that it is possible to take one of Power's No. 21 rheostats and connect the coils in parallel for operation on 110 volts to get about 60 to 70 amperes out of it, but you state it is connected to give 35 amperes on 110 volts and that settles it.

Your answer to question No. 7 explains that you are using good carbons, the sizes being ⅝ and ½ cored which are satisfactory, although you could, if you wanted to, use a ½-inch solid in the lower holder.

Your machine, Power's 6-A, is as good as the best and will give perfect satisfaction if properly installed and operated. I have taken steps to see to it that an instruction book for the Power's No. 6-A machine is sent to you at once.

I am interested in your statement that "the *expert* in putting up the machine attached current from below, consequently your *lower carbon is the hottest.*" If you are a student and a reader of this department as well as of Motion Picture Projection Simplified you would know that it is absolutely necessary with D. C. that the *upper carbon be positive or the hotter.* This matter is so important that it should be almost self-evident to anyone handling the arc lamp.

If you had asked yourself the question, as you now do in your letter of me, it seems to me it should have occurred to you that the larger carbon ought to be the hotter or the positive and should be on top. Don't depend upon these so-called "*Experts*" and "Projection Engineers" who are so only by self appointment. Your case proves conclusively that you were a better observer of conditions than the "Expert," and if you had only exercised your own judgment you would have made the change yourself by merely shifting the two wires feeding the carbons so as to, as you say, feed from above, which would have made your installation correct and your light absolutely perfect and steady.

If in your first letter you had told me that the lower carbon

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for you to place your orders for **SPEER Projector Carbons.** Our factory operating day and night with three shifts of men has succeeded in almost catching up with our orders. We are still a little behind but after July 1st we hope with the new increased capacity of our plant to be able to fill your orders with fair promptness. Protect yourself by placing your orders now. Don't delay. The investment for a case of carbons is small compared with the expense and annoyance in having to pay extra express charges or having to wait for the slow freight shipments now caused by the tremendous traffic in the freight departments of our railway system. The **SPEER Projector Carbons** have been thoroughly tried and have met the specifications of all particular operators and exhibitors.

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was the hotter which I believe you yourself knew at the time you wrote, was wrong, I would have told you at once to reverse the wires at the carbon holders or at the switch, which would have corrected your trouble.

You should have splendid results with anywhere from 25 to 30 amperes with your equipment for the size picture and throw you have specified.

FILM CANNOT BE IGNITED IN REWINDING

M. Nosti, Tampa., Fla.—*Is there any possibilty of setting the film on fire while in the process of rewinding. There is an argument and we wish to settle it. Some of the boys think that a film can be set on fire by rewinding with considerable speed and then holding the back reel stationary, thus sliding the film.*

Ans.—Your question, Brother Nosti, is one which has come up several times during the past year and to my knowledge it is practically impossible to ignite the film during the process of rewinding unless possibly the grossest carelessness should be exercised. The normal friction of the film even though the reel should be stopped very suddenly would not ignite it. It was argued from all points of view between several of us and the conclusion we came to was that there would have to be some unusual foreign particle lodged on the film in order to produce a spark to ignite it. Film will not ignite by friction under any normal condition even to the extent of sudden stopping of the reel on the tail stock of a rewinder because when you suddenly stop the reel which is being unwound the friction is distributed over such great area. It is not merely one turn of the film which is subjected to friction, but the slippage of film is distributed over maybe 50 feet, including several turns. This was tested by putting in marked paper slips checked against the side of the reel.

In an enclosed rewinder it was argued that where the case is made of metal or any other substance which can produce a spark, if a reel badly bent should be used at high speed, it might be possible to produce a spark to ignite the film.

However, to my knowledge at least, there is not on record report of a fire starting from either of the above mentioned causes.

It is a fact that the Interstate Commerce Commission has ordered all of the reel shipping cases and containers to be fiber lined so as to make impossible the ignition of the film due to the creating of a spark between the metal reel and the carrying case in case the box or container should be dropped or roughly handled while in transit.

My personal opinion is that the film could not be ignited by the sudden stopping of the reel even though the speed be considerably above normal while rewinding.

THEATRE MEN AND OPERATORS IN VANCOUVER, WHY NOT GET TOGETHER AND SETTLE YOUR DIFFERENCES AMICABLY

THE embargo against union operators in most of the Vancouver, B. C., motion picture theatres which still employed union men, went into effect as planned on June 12 and at present the Orpheum and Colonial theatres are the only picture houses there which are being conducted with members of the labor organization as operators. Union men are at work at the Pantages and Columbia, however, as these houses play vaudeville in conjunction with motion pictures, and on account of the close affiliation between the operators and stage hands were not included in the agreement looking toward the weeding out of the union men. It is stated, however, that no trouble is anticipated in the picture houses in which union musicians are playing, with non-union men in the operating rooms, as this condition has obtained for a long time in some of the theatres.

As a matter of fact only three houses were involved in the change—the Globe, Princess and Bijou, all operated by the National AmusementCompany—and only six union men were dismissed, as a great majority of the theatres have for a long time been run with non-union men. With the exceptions of Managers James Pilling, of the Orpheum, and Hector Quagliotti, of the Colonial, however, all exhibitors have entered into an agreement not to employ union operators in the future.

Mr. Quagliotti also signed this agreement, but afterward withdrew, as the operators assigned to his house as substitutes acknowledged that they were not competent to run the machines at the Colonial, pulling a very high amperage, and preferred not to take

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the position. He therefore put his union men back to work, and will probably retain them.

The union men who have been dismissed (members of Vancouver Local No. 348, I. A. T. S. E.) are accepting the situation philosophically and state that they look for an early solution of the difficulty. They point out that their contention for an extended period of apprenticeship for operators is upheld by the facts brought out in connection with the substitute operators tried out at the Colonial. Although these men had had considerable experience it is said they were unable to handle the Colonial's equipment.

The exhibitors have taken a determined stand on the union question, and in all ways are infinitely stronger than the union organization in Vancouver, so it is altogether likely that the present condition will continue indefinitely.

EXHIBITORS, OPERATORS AND FILM MEN GENERALLY, AT HOUSEWARMING OF VAN HUSAN'S NEW SUPPLY DEPOT

EXHIBITORS, machine operators and film people of Omaha generally met at the new offices of the Western Supply Company, in the National Building, Twelfth and Harney streets, Omaha, when F. A. Van Husan, Jr., formerly manager of the Universal exchange, opened the new business. It was a regular house warming.

Bob Plauck, Bob Hoen and Mrs. Neilson acted as a committee from the exhibitors in presenting a huge floral piece. Exhibitors played and sang. After the motion picture theatres of the city closed the operators and exhibitors gathered in greater numbers. Refreshments were served and the new offices were turned into dancing floors. All the operators of Local 343, who attended in a body, brought a beautiful loving cup, on which was this inscription:

To F. A. VAN HUSAN, JR.
With Compliments and Best Wishes
From M. P. M. O. of I. A. T. S. E.
Local 343
1916

Ray Kirkpatrick, of Ainsworth, Neb., and Eugene Upstill, of Long Pine, Neb., brought other surprises in the shaps of complete orders for a motor generator, chairs, machines and lights. Their houses are brand new and are served with Universal films from the branch in Omaha.

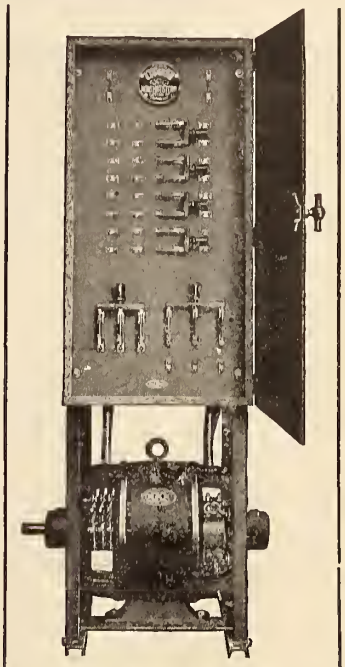


The Gathering at the Housewarming

Brief talks were made by Van Husan, who is president and owner of the Western Supply Company; George Rogers, manager, and Bob Horn, representing the Nicholas Powers Company.

Those present were: Bob Planck, J. C. Calvert, George Rodgers, W. W. Scott, J. W. Jackson, J. E. Flynn, Jake Mitchell, C. W. Taylor, R. W. Horn, Mrs. Planck, Miss Mitchell, Robert Planck, Jr., Miss Pearce, Miss Wagner, Peter Damicos, Hiss Hodson, Miss Bingham, Mrs. Jackson, Mrs. W. H. Jackson, W. H. Jackson,

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is more than a question of film service—it is the best presentation of the various film stories on the screen. That means success just as surely as the poor showing means failure.

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EXAMINATION FOR MOTION PICTURE OPERATORS SET BY WINNIPEG OFFICIALS

A. HEDLEY GARLAND, Winnipeg inspector of public amusements, announces that an examination of moving picture operators will be held in the Manitoba parliament buildings, beginning on June 26, at 9 in the morning. Each candidate will have to fill in an application form, in which he will be required to give all particulars in regard to himself before he will be allowed to take the examination.

Each candidate will have to present a medical certificate which will show that he is free from epileptic trouble. The inspector will take no chance of operators collapsing while their machines are running. The medical certificates must show that candidates are not affected with weakness of sight or hearing.

Another requirement is that each candidate must bring with him two small photos of himself. One of these will be attached to his application form, and the other to his certificate. This will be a check on any possible exchange of certificates and will also serve to show that the holder of the certificates is always the same man who passed the examination.

OPERATORS' PICKETS WIN IN COURT FIGHT AT KANSAS CITY

Special to Motion Picture News.

Kansas City, June 24.

THE Eastern Motion Picture theatre, Ninth and Lister streets, Kansas City, Mo., picketed of the Motion Picture Theatre Operators' Protective Union No. 170, has been granted a restraining order by Judge Burney. J. A. Payne and D. H. McCullough, the pickets, have been arrested over twelve times and when fined appealed their fines and won. Another hearing was set for June 24.

THREE CAMERAGRAPHS INSTALLED IN TWO CALIFORNIA TOWNS

R. E. CREQUE, who is opening a theatre at Shasta Retreat, Cal., has purchased a Power's 6-A Cameragraph. The new Star theatre, at Pinole, Cal., has decided to install two new Power's Cameragraphs instead of one.

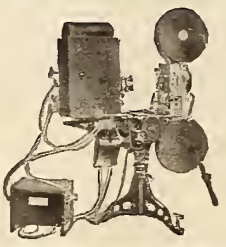
SIX A Equipment $68.00 brand new, all complete ready to place the mechanism on. **Attachments** for motor drives $6.00 for **6A** machine, 110 V. A. C. or D. C. motors complete with speed controller $33.50 at all **Dealers** handling our goods. A few used machines and Compensarcs on hand.

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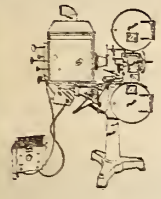


SEND FOR PARTICULARS

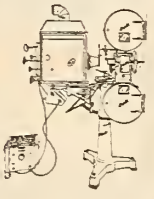
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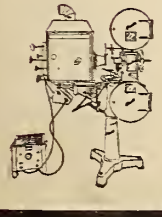
FIVE BROADWAY THEATRES

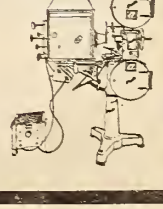
LIBERTY	"Fall of a Nation"
CRITERION	"Civilization"
LYCEUM	"How Britain Prepared"
GLOBE	"Gloria's Romance"
GAIETY	"Macbeth"

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The Camera

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Many Pictures of Indifferent Dramatic Quality Are Redeemed by a Few Artistic Touches on the Part of the Photographer—It Is an Artist Who Knows the Right Spots to Place the Camera in Taking a Scene, in Order That a "Picture" May Be Secured Instead of Merely a Photograph

WE may at some future date discuss in the columns of the Camera Department the subject of pictorial composition as applied to motion photography. The sense of artistic perception is inborn in some photographers, but if the average motion picture is any criterion this gift is totally lacking in the majority of cameramen.

Many a film subject of mediocre dramatic quality has been redeemed by a few artistic touches on the part of the photographer. It is an artist indeed who knows the right spot to place the camera in taking a scene, in order that a "picture" may be secured instead of merely a photograph.

The work of the foremost producers is generally identified by just such earmarks as these little artistic touches here and there.

A great deal can be done to beautify the scenes and settings in motion pictures by the occasional and well thought out application of masking and vignetting.

Kinds of "Masks" in Use

The mask (which would probably be termed a mat in still photography) and its function in motion camera work is doubtless fairly well known. Briefly, a mask for use in a cinematograph camera is a small, generally rectangular, piece of sheet brass or stiff black cardboard. Masks are inserted across the field of the exposure aperture of the camera, sometimes so that the film at the exposure point is pressed into contact with them and sometimes being slightly in front of the focal-plane of the film, their position being generally determined by the make or type of cam-



Figure 1

era used. If the film is in contact with the mask its outline will be sharp in the negative images, whereas if the mask is situated slightly in front of the surface of the film the outline of the mask will be slightly softened or diffused. Both of these conditions are tolerable according to the nature of the scenes in whose making the masks are employed.

To resume our description of these little assistants to the artist cameraman—the mask generally has the metal (or cardboard) cut away in the center to form an opening of some shape or other. The most common mask shapes perhaps are the circle (used for field-glass effects), two circles side by side (opera-glass effects), the keyhole mask, and others such as heart shape, diamond shape, etc., all of which have been frequently seen.

While the proper masks for securing field and opera-glass effects are still in mind it may be well to suggest that the most natural looking result is secured, when using these, by placing them in the camera at some little distance in front of the film. This softens the outlines of the image which is proper, as when looking through a telescope of any kind the extremities of the field of view appear vague to the eye.

We particularly desire to emphasize in this article, however, that



Figure 2

the great value of masks in the work of artistic film making lies in the fact that they may be made up in special shapes to meet all sorts of conditions of the subject to be photographed, and masks offer the chance for cameramen and producers to display their creative ability.

Nowadays huge sums are expended daily in producing pictures on a large scale. The films are advertised and spoken of as possessing supreme artistic quality. But the writer, who has been making, showing and viewing motion pictures for many years, cannot concede that the photographic quality of present day film subjects is equal technically or artistically, to that of the less pretentious subjects of five or six years back.

As evidence of the quality of cinematographic work prevalent at that time we submit in conjunction with this article three actual reproductions from motion picture films released not less than five years ago. These reproductions are specially selected (from many of equal merit possessed by the writer) with reference to the subject in hand—masking.

Figures 1 and 2 are from a one-reel Gaumont French-made picture of six years ago, while Figure 3 is a reproduction from a split reel scenic subject of the Cines Company (Rome) and shows a well composed view of the ruins of the Claudian Aqueduct in Italy. It only requires a glance at these genuine reproductions of former day motion pictures to make one realize the value of the mask in high class camera work. The writer also believes that a closer study of the views shown will tend toward the support of his contention that the motion picture camera work of today is lacking in inspiraton ,and that large numbers of the cameramen (so-called) are mechanical clods who might better be pushing a lawn mower.

Illustrating the Value of "Masks"

Perhaps the busy producers have never seen a good demonstration of the possibilities in mask effects, so the examples here shown may be the means of introducing some new effects to the picture-house patrons.

To get back to the technical side of the proposition, it would probably be found a difficult task to produce masks of the somewhat intricate character shown in Fig. 3 from sheet brass. With the aid of a sharp and pointed knife-blade and the exercise of a little patience, howevr, equally difficult dsings could be cut out of

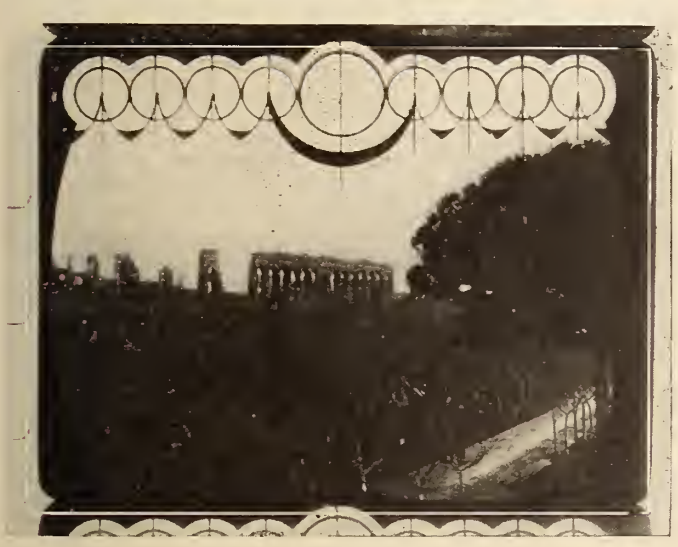


Figure 3

cardboard, and would be found just as efficient as brass masks in practice.

Another way of making a mask for a special effect, and frequently employed by veteran cameramen, is to cut an opening of the desired shape in a piece of jet-black leader stock, a sharp knife being used in the operation to secure a clean outline. The edges of the piece of film, containing the sprocket holes, are cut away below the design to prevent the claws of the camera from engaging it and drawing it past the aperture, as was illustrated in Figure I of the article on title-making which appeared in the Camera Department last week. The piece of film is now fastened to the aperture plate of the camera with its cut-out design centered before the exposure window. The camera is then threaded in the usual way and all film run through behind this improvised mask will show images having the shape intended. This procedure of course is open to the objection that the negatives thus secured may show some signs of scratching.

None of These Maskings Secured in Printing Machine

We also desire to point out to our readers that none of the maskings illustrated here were secured in the printing machine. It can easily be comprehended that any mask inserted in the printing machine aperture would give a white surrounding to the printed images instead of a dark ground as here shown. The adaptation

(*Continued on page* 142)

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

MUSIC FOR THE PICTURES GIVEN IMPETUS BY SCORES ACCOMPANYING "RAMONA," "THE FALL OF A NATION," "CIVILIZATION" AND "BIRTH OF A NATION"

THIS spring has shown rapid advance for music and the picture in and about New York City. During the year past, music has certainly demonstrated its intrinsic value to the picture theatre, to the theatre managers and to the exhibtor. With five theatres showing pictures having orchestras of twenty-five and more men and music sponsored for by such noted men as Victor Herbert and Victor L. Schertzinger, there is no telling what the ultimate end of this musical demand may be.

It has been rumored that the Musicians' Union has foreseen a wonderful prosperity in this new innovation of music and the picture and is seriously contemplating placing an eight dollar to ten dollar per week higher value on the musician's services when playing for productions demanding the higher admissions.

We have always predicted in these columns that the picture theatre would open a new and extensive field for musicians giving their best musical efforts to this new work.

In and about New York, in certain residential districts where no one ever dreamt a large and commodious theatre could do business, there are photoplay theatres employing orchestras of from eight to fifteen pieces, which has all come about in the last fifteen months during which time the feature photo plays have so greatly developed.

"The Birth of a Nation" has done a great deal toward creating a similar musical condition throughout the entire country, and stands a monument to the energy and inclination of its producers and the advanced manner of presenting a feature photo play. We have consequently "Ramona," "The Fall of a Nation" and "Civilization" all presented with the very best efforts for their proper musical accompaniment and synchronization. All of these show every sign of repeating the success of "The Birth of a Nation" film.

While the producers of all films are strongly inclined to claim the credit for the success of these large feature photo plays, nevertheless the public and musician know to what extent music has been a necessary factor. Had any of these magnificent photoplays been presented in the meagre way known to the exhibitor a few years ago they would not to-day be heralded as wonderful achievements. Music has surrounded the feature photo play with a something, which while not directly understandable, gives an unmistakable and impressive atmosphere that removes the harshness from the screen and creates a submissive mood among the audience, making the screen ten fold more expressive. Aside from this, advanced musical conditions lend bigness to the picture theatre which caters beautifully to the eye and removes that now obsolete impression so long imbedded in the minds of the public, namely, "The Moving Picture Dump."

No screen productions, scenarios, or stories, have done half as much as music to make the photo play theatre stand out more majestically among theatrical enterprises.

HEAVY DRAMATIC AND PATHETIC NUMBERS

IN the last few years there has been a great lull in the publication of original numbers having a more or less serious appeal. This has been caused by the dance craze which has made a great demand upon music publishers for entirely different style of numbers. With the oncoming music and the picture, the demand for numbers of romantic and pathetic appeal with the more serious dramatic effect will surely be great, and I note that the publishers are not at all averse to the publishing of worthy numbers of this kind. While such numbers are scarce among the new copyrights, I mention here some older publications which I know to be good, not difficult to play and numbers that cannot be considerd reminiscent, as they have not been played to death.

"Edris and Hyperion," by R. Gruenwald, is a 4/4 number having both a heavy dramatic and agitated effect. "Love's Confession," by Klemmer, is a 3/4 number, very melodious, having a positive heavy and agitated movement. "Forgetmenots," by H. Engelman is a 4/4 number similar to the first mentioned but having an entirely different theme. "The Arietta" in E Flat, by Pabst, is a very good number for maintaining a dramatic effect. "A Pasing Fancy," by T. H. Rollinson, is a 3/4 number of similar effects as those above mentioned. "Faith and Hope," by R. Gruenwald, is another 4/4 number used to good advantage for heavy effects.

All these numbers are to be played in slow tempo and should only be used when serious high tension is to be maintained. Every number contains one or more strains of agitatio effect which is very valuable for maintaining a dramatic tone in music and makes the use of melodramatic numbers unnecessary unless such action is definitely pronounced on the screen. All of the above mentioned numbers are published to Oliver Ditson and Company, Boston, Mass., and can be obtained through Charles Ditson, East Thirty-fourth Street, New York City, or Lyon and Healy, Chicago, Ill.

SOME LONG NUMBERS THAT CAN BE USED TO GREAT ADVANTAGE IN MANY PICTURES

IN many feature photoplays, the screen action quite often continues in similar vein for a great length of time, making it very tiresome for the player to use short numbers, at the same time making him exhaust his repertoire of music too quickly in trying to avoid frequent repetitions. When such action is of a high tension nature and continues for sixteen or more minutes, the following numbers and arrangements thereof can be used to good advantage. You will find that they interest the player, as well as the audience, to a greater extent than the playing of four or five short numbers during the same interval.

Selections of "Lucia di Lammermoor" and "La Traviata," arranged by Roberts and taken from the Grand Operas composed by G. Donizetti are both numbers that play sixteen or more minutes and will perfectly portray romantic tension with interspersed dramatic interpolations. The music of both operas is very melodious and much appreciated by the public.

When playing numbers such as the above for pictures you must not play them in a bombastic style. Play them very much subdued and allow the different solos to be played by string or wood instruments only.

The selection taken from Puccini's "La Boheme" as published by Ricordi and Company, 12 East Forty-third street, New York City, is beautiful music and well adapted for obtaining and maintaining a sorrowful or plantive tone for a long time. While the music of "La Boheme" is appealingly melodious nevertheless its dramatic value is pronounced. By omitting the numbers between letter "R" and "W" the selection plays over seventeen minutes.

"Puccinianni" is another selection of Puccini operatic melodies, published by Ricordi and Company. This number is especially dramatic in its effect. Great care should be taken not to overwork the brass in any of these numbers. In dramas having a

regal setting and story, when heavy romance or pathos are lengthy, no better numbers than selections of the two Wagnerian operas, "Lohengrin" and "Tanhauser," can be used. In "Lohengrin" the wedding march should always be omitted. The arrangements by Theodore Roberts are the best.

The above-mentioned numbers should only be used when the screen action is of high tension and long duration. In all of the numbers here mentioned grandioso effects should be avoided. The proper use of these numbers in picture playing are very much at the mercy of the musician's intelligence.

NUMBERS SUGGESTED FOR HEAVY OR HIGH TENSIONED PICTURES WITH ORIENTAL SETTING

FOR heavy or high-tensioned action in pictures with strictly oriental setting, when the action continues similar for a great length of time, the following numbers are very valuable:

"The Ballet Egyptian" by Luigini, consisting of four very good character numbers, will add class to any program while maintaining a positive and characteristic suggestion. The entire suite plays about fourteen minutes. Care should be taken that the screen suggests the oriental uninterruptedly. Any one number can be used separately. Every enterprising picture musician should be acquainted with this music.

"The Scene de Ballet" by Egener, published by Hamilton S. Gordon, is another lengthy oriental number sustaining heavy action and suggesting pageantry or the accumulation of many characters on the screen.

The "Cleopatra" suite by Oehmler, published by Carl Fischer, is a suite of oriental type which is more appropriate when interspersed romantic appeals are necessary. Its style is less dramatic than the former two mentioned. This suite also consists of four numbers and plays about fifteen minutes.

"Arabian Nights" by R. Gruenwald, published by Oliver Ditson and Company, is a suite of five numbers, all of which are of good character suggestion. This suite combines the East Indian and known Arabian character. The suite is of a lighter musical style than the three aforementioned suites. In using such suites for character or temperamental screen suggestion care should be taken that the usual bombastic openings and endings should be avoided when necessary to synchronize with the screen. In picture playing it is a good rule at all times to avoid extreme grandioso effects as they are very likely to disturb the audiences rather than interest them.

Many of our readers have sent us communications making inquiries regarding music rolls for picture playing.

The following item clipped from the San Jose Herald will in a meager way demonstrate what the Smythe Jay Music Company of Los Gatos, California, has accomplished in the making of music rolls for motion pitcures:

"Something out of the ordinary in the music line was given at Ford's opera house, Los Gatos, on the evening of May 24. Alice Smythe Jay gave a complete demonstration of inspirational improvising; this is to satisfy critics who say it can't be done, and entertain those who know that it can be. This talented little lady gave the entire program, using three distinct types of pictures, dramatic, educational and historical, fitting the pictures to music as they were thrown on the screen. She also played in roll form to the same pictures one of the demonstrations made by her at the P. P. I. E., when she improvised the music at sight, it being cut at the same time on the recorder. A moving picture magazine speaks of this work of Alice Smythe Jay's as The New Era in music and of her gift as an inspirational player as the talk of the hour."

I have before me a letter signed by a committee of four from the United Theatre Exchange of San Francisco, Cal., which speaks very highly of Alice Smythe Jay's demonstration.

NO OPEN AIR PICTURES FOR MONTCLAIR, NEW JERSEY

MONTCLAIR, N. J., will have none of the open air motion picture theatre. Last week two citizens of that city asked the municipal authorities for permission to conduct one in the residential section of the town. They asserted that their motive was not so much a commercial one as to keep servant girls contented, there being no place of amusement near.

Yesterday, however, it was announced by the authorities that the permit would not be granted.

Latest Kimball Organs in Baltimore: The first Kimball Orchestral Organ in Baltimore was opened in the Mount Royal Theatre in May.

The second one was opened in the Rialto Theatre, of the same ownership, in June.

Lubin's will have the third, installed in the summer.

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"What Happened In 22"

Music Chart by ERNST LUZ

World Film Feature **Projection Time, 70 Minutes**

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Desc. (H. Rom.)	"Sparklets" (Sam Fox)	"Louise Lloyd, etc."
2.	Waltz (Len. Leg.)	"Sphinx" (Chappell & Co.)	"Cross roads, etc."
3.	Inter. (L. Desc.)	"Batons Rompus" (Ricordi & Co.)	Connects 1 and 2.
		PART 2	
			"In Toledo."
4.	Desc. (H. Rom.)	"Twilight Romance" (Ditson & Co.)	
5.	Waltz (Leg.)	"Rendez Vous" (Chappell & Co.)	
6.	Desc. (H. Rom.)	"Expectation" (Ditson & Co.)	Connects 2 and 3.
		PART 3	
			"The police having been unable, etc."
7.	Desc. (L.)	"Marcelle" (E. Schuberth & Co.)	"McBride said, etc."
8.	H. Rom. Intro. & Waltz	"Spirit of Love" (J. Remick)	Connects 3 and 4.
		PART 4	
			"Through clever manipulation, etc."
9.	Desc. (H. Rom.)	"Gentle Dove" (W. Jacobs)	"Just before dinner."
10.	Inter. (L. Desc.)	"Au Fait" (E. Schuberth & Co.)	"Wilson cornered, etc."
11.	Desc. (H. Myst.)	"A. B. C. Dr. Set No. 15"—C3 (Jos. W. Stern & Co.)	Wilson altering will.
12.	Waltz (Len. H. Leg.)	"A. B. C. Dr. Set No. 15"—B2 (Jos. W. Stern & Co.)	Connects 4 and 5.
		PART 5	
			Knowlton lights cigar.
13.	H. Dr. Desc	"A. B. C. Dr. Set No. 15"—C3 (Jos. W. Stern & Co.)	Crook puts out lights.
14.	Agitato	"A. B. C. Dr. Set No. 15"—D4 (Jos. W. Stern & Co.)	Wilson has Knowlton on floor.
15.	Desc. (H. Path)	"Broken Hearted Sparrow" (W. Jacobs)	
16.	Desc. (H.)	"Eleanor" (Sam Fox)	"And there is no blot on the will."
17.	Agitato	"A. B. C. Dr. Set No. 15"—D4 (Jos. W. Stern & Co.)	Crook arrested. Exterior.
18.	Waltz (Leg.)	"Drind's Prayer" (Jos. W. Stern & Co.)	To End.

Music Notes:—The two last reels are melodramatic and the music must be selected to accent this fact. The entire second reel can be covered by using a suite of numbers which have a positive romantic suggestion. It can, however, be set up with three different numbers as suggested in the plot.

Nos. 1, 4, 6 and 9 must be slow numbers with a romantic appeal and of dramatic effect. Nos. 2, 5, 12 and 18 must be slow waltzes with legato movements predominant. Nos. 3, 7 and 10 must be light 2/4 or 4/4 numbers. These numbers are your relief numbers and care should be taken to select light and melodious numbers.

No. 8 should be a concert waltz with a slow introduction of romantic appeal and dramatic effect.

Nos. 15 and 16 must be slow numbers having a positive pathetic appeal, yet a positive dramatic effect. The organ can be used to good advantage throughout the entire picture.

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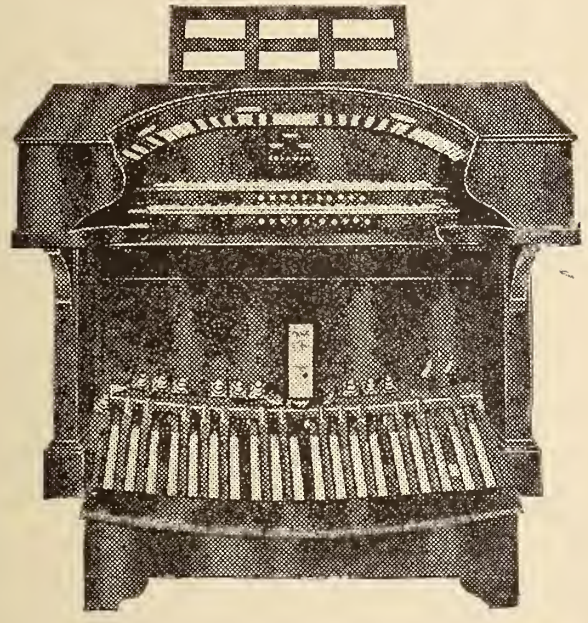
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Building and Furnishings

PICTURE THEATRE MAN IN GALVESTON EXTENDS HIS ACTIVITIES

G. K. JORGENSON, the premier exhibitor in Galveston, Texas, the island city, some time ago interested capitalists in an enterprise which is of particular interest to the motion picture people of the country.

Mr. Jorgenson has operated a number of theatres in Galveston, several on the beach and a few downtown—all of which had the name of Crystal—the Beach Crystal, the Crystal Airdome, the Crystal theatre and the Crystal Vaudeville theatre. He erected the Crystal theatre in Dallas, which is now operated by P. G. Cameron.

Mr. Jorgenson's new enterprise has many novel features. Under the general heading of "Crystal Palace" a huge structure has been erected and is now almost completed. In this building is a hotel, a theatre, bathhouse and dancing pavilion.

The property on which the building stands is valued at $150,000, and the bare concrete structure represents a cost of over $100,000. When completely equipped it will run $75,000 more. In design the Crystal Palace is a decided departure from the usual bathhouse and pavilion found along the Gulf coast. There is no wood in the Crystal Palace. It is built of solid reinforced concrete and is fireproof throughout. In addition to the private bath rooms and lockers, the building contains a big swimming pool, gymnasium, Turkish baths, hot salt water baths, rest rooms and facilities for ice skating, in addition to the hotel and picture theatre. The skating rink is 75x75 feet, and during this Fall ice skating, a decided novelty in the warm Southern climate, will be an innovation.

The picture theatre seats 700 in comfortable upholstered chairs. A large unit style, electrically operated musical instrument furnishes music for the theatre, in addition to an orchestra, which alternates in the promenade of the pavilion and the theatre. Throughout the theatre represents all that is modern in seating, heating, ventilation, cooling, music and projection equipment.

COHN INSTALLS MANY TYPHOON FANS IN NEW ORLEANS THEATRES

Special to Motion Picture News.

New Orleans, La., June 24.

THE Metropolitan Ventilating and Cooling Company is the newest supply house to open in New Orleans. The address is 407 Carondelet Street, and Sam Cohn is in charge.

Mr. Cohn is achieving remarkable success in the city and surrounding territory with his installations of Typhoon systems. There will be more Typhoons installed in New Orleans this summer than ever before. In the past few weeks Mr. Cohn has made these installations:

Triangle theatre, Isis theatre, Portola theatre, and several others in New Orleans. In addition, he has contracts ahead that are keeping him pretty busy.

METCALFE MAKES SUCCESSFUL DEMONSTRATION OF BAIRD MACHINES IN SAN FRANCISCO

G. A. METCALFE, 117 Golden Gate avenue, San Francisco, has been carrying on a successful public demonstration of the Baird machines at the German House in San Francisco. The exhibitors were invited to take in some of the war films, and they were much interested in the demonstration work.

This firm reports also that Kahn and Greenfield have just installed in the box offices of their new Fillmore and Progress theatres, the Caille Ticket selling and change making machinery. They had tried the machine out at their New Mission theatre with success.

ARTISTIC MAKING AND VIGNETTING IN FILM PHOTOGRAPHY

(*Continued from page* 137)

of the shape of the mask to the location of the principal subject in Figure 1 is worthy of study, as is also the lighting employed. Quite evidently the producer and cameraman took the time to do the work right. Figure 2 is likewise a creditable and painstaking piece of work, while as before stated Figure 3 is a good example of pictorial landscape photography.

Masks for use in conjunction with the motion picture camera are not always of the type which are placed in close proximity to the exposure aperture, however.

With a Double Exposure Box or Mask box attachment on the front of the camera, larger masks cut from black cardboard may be employed. Being at quite some distance from the lens and exposure-window they of course give a diffused outline to the images recorded upon the film. This diffusion of the outlines of the image varies with the distance from the lens at which the cardboard mask is used. When the mask is close to the lens the outlines of the image will be very soft, while placing the mask farther in front of the lens renders the outlines more distinct.

Masks of the character just mentioned (used in front of the lens) could probably be more correctly termed vignetters as they vignette the film images.

Mechanical Devices Specially Constructed for Vignetting

This brings us to the mechanical devices specially constructed for vignetting the film pictures which are nowadays seen attached to the lens mounts of most all cameras used in production work. An article descriptive of a variety of such devices (made by the C. P. Goerz American Optical Company) appeared in the Camera Department of the "News" of May 6, so it is not necessary to describe them in detail here.

The Round Closing Shutter or Round Vignetter is perhaps the most frequently employed and enjoys great popularity among the picture makers.

Some good effects may be secured with the Round Closing Shutter aside from the customary closing or opening up of a scene by its use. For instance, the device may be shifted sideways with relation to the axis of the lens and the commencement of a scene may show the iris slightly open, revealing one of the characters at one side of the view. As the scene progresses the iris is opened more and reveals more of the view embraced by the lens and other characters are also seen.

Many Taken With Round Vignetter

Many scenes in the films of the best producers are taken with the Round Vignetter (mounted centrally to the lens) just slightly closed, thus rendering the edges of the picture obscure. This is quite a relief from the brilliant rectangular form in which an unvignetted picture appears when projected. The writer had a discussion with a well known stage director, at one time, as to whether or not a motion picture could be projected so that its margins would blend into a suitable setting surrounding the screen and the exact boundaries of the projected image be therefore imperceptible. A setting was constructed according to ideas jointly suggested and some motion pictures were photographed by the writer using a Round Vignetter, set quite close to the lens and just cutting the edges of the film images all around. A positive print was made having good density around the margins of the film pictures, and when the same was projected the result was a brilliant screen image whose boundaries were not perceptible.

Pleasing effects may be secured in great variety by the use of Round and Square Closing shutters and other devices made for such work, but as stated in the earlier portion of this article we do not think that the capabilities of masks, used to secure original effects, have as yet been fully appreciated.

DIRECTORY OF NEW THEATRES

CALIFORNIA

AS an indication that work will be rushed on the moving picture house to be erected at Fourth and Market streets, San Francisco, contracts have already been awarded for some of the steel work. Some slight changes are now being made in the plans for the exterior of the structure but the general plan is in a completed form. When the building now on this site is removed the Pastime Theatre, a five cent house, will be torn down and it is unlikely that any small house will be fitted up in the neighborhood to take its place.

The Hayward theatre, located at Hayward, has been given a thorough overhauling by G. F. Madsen and now presents a more inviting appearance than at any time since it was originally fitted up. The house was closed for three weeks to enable workmen to make the necessary changes without interruption.

A theatre to cost $25,000 is to be erected at Redding by M. Lonardini, owner of the Paragon block on California street. The Chamber of Commerce has raised a bonus to assist in the erection of the house, which is badly needed.

James Cox, former theatre owner at Utica, N. Y., has purchased the house at 2,129 East First street, Los Angeles, and renamed it the Library theatre. It opened last week.

George C. Rau, former owner-manager of the Rex and World theatres, Kansas City, has purchased through Leo Ryan, Los Angeles broker, the Navarre theatre, at 738 West Pico street, of K. W. Kilburn.

F. B. Hanawalt is the new owner of the St. Andrews, at 1,873 West Jefferson street, Los Angeles. The new manager has adopted an all feature policy.

J. A. Minnard, owner of the Brooklyn theatre, at 2,134 Brooklyn avenue, Los Angeles, has perfected a new screen which he has installed in his own theatre and several others in and about Los Angeles. The screen is so made that it holds all the light, making it possible to greatly reduce the amount of current necessary for a good picture. At the Brooklyn theatre the throw is one hundred and thirty feet, and but twenty-five amperes is required.

The Queen theatre, on Polk street, San Francisco, will be made over, as far as the front is concerned, so that the house will present a very attractive appearance, particularly at night, as the lighting effect has received special attention.

The new ice skating rink, which is being constructed by the Techau Tavern, and located at the site of the old Arcadia dance hall, at Jones and Eddy streets, San Francisco, will, when in full operation, install a motion picture machine and show some of the lively reels. The place will be known as the Techau Tavern Skating Rink.

The walls are up on the new theatre which is being constructed by J. W. Cline, of Santa Rosa. It is to be a very fine brick building and when completed will seat 1,500 people. Mr. Cline expects to have it in operation by the latter part of August and has engaged the services of C. W. Reavis to operate it. Mr. Reavis was formerly of the Berkeley theatre in Berkeley.

J. G. Knapp has sold the Lyric theatre at Santa Ana to A. S. Hulbert, and Knapp has purchased the Temple theatre at San Bernardino of Baufinger and Field, the exchange being made through Leo Ryan, Los Angeles theatre broker.

GEORGIA

The Real Estate Development Company plans to build on the north side of Broad street, Augusta, between the Empire and Chronicle buildings, a modern fireproof theatre, four stores, and offices above the stores. The theatre will be reached by an arcade with two stores on either side of the arcade. The total investment, including a fireproof warthouse in the rear of the block, facing Reynolds street, will aggregate $100,000.

Work has been started by the Palmer-Spivey Construction Company tearing down the building next to the Merchants Bank, Augusta, preparatory to the erection of a modern fire-proof theatre for the Modjeska Treatre Company on this site and the one next door to it.

The new theatre will be absolutely fireproof. It is to cost $35,000 exclusive of the furnishings, which will amount to from $12,000 to $15,000 additional.

Basil Stockbridge has purchased the Regent theatre, at Peachtree street and Ponce de Leon avenue, Atlanta.

He is directing it personally. The Regent is a popular suburban house, showing Triangle programs, and is devoted to children and lovers of high-class picture attractions.

The contract for the erection of the new Modjeska theatre, Augusta, has been awarded to Palmer-Spivey Construction Company. The building which will be erected on R. O. Lombard's property, 815-17 Broad street, will be one of the most beautiful structures in the city. The building, alone, will cost approximately $35,000, and the Modjeska Theatre Company will expend between $10,000 and $15,000 equipping it with the necessary motion picture paraphernalia. Besides the theatre, the building will have two store rooms on the ground floor. The construction work will be begun immediately by the contractors, and the building will be ready for occupancy by October 1. The Modjeska has rented the building for a term of ten years. The building will be of fireproof construction with reinforced concrete floors and roof. It will be equipped suitably to accommodate both motion pictures as well as vaudeville and theatrical companies. League and Duvall are the renting agents.

INDIANA

Harley Hornbeck, manager of the Majestic theatre, Monticello, has bought the interests of Frank Mathews, manager of the opera house at Monticello, including the airdome and the lease on the opera house. While Mr. Hornbeck has not announced his plans, it is probable he will continue to run pictures at the opera house and at the airdome when the weather is suitable. Mr. Mathews expects to go to California, where he contemplates going into the picture show business there.

The Northern Amusement Company, of Indianapolis, an organization formed by business men and residents living in the vicinity of Forty-second street and College avenue, recently incorporated, plans to operate a motion picture theatre in a new building on the east side of College avenue, near Forty-second street. The plan under which the theatre will be operated is unique in the history of motion picture enterprises of this sort in Indianapolis, as the company is made up of more than fifty stockholders. The amount of stock which any one person can hold is limited, the object being to interest financially as many of the residents of the district as possible. The result is that from one hundred to one hundred and fifty persons will be directly interested through ownership. One hundred of the one hundred and fifty shares to be sold have already been taken or pledged and only fifty are yet available. The theatre building will be erected by Ross Lockwood, who will lease the building to the company for a term of years. It is expected the theatre will open about the first of September.

The Princess theatre, at Huntingburg, is again dark. The theatre has

EXHIBITORS CASH IN ON THIS OFFER

Every exhibitor will agree that his one best asset is a classy program to go to his patrons weekly. The most effective and classiest program on the market is our Souvenir Portrait Card program. It reaches the home, is a sure patron getter, and is the cheapest advertising known. And now you can purchase them at an undreamed of price — Listen ——

1000 Weekly Programs, $3.00

Printed on the backs of our famous artistic Souvenir Portrait Cards. We had designed and reproduced in colors portrait cards of forty-eight of the biggest stars in filmdom — Billie Burke, Charlie Chaplin, Mary Pickford, Francis X. Bushman, etc. You print your advertising program on the back. Use one a week. Write for sample programs and circular showing "Six Ways to Build a Bigger Patronage."

Cahill-Igoe Co., 117 W. Harrison St., Chicago



OPERA CHAIRS

Steel—Cast Iron

Exceptional in Quality—Comfortable

You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*

If you are desirous of reseating, we can help you dispose of old chairs.

Write for Catalog N.

We manufacture Special Out-of-Door Seating.

STEEL FURNITURE CO.

1475 Buchanan Ave., S. W.
Grand Rapids, Mich.

ALL THE PLAYERS



of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.50 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $8.00 to $25.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th Floor, GANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms.

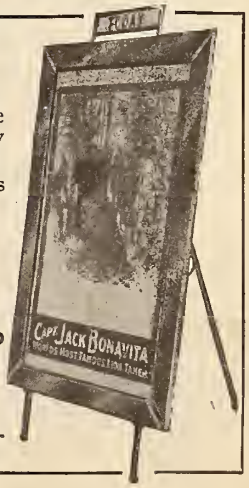
Write for catalog.

The NEWMAN MFG. CO.

717 Sycamore Street Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
68 W. Washington St., Chicago, Ill.

Coast representative, G. A. Metcalfe, 117 Goldengate Avenue, San Francisco, California.



AMERICAN SEATING COMPANY

Exclusive Manufacturers of

Furnishings for Theatres, Schools, Churches and all Public Buildings



When you want Opera Chairs, remember we have

50,000 CHAIRS

ALWAYS IN STOCK

in 6 different styles in Imitation Mahogany and Circassian Walnut finishes, assuring you satisfactory selection and

IMMEDIATE SERVICE

Other designs of Upholstered and Unupholstered Chairs unlimited in number, furnished in 25 to 50 days after receipt of specifications, depending on character of chairs selected.

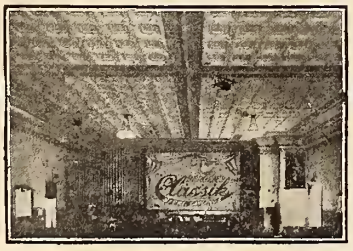
Our Consultation Service, specializing in designing economical arrangements for theatre seating is tendered to you without any charge whatever.

Descriptive literature on request.

For prompt attention address:

General Offices: 1012 LYTTON BUILDING, CHICAGO, ILLINOIS

Sales Offices in all principal cities



Summer Repairs

DURING the warm summer months, when the "movie" crowds begin to drop off, theatre managers avail themselves of the opportunity to temporarily close their doors long enough to renovate their interiors.

If you plan to repair your theatre this summer, you'd do well to install

"BERGER'S Classik" STEEL CEILINGS

These ceilings combine the beauty of moulded plaster with the strength of steel, materially adding to the attractiveness of the theatre and assuring safety for the audiences.

They are reasonable in cost, easily and quickly erected, and permanent.

Send for full particulars and "Classik" Book D. M. P.

The Berger Mfg. Company

CANTON, OHIO

Branches:—Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco

changed hands several times since it opened as a picture house, but has closed each time after being operated for a few months.

The Royal theatre, of Cynthiana, of which Alva Montgomery is the manager, has been wired for electricity. Mr. Montgomery has put in a four horse power oil engine and dynamo.

The Gaiety theatre, Howard and Walnut streets, Muncie, which recently opened, is one of the neatest motion picture theatres in the northern part of Indiana.

Every detail has been carefully looked after to make the place as comfortable for its patrons as possible. Everything in the theatre is new. The seats have been so arranged as to give the best possible view of the screen. The place is well ventilated and a sanitary drinking fountain has been placed near the entrance. J. B. Olmsed is proprietor and J. S. Snell is manager. Bryan Howard, a member of I. A. T. S. E., Muncie, of Local No. 292, is operator.

Manager Lindsay has installed ventilating fans in his theatres at Logansport. Two large fans have been put in the Paramount theatre. The Grand theatre, Logansport, has been equipped with a 42-inch fan, which draws the air through the building with such force that every three minutes the air of the room is changed.

Tad L. Johnson has opened the Cozy theatre at Rockville. The room has been newly papered and painted and a new motion picture machine installed. Bailey Bracken is the operator. The Empire theatre at Auburn has been repainted and presents a pleasing appearance.

Ora T. Cronk, manager and operator of the Iris theatre at Seventeenth street and Wabash avenue, recently was married to Dorothy Raidy, who has been cashier at the American theatre at Terre Haute for the last five years.

A Kirtman system of ventilation, built specially for the theatre, has been put in the Bucklen at Elkhart. The system consists of an arrangement of suction and blow fans which keep the air in continuous motion. The Strand theatre, Muncie, of which Arthur Bennet is the manager, recently opened. Mr Bennett has incorporated several devices which will add materially to the pleasure and comfort of the theatre goers. The lobby and exterior with its large central motif, where the entabular of the side bays comes up to form an arch, a feature characteristically French, is dignified yet still retins the lightness a building of this type requires. A crystal fire screen is being used. One of the finest organs in the state has been installed in the theatre.

A contract will be let soon for the erection of a motion picture theatre on the site of the Star theatre, Vincennes, and the new building, when completed, will be one of the most modern motion picture houses in that section of the state. The plans for the building were drawn by Jack Bayard, a Vincennes architect, and have been accepted.

The Bartola theatre, West State street, Hammond, of which Charles W. Van Sickle has been manager for the last two years, has been sold to William Craick, of East Chicago, who has taken charge of it.

Manager Martin, of the Lyric theatre, Richmond, has installed an electric orchestrion in his theatre. This is one of the new musical devices which is being put in many of the leading motion picture theatres in the United States.

Edward W. Pierson, an attorney, has been appointed receiver of the People's Amusement Company, owners of the Talbott theatre, Talbott avenue and Twenty-second street, and a theatre at Central avenue and Twelfth street, Indianapolis. The appointment was made by Judge John J. Rockford, of the Superior Court, Indianapolis, on the application of Daniel C. Scheible, treasurer and a stockholder of the company. The company did not contest the appointment. The receiver is to operate the shows.

The Lyric theatre, North Illinois street, Indianapolis, which has been running photoplays for several months, opened June 12 with a stock company for the summer, discontinuing the picture program.

Hornbeck Brothers, of Monon, have opened an open-air theatre on a vacant lot, between the Reeder Baker and the Hobbs garage, at Monticello, and plan to give shows every evening in the week.

C. M. Spray, of Frankfort, has bought the Lyric theatre, Covington, and has taken possession of the place. Mr. Spray is an experienced motion picture manager, having formerly had charge of a theatre at Sheridan. Mr. Spray has announced he will run five cent show three nights in the week and run feature shows the other three nights.

A new motion picture theatre recently opened at Greensburg. The Lyric theatre, Marion, which is to be completed in the early fall, has signed a contract for World Film features. The St. Joseph Valley Theatre Company, South Bend, has filed with the Secretary of State of Indiana a preliminary certificate of dissolution.

W. F. Braybrook, owner of the Lowell opera house, Lowell, is to be one of the largest investors in a $60,000 hotel, opera house and motion picture theatre to be erected at Crown Point. The property is located on Main street, nearly opposite the Commercial hotel.

Clarence Hill, formerly of Sullivan, but recently a resident of Indianapolis, has leased the Sherman theatre, Sullivan, from Mr. and Mrs. Roy Shanks, who have returned to their home at Rochester. Mr. Hill operated the machine in the first motion picture theatre opened in Sullivan.

M. M. Ocker, of Medaryville, who has been engaged in the motion picture and confectionery business there, has sold his interests and moved to Glen Mere, Mich.

O. M. Snellen, of Jefferson, Ohio, has bought the Lincoln theatre, on South Main street, near Franklin street, Elkhart. Mr. Snellen, who is an experienced motion picture theatre owner, plans to make several changes in the theatre.

The Orpheum theatre, Plymouth, under the management of L. J. Dunning, opened recently after having been closed for two weeks for repairs and improvements. The entire interior has been redecorated, the seats revarnished and a new ventilating system put in. Five large exhaust fans keep the air circulating. A new screen has been put in, which has improved the projection.

Work on remodelling the old Henry opera house, at Auburn, owned by the Court Theatre Company, will commence as soon as the post office department makes a report as to the removal of the post office to a new location. When it is known what the government decides to do, members of the club will determine on the kind of a building they will erect. The architects drawing the plans for remodeling the theatre recently went over the building and will have the plans ready within a short time. The old wooden floor in the basement of the building and the dressing rooms have been torn out and within a few days a cement floor will be laid. The furnace has been torn out and a steam heating system will be put in. The stage and interior of the building will not be changed until the plans and specifications for the remodeling are completed. Manager Thomas hopes to have the theatre remodeled in time to open early in the fall. He will go to Chicago in July to attend the national exhibitors convention and make arrangements for a program of pictures. The lot where the new building will be erected is owned by James Lewis, of Bridgeport. Theodore Charles, owner of the Star theatre, has a long lease on the location, and will operate the new theatre when it is completed. The new building will be a two-story structure, and will be built of brick and concrete. It will have a frontage on North Fourth street of 60 feet and a depth on Busseron street of 70 feet. The front of the building will be of Castle design, with separate entrances for colored patrons of the theatre. There will also be a separate ticket office for the colored people and special exists and balcony.



GUILTY

—*we admit it*

Letters Patent No. 890,101 were granted June 9, 1908, to the Simpson Solar Screen Company, covering the manufacture of all screens made with a metallic surface. In the process of manufacturing Minusa Gold Fibre Screens we discovered that we were unconsciously infringing upon these patents.

To make a long story short—as a result of the suit instituted against us by the Simpson people, we wish to announce the purchase and complete ownership of the Simpson Solar Screen Company, its patents and property. We will hereafter manufacture and offer to the trade the Simpson Solar Screen in addition to our regular line.

This means that all former and future purchasers of Minusa Screens will be afforded protection from any litigation or prosecution arising from infringements on this patent.

Write us for descriptive literature and samples

MINUSA CINE PRODUCTS COMPANY

ST. LOUIS SAN FRANCISCO NEW YORK CITY

Exhibitors!

Special juvenile performances at the regular motion picture theatres received more attention at the recent Convention of the General Federation of Women's Clubs in New York City than any other one topic.

The club women are right up on their toes and they are going to be mighty active from now on!

You are going to hear from them. They are coming to you to ask you to work with them in providing what they want, and we have tried to show them the reasonable way to approach you.

To do this, the Motion Picture News prepared a pamphlet called the *Juvenile Motion Picture News* for distribution at the Convention. Thousands of copies are already in the hands of the club women. There are a few left. Every wide-awake exhibitor should have a copy. So long as they last you may have one.

The pamphlet tells of the co-operation necessary between the local exhibitor and the women's club, and just remember that there are 9,000 of these clubs including 2,500,000 women in their membership.

The main feature, however, is the *list of films adapted to juvenile programs,* with the name of the producer and of the exchange.

Better write to-day for a copy, if you want to be sure of getting one.

MOTION PICTURE NEWS, INC.

729 Seventh Avenue, New York City

EXHIBITOR'S SERVICE DEPARTMENT

IOWA

The Allerton theatre, Independence, has been sold to Mr. Clatt. The Baker-Dodge Theatre Co., Keokuk, will shortly erect a new and up to date motion picture theatre on the site of 505 and 507 Main St.

ILLINOIS

R. T. Race is to erect a store, office, theatre, and apartment building at the southwest corner of Irving Park boulevard and Crawford Avenue, Chicago, to cost about $325,000. It is to contain twelve stores, eight offices, and thirty-eight one room apartments. It will be of fireproof construction.

Bids are being received for the erection of a theatre to seat 500 persons in the one hundred block on North Monroe street, Clinton. Manager Sudduth, proprietor of the "K" theatre expects to build a $15,000 structure to accomodate the business, the second floor to contain two suites of rooms, all modern, for tenant purposes. The building will be completely finished by the first of November.

LOUISIANA

The Ideal theatre, Dryades and Cadiz streets, New Orleans, formerly under the management of Mrs. Anderson, and closed for two months, probably will be remodelled by Messrs. Jacobs, Landry and Marks.

MAINE

The Maine Amusement Co. of Rockland have purchased the Star Theatre, Portland. George Thompson of Augusta is to be the manager of the Belfast Opera house which has been leased by William B. Williamson of that city. Mr. Thompson has been manager of the Colonial in Augusta, one of the houses operated by Mr. Williamson. The house is to be thoroughly renovated and will be opened about July 1.

MARYLAND

Eugene M. Daly, formerly with the Lyman Howe organization has been made resident manager of the Strand Theatre, North Howard street, Baltimore. Harry Woods of Lowe's Hippodrome is the new general manager of the Strand, but Mr. Daly will have charge of the bookings and all house matters. Mr. Daly is a Baltimorean but for the past five or six years has been touring the country with the Howe pictures.

On June 5 the active management of the New Pickwick theatre, Baltimore, was taken over by G. Horton Gaffney, while Edwin Powell, the former manager, left Baltimore for New York. Mr. Gaffney purchased the theatre recently from J. Howard Bennett. The purchase of the New Pickwick was recently consummated through the Commercial Exchange. Mrs. W. B. Bamburger, president of the Exchange, declined to give the purchasing price, but intimated that the deal represented an amount around five figures. Mr. Gaffney is contemplating a number of improvements during the summer. The rearranged program will probably be put in operation within the next few weeks. Mr. Powell will go to New York and take up his profession as constructing engineer.

MISSOURI

F. R. Young, of Brookfield, having a metal covered building, 41 x 100 feet, located in Perryville, desired to sell it, and has adopted a very novel plan. The following is a part of his advertisement which will tell the entire story: "Perryville is now ripe for an open-air summer garden and motion picture show. Who will furnish machine and equipment against building. Here is a fine opportunity. Start an air-dome. Run every day, out of rain and storm dangers." The last report from Perryville does not indicate that the building has as yet been sold, but with such suggestive advertising as this, it should not remain idle very long.

Another suburban picture house has been opened in Kansas City. The Strand theatre, Thirty-sixth and Troost avenue, showed its first picture on Saturday, June 24. E. A. Finch, manager, is installing a concert grand piano —the largest in the city. The theatre also has music from the Orpheum Circuit. Nestor R. Chittohini is the leader and has charge of a five-piece orchestra.

Mr. Lewis, of this city, who owns the large picture house of Independence has recently started work on a new Airdome. The house has just booked a full program of features supplied by the United Feature Service, of Kansas City, Missouri.

Cameron is to have a real opera house. A. E. Jarboe, who owns and operates a string of theatres, has contracted for a modern building which will be ready for opening in the fall.

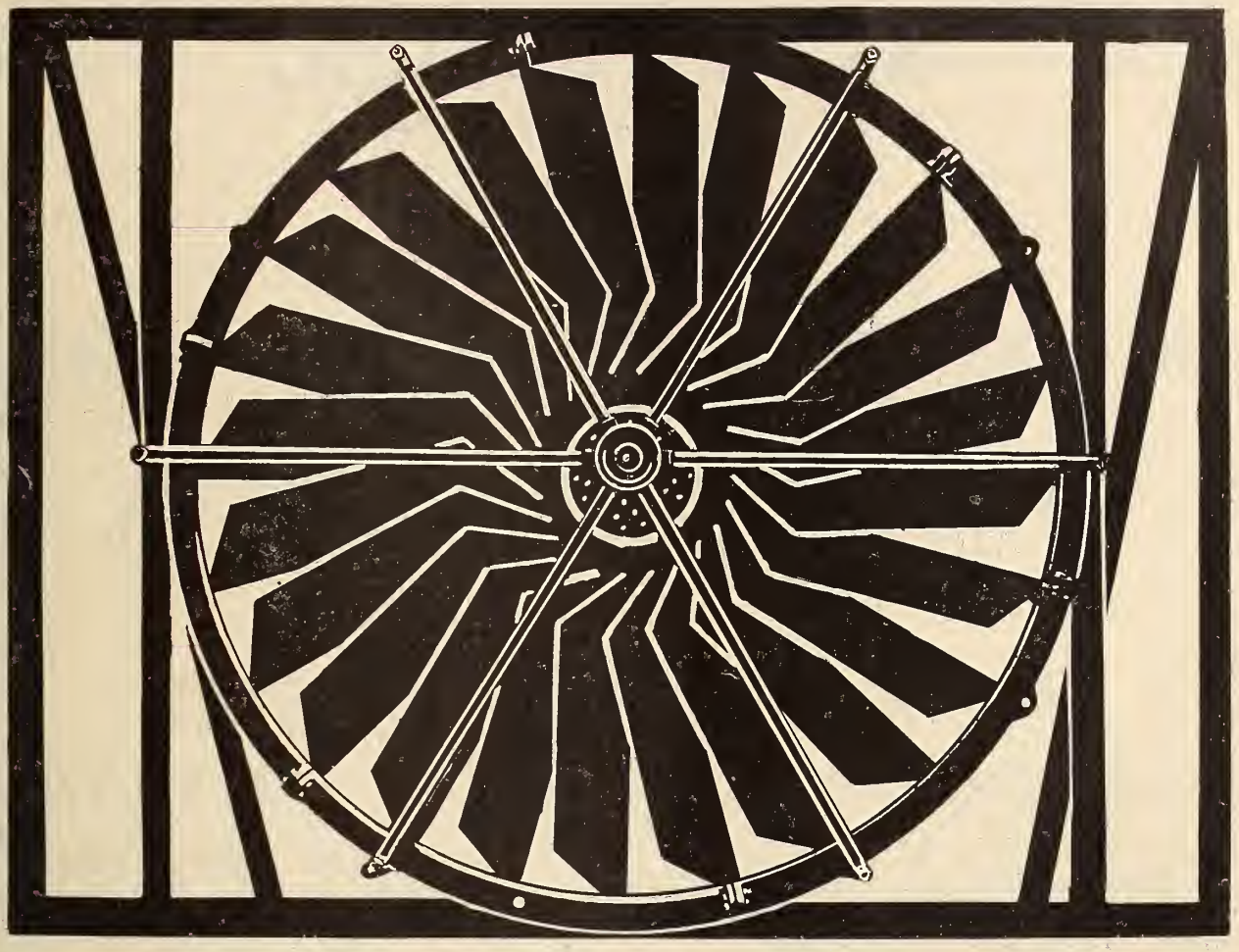
The Diamond Picture Show, Paris, was formally opened to the public on June 8. The place has been remodeled from one end to the other and Manager Sebastian now has one of the finest little picture houses found in that section of the state.

All necessary requirements have been met and preliminary plans laid for the construction of a new theatre in Springfield. S. E. Wilhoit has announced that he will erect another house there. It is probable that motion pictures will be carried, but if so they will be of travel and educational subjects. T. C. Lash and E. R. Lash, owners of the Lyric theatre, Charleston, have purchased from O. W. Joslyn, trustee for the American Photo Play Theatres Company, the American picture theatre here and will operate it in conjunction with the Lyric. Feature pictures only will be run, contracts already having been signed with the Mutual, Paramount and Triangle.

The motion picture theatre in Delmar Garden, a popular summer amusement park in St. Louis, has become one of the favorite attractions at the garden. The management of the resort nicludes admission to the theatre with the entrance fee. Many high-class features have been bookd for the motion picture theatre, and there is no other show in the garden, as in past seasons.

Hector Pasmezoglu, proprietor of the Congress theatre, Olive at Sarah street, St. Louis, is giving a four page program containing the bill for an entire week at a time, with cuts of the stars in the features he is using. The advertising of the features fills three pages, and a question and answer column, concerning plays and players, occupies the fourth page.





Typhoon Multiblade Blowers

POWERFUL ECONOMICAL NOISELESS

GIANT TYPHOONS FOR LARGE AUDITORIUMS
TYPHOON TWINS FOR PHOTO-PLAY HOUSES
LITTLE TYPHOONS FOR OPERATING BOOTHS

Recent Typhoon Installations:

S. L. Rothapfel's	"Rialto"	New York City	Signal Amusement Company's	Five Theatres	Chattanooga, Tenn.
Lee Ochs'	"Costello"	New York City.			
Sidney Cohen's	"Empire"	New York City.	Savannah Picture Plays Company's	"Arcadia"	Savannah, Ga.
Jake Wells'	"Colonial"	Richmond, Va.			
Max L. Wolff's	"Odeon&Folly"	Savannah, Ga.	Pastime Amusement Company's	Three Theatres	Charleston, S. C.
F. A. Trimble's	"Princess"	Memphis, Tenn.			

Typhoons were installed in the Criterion Theatre, New York, for the production of Thomas H. Ince's Civilization.

For Typhoon information send for circular N.

COOL & VENTILATE BY TYPHOONS

1544 BWAY. TYPHOON FAN COMPANY NEW YORK CITY

Many a packed house is directly traceable to an advertisement in the "News."

WE ARE WAITING

TO RECEIVE YOU WITH

OPEN ARMS

AT THE

SIXTH NATIONAL EXPOSITION and CONVENTION

OF THE

MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA

AND THE

MOTION PICTURE INDUSTRY

COLISEUM CHICAGO, ILL., JULY 10th TO 18th

EXHIBITORS!!—YOU CAN REST ASSURED THAT YOUR VISIT TO THE WESTERN METROPOLIS, WILL BE ONE, LONG TO BE REMEMBERED.

THE MANUFACTURERS

HAVE RESPONDED NOBLY TO THE CALL AND HAVE PREPARED FOR YOUR ENTERTAINMENT. MANY NOVEL SURPRISES ARE IN STORE FOR YOU, FORGET THE MONOTONY OF YOUR DAILY BUSINESS.

MEET "THE OTHER FELLOW" AND DISCUSS MATTERS OF MUTUAL INTEREST.

SEE THE ACTUAL MAKING OF MOTION PICTURES
YOUR FAVORITE STAR
THE LATEST AND NEWEST GOODS

FOR FURTHER INFORMATION

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WM. J. SWEENEY, Chairman
CONVENTION COMMITTEE

LOUIS H. FRANK
MANAGER OF EXPOSITION

1413 MASONIC TEMPLE, CHICAGO, ILL.

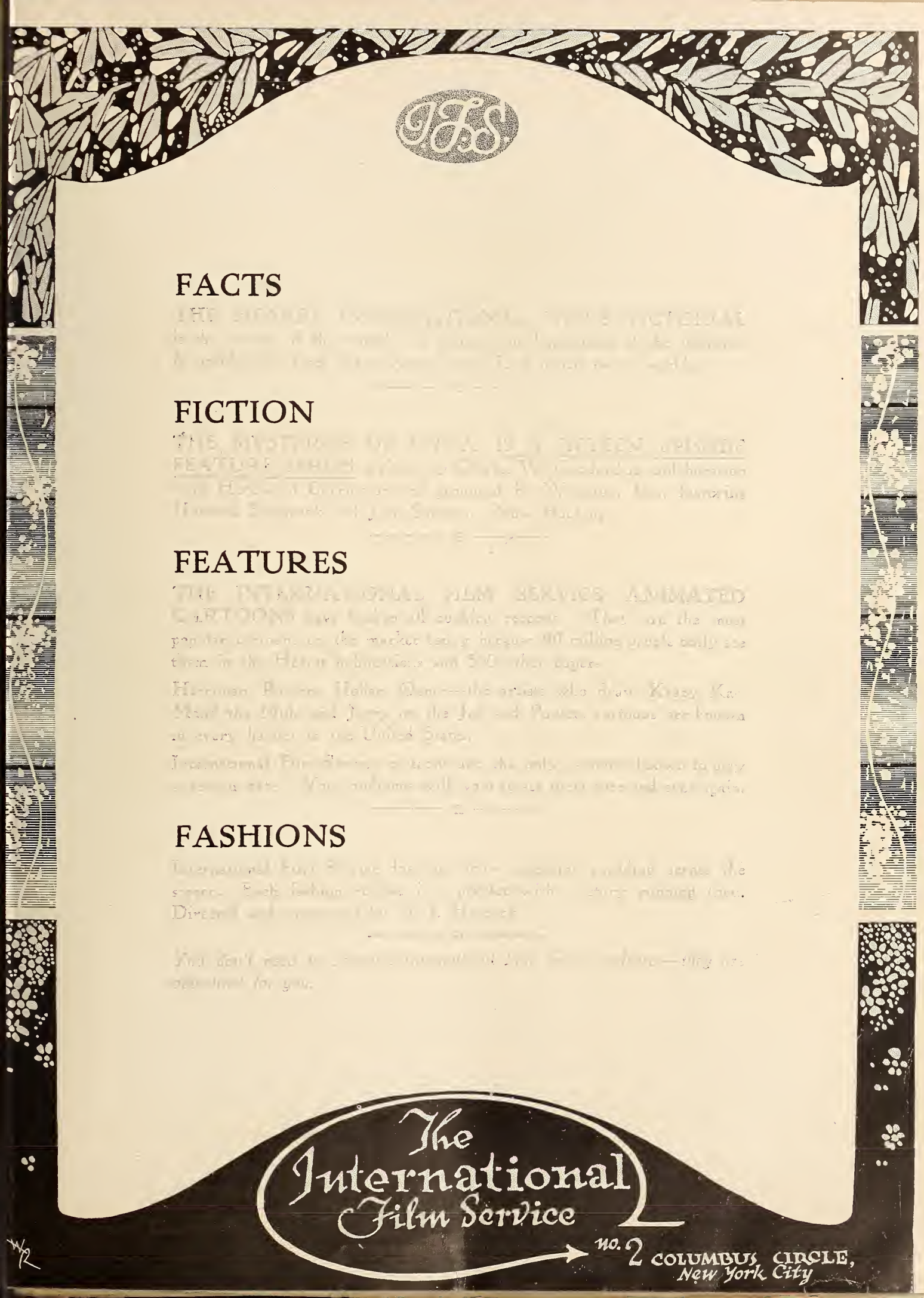
THE WILLIAMS PRINTING COMPANY, NEW YORK

FACTS

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There are reasons—Come and see them.

We invite you to personally visit and inspect our magnificent new laboratory and studio, and see for yourself how completely we are prepared to serve the motion picture trade.

We make moving pictures to order, and absolutely guarantee results.

We sell Eastman raw stock, and make shipment same day order is received.

We do developing and printing in any quantity—no order too large or too small for us to handle.

We make titles and animated cartoons—both of superior quality.

We are now taking reservations for our new multiple set studio, which you can have at reasonable rental rates.

Rothacker Film Mfg. Co.

SUCCESSOR TO

Industrial Moving Picture Co.

Watterson R. Rothacker, President

Chicago, U. S. A.

JULY 15, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

PARAMOUNT PROGRAM



FAMOUS PLAYERS—LASKY
CORPORATION

The last word in
photoplay perfection

FAMOUS PLAYERS-LASKY
CORPORATION
485 FIFTH AVENUE
NEW YORK

ADOLPH ZUKOR, PRESIDENT
JESSE L. LASKY, VICE-PRESIDENT
SAMUEL GOLDFISH, CHAIRMAN, BOARD of DIRECTORS

DANIEL FROHMAN } PRODUCING
CECIL B. DEMILLE } MANAGERS

VOL. XIV. No. 2

PRICE 10 CENTS



RED FEATHER PHOTOPLAYS
PRESENT

CARTER DE HAVEN
IN
"FROM BROADWAY TO A THRONE"

A FASCINATING STORY
OF A BROADWAY BOY
WHO BECAME KING

DIRECTED BY OTIS TURNER

BOOK THROUGH ANY
UNIVERSAL EXCHANGE

RED FEATHER PHOTOPLAYS

PARAMOUNT PROGRAM

Famous Players-Lasky
Corporation

Announces a New Era
in Motion Pictures

This combination of the two foremost feature producing companies assures

A BIGGER AND BETTER
PARAMOUNT PROGRAM

The new corporation's roster of stars includes the greatest aggregation of stage and film favorites ever assembled in the history of the motion picture art.

Mary Pickford	Geraldine Farrar	Marguerite Clark
Pauline Frederick	Marie Doro	Blanche Sweet
Fannie Ward	Hazel Dawn	Lou Tellegen
Wallace Reid	Mae Murray	Cleo Ridgely
Ann Pennington	Owen Moore	Louise Huff
Victor Moore	Valentine Grant	Frank Losee
Theodore Roberts	William Courtleigh, Jr.	Sessue Hayakawa
Anita King	Donald Brian	Thomas Meighan

FAMOUS PLAYERS-LASKY
CORPORATION
485 FIFTH AVENUE
NEW YORK

ADOLPH ZUKOR, PRESIDENT
JESSE L. LASKY, VICE-PRESIDENT
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VALENTINE GRANT
FANNY WARD
MARY PICKFORD
MARGUERITE CLARK
WALLACE REID
PAULINE FREDERICK
MAE MURRAY
ANN PENNINGTON
THEODORE ROBERTS
OWEN MOORE
DONALD BRIAN
THE FAMOUS PLAYERS-
ROSTER INCLUDES THE AGGREGATION STAGE AND SCREEN ASSEMBLED IN THE MOTION



The "NEWS" advertisers believe YOU worth while; justify them.

PARAMOUNT EXHIBITORS—

"Twenty-three years more of prosperity and prestige"

Paramount takes pleasure in joining in this announcement of the merger of two of the four great producing companies, Famous Players, Lasky, Morosco and Pallas, which provide its program. The announcement is as important to you as it is to Paramount.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

"The trademark of the highest and most consistent quality of photoplay production."



PARAMOUNT EXHIBITORS—

"Twenty-three years more of prosperity and prestige."

The Announcement on the preceding pages guarantees to you:

1. That the great producers who have made the names of "Famous Players" and "Lasky" criterions of the feature film will remain permanently on the Paramount Program, under a combination of circumstances peculiarly favorable.

2. The perfection of photoplay productions which will be possible, with the union under one artistic management of this wonderful aggregation of favorites of stage and screen, and

3. Twenty-three years more of prosperity and prestige.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

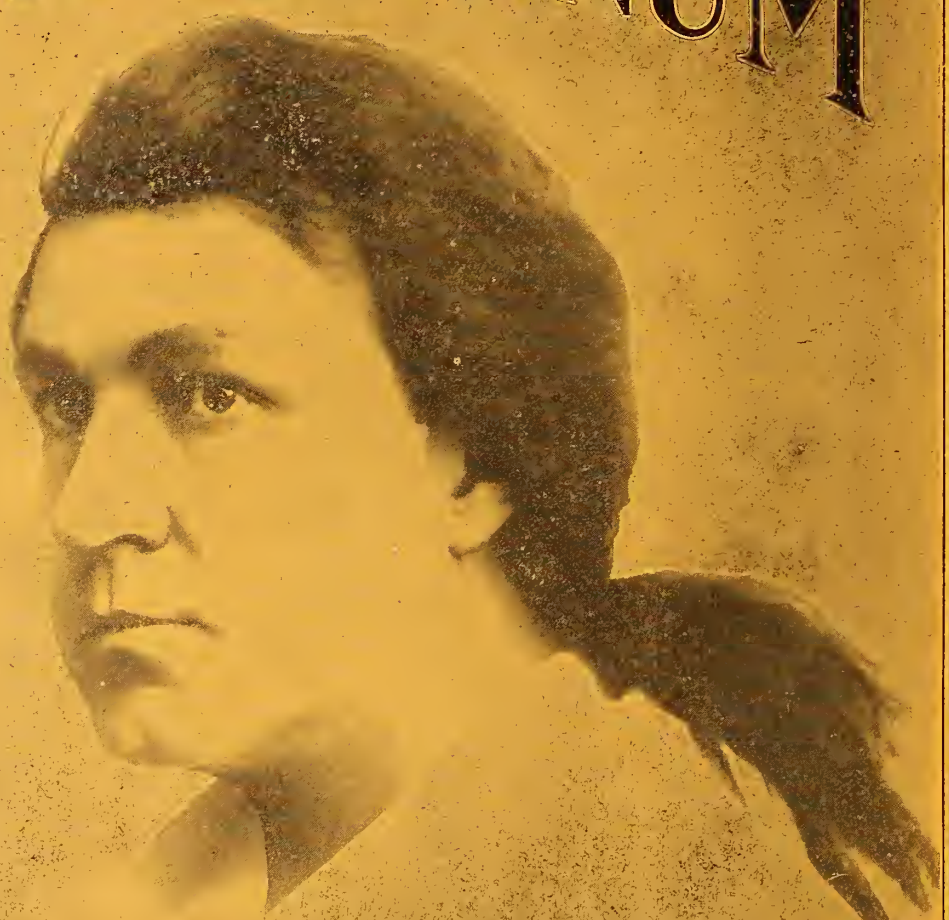
"Distributing Famous Players, Lasky, Morosco, and Pallas Productions."



PALLAS PICTURES

PRESENTS

DUSTIN FARNUM



IN

"DAVY CROCKETT"

(AS DONE BY FRANK MAYO)

TO BE RELEASED
ON THE

PARAMOUNT PROGRAM

The Oliver Morosco Photoplay Co.

presents

RITA JOLIVET

IN

"An International Marriage"

by George Broadhurst

Released July 24th

VIVIAN MARTIN

IN

"Nell of Thunder Mountain"

Released August 14

LENORE ULRICH

(Star of "Kilmeny" and "The Heart of Paula")

IN

"THE INTRIGUE"

Release date to be announced

EDNA GOODRICH

(Star of "The Making of Maddalena")

IN

"BODY OR SOUL"

Release date to be announced

RELEASED ON THE
PARAMOUNT PROGRAM

PARAMOUNT PICTURES

A magazine's success is measured by its advertising. Look at the "News!"

Paramount Pictures

Music

Specially arranged music for each feature beginning with release of April 3rd, 1916, is available at a small rental. Whether you have a full orchestra or only a piano, this specially arranged music will add greatly to the effectiveness of each feature.

Ask our exchange.

WEEK'S RELEASES

Daniel Frohman presents
DONALD BRIAN in THE SMUGGLERS
produced by
Famous Players Film Co.

Jesse L. Lasky presents
BLANCHE SWEET in THE DUPE
produced by
Jesse L. Lasky Feature Play Co.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES NO. 22
"Munich the Magnificent"

PARAMOUNT PICTOGRAPHS NO. 22
Don't Cheat Yourself—How many Familes Can Save $100 a Year.
Better Babies—Education of the Senses.
Psychological Tests — Can you remember names and faces? Munsterberg.
Working Out With the Police Dog.
A moment in India.

PARAMOUNT-BRAY ANIMATED CARTOONS NO. 27
"Farmer Al Falfa's Watermelon Patch"

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

READ WHAT DETROIT'S BEST THEATRE SAYS ABOUT

George Kleine's Greatest Cinematographic Achievement
By Arrangement With F. Ziegfeld, Jr.

Miss BILLIE BURKE *in* GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. & Mrs. RUPERT HUGHES



A. ARTHUR CAILLE, PRESIDENT — FRANK A. WESBROOK, VICE-PRESIDENT — HENRY J. GUTHARD, SECRETARY-TREASURER — M. W. McGEE, MANAGING DIRECTOR

The Majestic Theatre Company, Inc.

HIGH CLASS PHOTO PLAYS

THEATRE LOCATION WOODWARD AVENUE AT WILLIS

MAJESTIC THEATRE BUILDING
PHONE GRAND 100

ONE OF THE LARGEST AND MOST COMFORTABLE GROUND FLOOR THEATRES IN THE WEST. SEATING CAPACITY, 2160.

DETROIT, MICH., June 21, 1916.

George Kleine,
166 North State St.,
Chicago, Ill.

Gentlemen:-

As per agreement with Mr Smith, we are pleased to enclose statement of daily receipts of this theatre starting Sunday, May 21st and ending Saturday, June 17th.

We are pleased to state that this wonderful star has greatly improved our patronage. With the exception of two days we have played to capacity and besides turning hundreds away. It is not only the extra money that this feature has earned us that pleases us so much; it is the many thousands of new customers that she has brought us.

With best wishes for the deserved success of this great feature, "Gloria's Romance", we remain

Yours truly
THE MAJESTIC THEATRE COMPANY INC.
F. A. Wesbrook
VICE-PRESIDENT

FAW/HS

"Turning Hundreds Away!"

Here's evidence of the tremendous success of Gloria's Romance—an unsolicited letter from Detroit's leading theatre! Read it! If you're interested in bigger box-office receipts, book this big feature NOW! Twenty chapters — a new feature chapter every week. Get this magnet for the hot weather business! See your nearest Kleine Exchange

or write

GEORGE KLEINE
805 E. 175th Street
New York City

MUTUAL STAR PRODUCTIONS



HELEN HOLMES

HELEN HOLMES SERIES

is a series of five splendid five reel dramatic photo-plays, each a distinct subject of the most popular type, which by sheer merit and by the drawing force of the star,

Helen Holmes

can bring the maximum amount of box office returns.

Released June 5

WHISPERING SMITH

by Frank H. Spearman

Released July 3

MEDICINE BEND

by Frank H. Spearman

Coming

THE MANAGER OF THE B & A

dramatized from Vaughn Kester's novel

JUDITH OF THE CUMBERLANDS

by Alice McGowan

THE DIAMOND RUNNERS

Inquire at any one of the 68 Mutual exchanges about the special booking plan for this series.

BOOK THE ENTIRE HELEN HOLMES SERIES

Produced by Signal
Directed by J. P. McGowan

For exhibitors who wish productions with which to build up patronage — productions which exert uncommon drawing power and which have an artistic quality to satisfy the most expectant and discriminating patron — the

WILLIAM RUSSELL SERIES

starring

WILLIAM RUSSELL

is a most ideal attraction.

The series embraces eight quality productions of five reels each, with a separate and distinct story for each picture.

Released June 8
SOUL MATES
by Edward A. Kaufman

Released July 6
THE HIGHEST BID
by Arthur H. Gooden

Released Aug. 3
THE GUIDE
by Russell E. Smith

Released Aug. 31
THE MAN WHO WOULD NOT DIE
by Mabel Condon

With four others to follow at four week intervals

Ask your nearest of the 68 Mutual exchanges for information about the special booking plan for this series.

Book the entire William Russell Series

Produced by American Film Co., Inc.,
S. S. Hutchinson, Pres.

MUTUAL STAR PRODUCTIONS

6



WILLIAM RUSSELL SERIES


MUTUAL SPE
Gigantic

CIAL FEATURE

Climaxes!

Electrifying events punctuate every powerful chapter of "The Secret of the Submarine." Thomas Chatterton and Juanita Hansen, the popular co-stars, stampede audiences with remarkable deeds of daring! Mine explosions, storms, wrecks are pictured with tremendous photographic effects of fascinating fury! In Chapter Eight, released July 10th, Hope rescues Cleo from a terrific railroad tunnel smash-up — then both are caught in the collapse of a building demolished by an earthquake. These are gigantic climaxes that ***bring big crowds!!***

Read Exhibitors' Enthusiastic Letters!

Here's a ***proved success*** — a ***record-breaking*** success! Why not get the same big profits these keen film judges are making?

American Film Co., Inc., Presents



Directed by George Sargent ***The Film Novel of the Hour!***

BOOK This Great Crowd-Winning Attraction TODAY!!

Boost your business — boom your theatre — bulge your box-office receipts. Make your dull night the busiest. Smile in bad weather. Here are ***sure profits*** — fifteen weeks of them — one smashing two-act chapter released each week. ***RUSH your reservation to us at once. Get started now!***

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d Street, New York City

American Film Co., Inc.

SAMUEL S. HUTCHINSON, President Chicago, Ill.

Special! ***Over 1000 of the country's representative newspapers*** are publishing for ***millions*** of readers E. Alexander Powell's absorbing, thrilling novelization of "The Secret of the Submarine."

New York World — Boston Herald — Baltimore American
Buffalo Courier — Pittsburgh Gazette-Times — Cleveland Leader
Chicago Herald — Indianapolis Star — Milwaukee Journal
St. Louis Times — New Orleans Item — Dallas Journal — Omaha Bee
Salt Lake Telegram — San Francisco Chronicle — Los Angeles Record

AND 1000 OTHERS

A Winner!

NORTH END AMUSEMENT COMPANY

Evansville, Ind., June 22, 1916.
Mutual Film Corporation,
Indianapolis, Ind.
Gentlemen:

At the time of the showing of the first three chapters of "The Secret of the Submarine to the local exhibitors, I remarked that it undoubtedly would prove a winner. A look at our box office statements for the four Tuesdays we have run this serial will prove that I was not mistaken; in fact, I have been very agreeably surprised at the returns the serial is showing and every indication points to it proving one of the best paying as well as most interesting of the many serial subjects we have run.

In conclusion, I wish to add that no exhibitor will make a mistake by booking this wonderful subject as it is of timely interest, splendidly cast, replete with strong dramatic climaxes and, in short, everything that a serial subject should be.

Wishing you every success with "The Secret of the Submarine," I beg to remain.

Respectfully yours,
(Signed) CHAS. SWEETON

Far Superior to Anything Ever Booked!

Omaha, Neb., June 11, 1916.
Mutual Film Corporation,
Omaha, Neb.
Dear Friends:

I am now running "The Secret of the Submarine" picture with greater success than I dared anticipate and causing more comment than any serial I have ever had the pleasure of running.

Taking it from a photoplay standpoint, it is far superior to anything I have ever booked. Adding the educational factor, it is way beyond anything on the market. The teachers, principals and scholars of the schools and high school have taken hold of it as it enlightens the pupils to the inner workings of one of the great wonders of our age, "The Submarine," and I anticipate, with their co-operation, that it will be a record-breaker from a box-office viewpoint.

I thank you for your co-operation in working up the public interest, through newspaper publicity, etc., and beg to remain, Yours respectfully
(Signed) HARRY V. SIDE.

Great Drawing-Card!

NICHOLAS THEATRE

Council Bluffs, Ia., June 19, 1916.
Mr. E. W. Jansen,
"The Secret of the Submarine" Dept.,
Mutual Film Corporation,
Omaha, Neb.
Dear Sir:

In reply to yours of the eleventh in regards to "The Secret of the Submarine" serial, I find it is a great drawing card—not only the children, but older people as well, are taking a wonderful interest in it—personally I have not had a chance to watch a number through.

As to my advertising, all I did was to use a slide in advance and some one-sheets.

Yours very truly,
MRS. NICHOLAS AMAS.
E. G. B.

We have secured good advertisers to talk to YOU. Listen to them!

MUTUAL PICTURES

Nugget Jim's Pardner

This is a virile two-part "Mustang" drama directed by Frank Borzage. Anna Little, Frank Borzage and Dick LaReno portray typical frontier characters in an intensely interesting screen story. Released July 14th.

Love's Bitter Strength

A two-part "Flying A" drama based on the story of a loving wife who loses her memory through injury suffered in an automobile accident, and strays to the home of a farmer who innocently falls in love with her. Edward Coxen, Lizette Thorne and George Field are featured. *Directed by A. Hollingsworth. Released July 10th.*

Quicksands of Deceit

This three-reel "Flying A" drama, featuring Vivian Rich, is one of the best opportunities Miss Rich has had to prove her ability as an actress. A self sacrificing love is the basis of the story, with plot and action exceptionally well carried.

Directed by Frank Borzage. Released July 13th.



Two Slips and a Miss

Carol Halloway and John Sheehan are presented in this laugh-making "Beauty" comedy—a bathing beach story with many sub-plots and laughable episodes.

Directed by Archer McMackin. Released July 12th

The Rummy Act of Omar K. M.

This "Beauty" comedy with Orral Humphrey is a travesty on the poem of the great Omar. "Omar" dreams—but his hatched-faced wife "pours cold water on the warmth of his ardor."

Directed by Orral Humphrey. Released July 16th

These are exceptionally strong offerings, and assure the prosperity of exhibitors who book them. SECURE YOUR BOOKINGS TODAY.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

American Film Co., Inc.

SAMUEL S. HUTCHINSON, President, CHICAGO, ILL.

MUTUAL PICTURES



Stung, By Gum!

When a farmer has two daughters, one pretty and the other unattractive, strange things are apt to happen. They do happen in this VOGUE comedy in which Rube Miller plays the part of the "Village Constabule", with Madge Kirby as the pretty daughter. Rube's antics as a deep-dyed, plotting "vilyun" will bring uproars of laughter.

Directed by Rube Miller *Released July 11th*

A Deep Sea Liar

Ben Turpin and Paddy McQuire are so well known that it is hardly necessary to any more than announce the fact that they are again destined to make millions laugh at their new and unique comics as filmed in this, their latest VOGUE comedy.

Directed by Jack Dillon *Released July 16th*

Slapstick With A Reason

VOGUE COMEDIES

VOGUE comedies are centered in the "spotlight of popularity." The photoplay-going public knows the VOGUE brand of legitimate, laugh-making fun. BOOK YOUR VOGUES TODAY—and PLAY TO PACKED HOUSES.

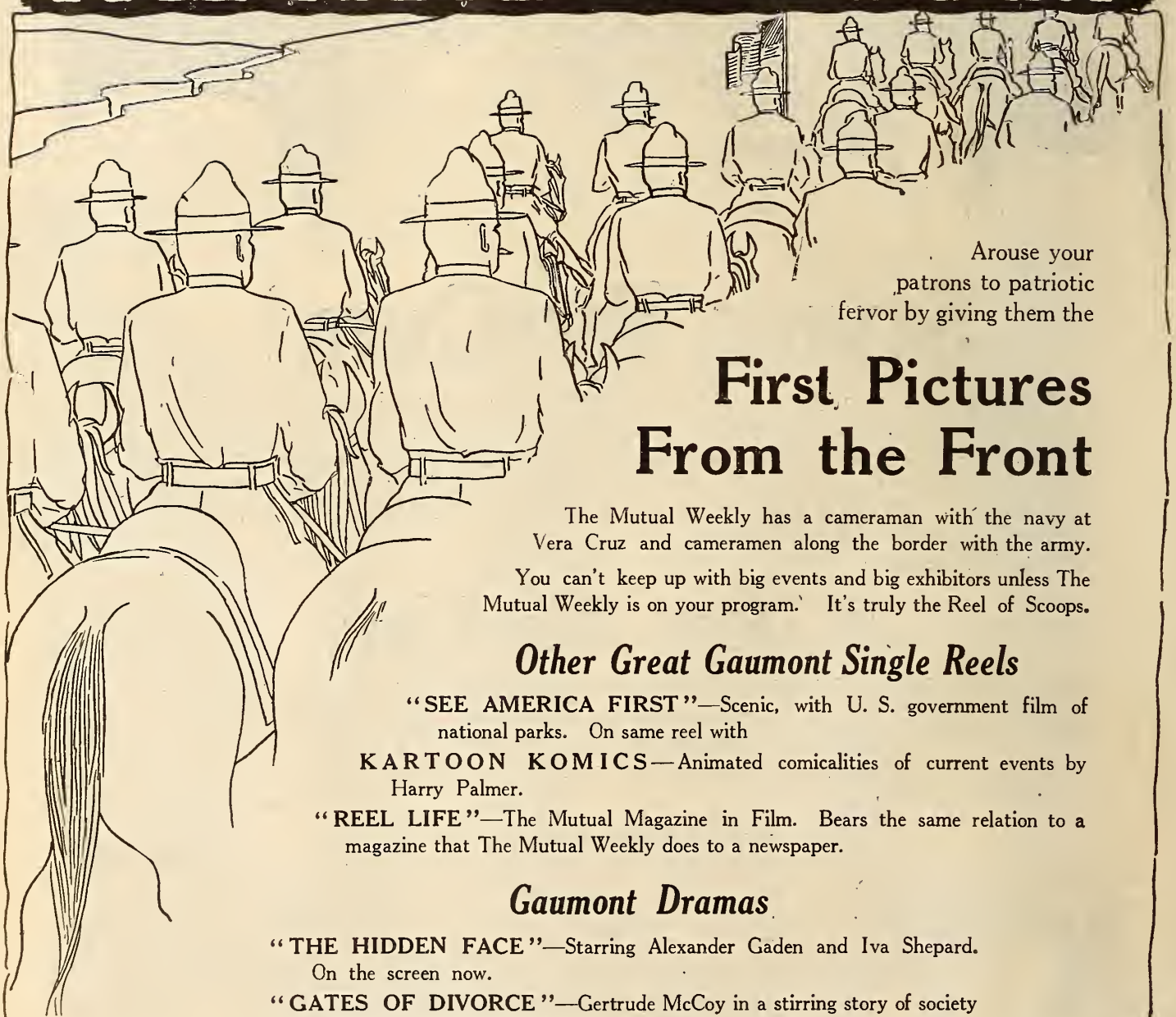
Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS, Inc., Gower and Santa Monica, Los Angeles California

You are wasting your opportunities if YOU ignore advertising.

MUTUAL PICTURES

FOLLOW THE FLAG WITH THE MUTUAL WEEKLY



Arouse your patrons to patriotic fervor by giving them the

First Pictures From the Front

The Mutual Weekly has a cameraman with the navy at Vera Cruz and cameramen along the border with the army.

You can't keep up with big events and big exhibitors unless The Mutual Weekly is on your program. It's truly the Reel of Scoops.

Other Great Gaumont Single Reels

"SEE AMERICA FIRST"—Scenic, with U. S. government film of national parks. On same reel with

KARTOON KOMICS—Animated comicalities of current events by Harry Palmer.

"REEL LIFE"—The Mutual Magazine in Film. Bears the same relation to a magazine that The Mutual Weekly does to a newspaper.

Gaumont Dramas

"THE HIDDEN FACE"—Starring Alexander Gaden and Iva Shepard. On the screen now.

"GATES OF DIVORCE"—Gertrude McCoy in a stirring story of society and its wolves in New York City. Released July 20th.

Gaumont Co.

FLUSHING, N. Y. **JACKSONVILLE, FLA.**

IS HUMANITY IN THE GRIP OF EVIL ?



PATHÉ



The Grip *of* Evil

A MASTER PLOT
IN 14 CHAPTERS

Released July 17th

Pathe is proud of the world's greatest serial, "THE IRON CLAW"
Here is its worthy successor

"The Grip *of* Evil" is founded on the views of the nation's leaders—Governors, Senators, Mayors, who have answered the question

Is Humanity in The Grip of Evil?

This is the theme, so big and daring that the opinions of the country's greatest thinkers clash in considering it.

Pictures that are startling, thrilling, filled with love, mystery and suspense, advertised by a $100,000 Campaign to pack your house, Mr. Exhibitor

FEATURING JACKIE SAUNDERS
AND ROLAND BOTTOMLEY

PRODUCED BY BALBOA

Booking Now! *Don't Wait!*

PATHÉ

10,000,000 people are reading the story of PATHÉ'S GREATEST SERIES

WHO'S GUILTY?

in the newspapers

¶ - The best papers everywhere are publishing the story.

¶ - That means big business for the Exhibitor.

¶ - There's a newspaper in your town that will be glad to print this story, thus greatly increasing your receipts.

¶ - This greatest of all series, produced by Arrow, has been novelized by Mrs. Wilson Woodrow one of the famous writers of the day

¶ - Speak to the Manager of the Pathé Exchange serving you - he will show you how.

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK



Pearl White and "The Laughing Mask"
The most popular figures in Filmdom

The audiences of 84 theatres in St. Louis and East St. Louis are wondering "Who is The Laughing Mask"

in

PATHÉ'S GREATEST SERIAL

THE IRON CLAW

"The serial with unnapproachable record"

Produced by Feature Film Corp'n
Edward José, Gen'l Director

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK



Gen. Pershing and Staff "Somewhere in Mexico"

The latest and best pictures from Mexico and the Border are being shown in

THE PATHÉ NEWS

Your audiences will want to see how their friends are faring at the front.
Book this indispensable film now

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST NEW YORK

THIS TRADE MARK

WORLD PICTURES

STAMPS A FEATURE BRADY-MADE

The seal that stamps a PICTURE DEPENDABLE

ALICE BRADY	In	"La Vie de Boheme"
	In	"Tangled Fates"
ROBERT WARWICK	In	"Sudden Riches"
ETHEL CLAYTON and CARLYLE BLACKWELL	In	"His Brother's Wife"
MOLLIE KING	In	"Fate's Boomerang"
FRANCES NELSON ARTHUR ASHLEY	In	"What Happened at 22"
CLARA KIMBALL YOUNG	In	"The Feast Of Life"
KITTY GORDON	In	"The Crucial Test"
HOUSE PETERS	In	"The Closed Road"





How can an advertiser continue advertising? By giving YOU value.

WILLIAM

Introduces His Already Famous Little Star Who Is To Be The Best Known Woman in Pictures Within The Year



JUNE CAPRICE

Supported by HARRY HILLIARD

FOX

IN

Caprice of the Mountains



A Refreshing Story of the out-of-Doors

BY CLARENCE J. HARRIS

Directed by JOHN G. ADOLFI

FOX FILM CORPORATION



Lewis J. Selznick

Announces

By Arrangement with

GROSSETT & DUNLAP
PUBLISHERS

A SPECIAL

CLARA KIMBALL YOUNG

EDITION OF

"THE COMMON LAW"

By ROBERT W. CHAMBERS

Illustrated with The Original Gibson Drawings
Portraits of Miss Clara Kimball Young and Stills from the Picture

TO BE SOLD EVERYWHERE AT FIFTY CENTS

A Copy, Autographed by Miss Clara Kimball Young, Will Be Sent Free Upon Request to Every Contract Exhibitor in the United States and Canada.

TEN MILLION PEOPLE HAVE READ THIS GREAT NOVEL

TEN MILLION MORE WILL READ THE SPECIAL CLARA KIMBALL YOUNG EDITION

TWENTY MILLION WILL WANT TO SEE THE STORY ON THE SCREEN

Clara Kimball Young Film Corporation

LEWIS J. SELZNICK, President ALBERT CAPELLANI, Director General

Seventh Avenue at Forty-ninth Street, New York City

CONFIDENCE—

THE V-L-S-E believes in the superiority of its pictures.

It proves this by permitting its exhibitors to select those which suit them best. Only features of high general average could stand such a test.

Exhibitors believe in the superiority of V-L-S-E pictures.

They have proven this by giving to V-L-S-E an avalanche of business without being forced by contracts or deposits to "stick" to it.

The public believes in the superiority of V-L-S-E pictures.

It has proven this by the "extra" support it gives exhibitors on "Big Four" nights.

The exhibitor who believes that "confidence" is the greatest asset which any business organization can possess, would do well to give these facts the consideration which they deserve.

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

"FATHERS OF MEN"

A Vitagraph Blue Ribbon SUPER Picture

Featuring

ROBERT EDESON

With

NAOMI CHILDERS

A pulsating drama of the snow-lined woods of the Northwest, where men love deep, hate long, and the code is, honor—or the gun. Full of red-blooded, dramatic action, strong-hearted interest and a climax of unusual power.

Written by

JAMES
OLIVER
CURWOOD





THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. Inc.

LUBIN

"THE LIGHT AT DUSK"

A Lubin Sovereign Play in Five Parts

Written by

ANTHONY P. KELLY

Directed by

EDGAR LEWIS

Featuring

ORRIN JOHNSON



PICTURING the rise of an immigrant from poverty to power—

His abandonment of the memories of his own hardships, the ties and customs of his people and the love of his peasant wife for the false gods of luxury, wealth and position—

And his final awakening through "the light", of a reborn conscience to life's real values.

LUBIN FEATURE

Released through V.L.S.E. Inc.



KATHLYN WILLIAMS *in*

Hallie Erminie Rives' Greatest Romance of the Southland

"THE VALIANTS OF VIRGINIA"

Scores the Greatest Triumph of Her Artistic Career According to Film Reviewers.—A Smashing Drama in Five Soul-stirring Parts, Teeming With Passionate Love Interest and Exciting Situations—A Selig Red Seal Play Carrying the Appealing Atmosphere of Old Virginia.

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG. U.S. PAT. OFF.

Warda Howard

Supported by

Duncan McRae
Ernest Maupain
and
John Lorenz

Is presented in

"That Sort"

In 5 acts

By Basil McDonald Hastings
Directed by Charles J. Brabin

William Gillette

Is presented in

"Sherlock Holmes"

In 7 acts

Arthur Berthelet, Director

Essanay Features

"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoe"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"



ESSANAY
GEORGE K. SPOOR, PRESIDENT

Released through V.L.S.E. *Inc.*

BRANCH OFFICES

Atlanta
75 Walton St.

Boston
67 Church St.

Chicago
Adams St. and Wabash Ave.

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

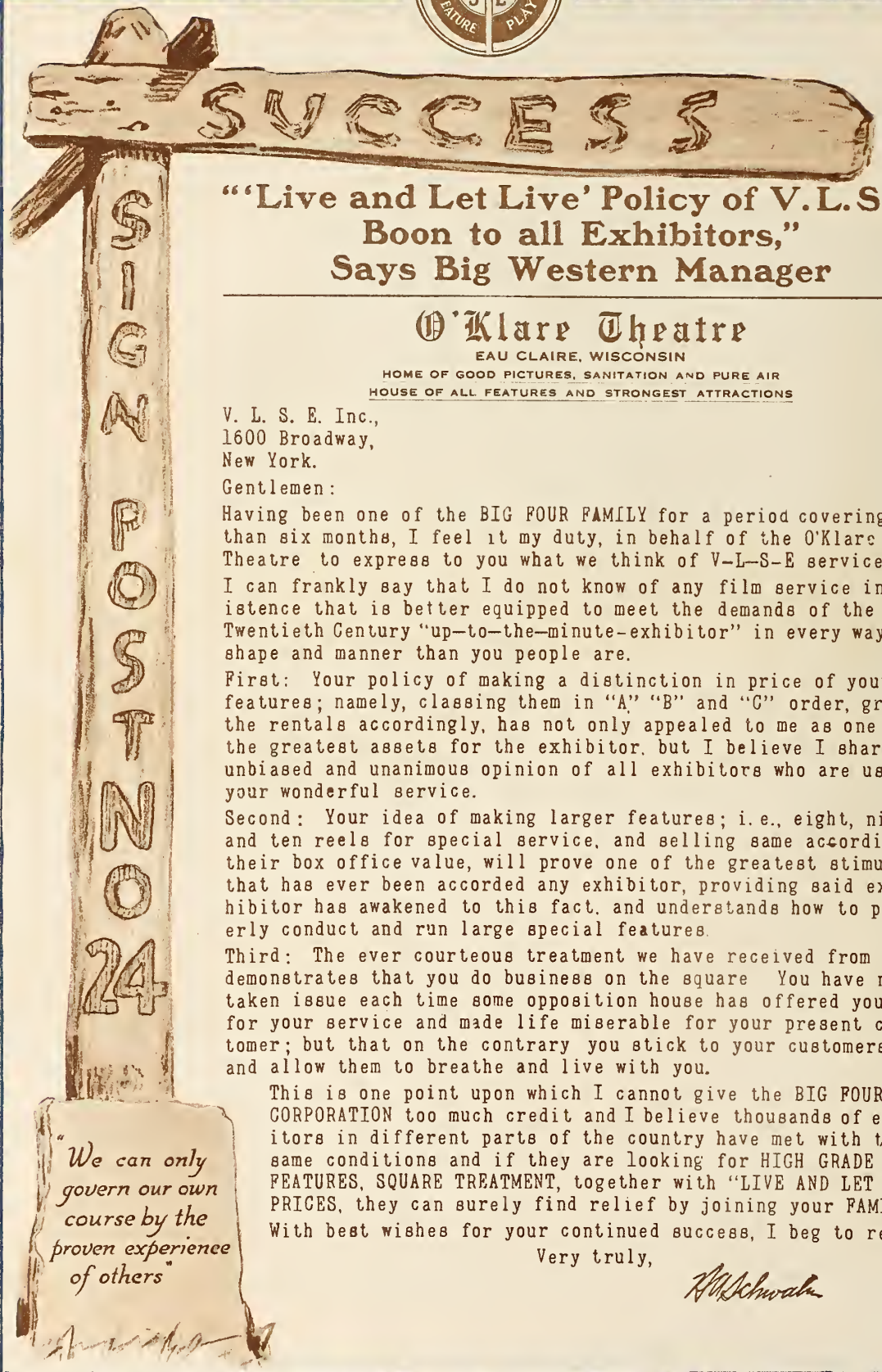
Detroit
502 Peter Smith Bldg.

Kansas City Mo.
12th & Walnut St.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Av.

New York City
1600 Broadway



"'Live and Let Live' Policy of V. L. S. E., Boon to all Exhibitors," Says Big Western Manager

O'Klare Theatre

EAU CLAIRE, WISCONSIN

HOME OF GOOD PICTURES, SANITATION AND PURE AIR

HOUSE OF ALL FEATURES AND STRONGEST ATTRACTIONS

V. L. S. E. Inc.,
1600 Broadway,
New York.

Gentlemen:

Having been one of the BIG FOUR FAMILY for a period covering more than six months, I feel it my duty, in behalf of the O'Klare Theatre to express to you what we think of V-L-S-E service.

I can frankly say that I do not know of any film service in existence that is better equipped to meet the demands of the Twentieth Century "up-to-the-minute-exhibitor" in every way, shape and manner than you people are.

First: Your policy of making a distinction in price of your features; namely, classing them in "A" "B" and "C" order, grading the rentals accordingly, has not only appealed to me as one of the greatest assets for the exhibitor, but I believe I share the unbiased and unanimous opinion of all exhibitors who are using your wonderful service.

Second: Your idea of making larger features; i. e., eight, nine and ten reels for special service, and selling same according to their box office value, will prove one of the greatest stimulants that has ever been accorded any exhibitor, providing said exhibitor has awakened to this fact, and understands how to properly conduct and run large special features.

Third: The ever courteous treatment we have received from you, demonstrates that you do business on the square You have not taken issue each time some opposition house has offered you more for your service and made life miserable for your present customer; but that on the contrary you stick to your customers and allow them to breathe and live with you.

This is one point upon which I cannot give the BIG FOUR FILM CORPORATION too much credit and I believe thousands of exhibitors in different parts of the country have met with these same conditions and if they are looking for HIGH GRADE FEATURES, SQUARE TREATMENT, together with "LIVE AND LET LIVE" PRICES, they can surely find relief by joining your FAMILY.

With best wishes for your continued success, I beg to remain

Very truly,

W. M. Schwalm

BRANCH OFFICES

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Av.

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St.

St Louis
3630 Olive St.

Seattle
415 Olive St.

Washington D. C.
811 E. Street N. W.

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
204 St. Catherine St.

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

"SECOND AND THIRD DAYS BETTER THAN THE FIRST"~



That's what all exhibitors say about

CHARLIE CHAPLIN'S "BURLESQUE ON CARMEN"

A LAUGH IN EVERY FOOT

Ideal Amusement Company
COLUMBIA, SOUTH CAROLINA

V. L. S. E. Inc.,
1600 Broadway, New York City

Gentlemen:
On our first day's showing we thought we played to capacity, but imagine our surprise upon the second day, of standing the people up from the opening of the show until the closing at night.

We did one third more business the second day than we did the first.

We are more than pleased with the results and we unhesitatingly recommend any exhibitor two days as there will undoubtedly be more business on the second day than there will be on the first.

Very truly yours,
(Signed) George C.Warner,Gen'l Mgr.

Released through
VITAGRAPH
THE BIG 4 LUBIN THE BIG 4
SELIG
ESSANAY INC.

Essanay
GEORGE K. SPOOR, PRESIDENT

General Film Service

There's One Best in Everything

In Pictures its

General Film Service

VARIETY STARS CONSISTENCY

Years ago:

General Film Service attained a commanding lead—because it was the best.

Now:

General Film Service maintains its lead—because it *is* the best.

Years to come:

General Film Service will always lead—because it always will be the best.

Always:

Our first patrons are still our patrons and will remain patrons of General Film Service because it is unqualifiedly the best.

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

MOBILIZATION
for
BATTLE OF STARS

Mr. Exhibitor:—

Please prepare a list of stars appearing in one, two and three reel pictures on programs of *any one* of our competitors.

Now make a list of those appearing in one, two and three reel productions on programs of *all* our competitors.

Now *combine these lists,* count the names, weigh their individual importance, consider their box office drawing power and then—

Compare these with the list of stars in short releases offered to you thru General Film Service. We will abide by your decision because we give you filmdom's best

Stars in Every Picture

Here are a Few
(There are 150 others)

Lillian Walker
Nell Craig
Edna Mayo
Mae Marsh
Lillian Drew
Mary Pickford
Bigelow Cooper
Bud Duncan
Dan Gilfether
Donald Hall

In One Two Three Reels

Ivy Close
Joyce Fair
Vivian Reed
Leah Baird
Sydney Ainsworth
Leonie Flugrath
Pat. Calhoun
L. V. Hamilton
Guy Oliver
Charles Kent

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

BOOK THIS FOR ANY PROGRAM



1,000 of the theatres which have run the ESSANAY-CHAPLIN comedy "POLICE" have asked for return bookings. Do you realize what this means? When a comedy is breaking all attendance records, as this one is doing, book it quick.

Trade Mark Reg. U.S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

General Film Service

BOOK THESE FOR YOUR VARIETY PROGRAM



LILLIAN DREW and SYDNEY AINSWORTH
are presented in
"The Secret of the Night"
3 act drama, July 15

FRANCIS X. BUSHMAN
is presented in
"The Private Officer"
2 act drama—Released July 11

GEORGE ADE'S
"Fable of the Small Town Favorite Who Was Ruined By Too Much Competition"
1 act comedy—July 12

Essanay excellence in all short subjects, with its stars featured, guarantees packed houses. Ask the exhibitor who uses Essanay

Trade Mark
Reg.U.S.Pat.1907

Essanay
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service



What'll You Have?

The awful results of free lunch—a glorious adventure of the inimitable Pokes (Bob Burns).

Credit one assist to friend Jabbs (Walter Stull).

Released Friday, July 28

The Heroes

Exploits of the yellow-haired kid who ran away with the wicked circus man and became a diving Venus. Plump and Runt (Hardy and Ruge) to the rescue.

Released Thursday, July 27

VIM COMEDIES

326 Lexington Avenue, New York City

General Film Service



WEDNESDAY JULY 19TH

THE CELEBRATED COMEDY TEAM

HARRY C. MYERS & ROSEMARY THEBY

IN THE FEATURE COMEDY

"THE CONNECTING BATH"

General Film Service

THE DUPE

A drama of jealousy and marital infelicity, featuring

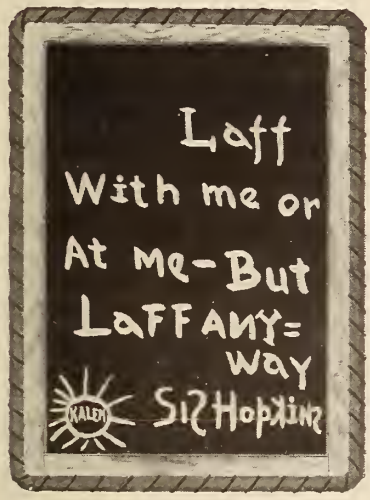
VIRGINIA NORDEN and FRANK MAYO

A Knickerbocker Star Feature — the Quality Three Reel Release Friday, July 14 — Direction of H. M. and E. D. Horkheimer

General Film Service

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One Reelers That Merely Fill a Hole in Your Programme Are Wasted Money--When You Can Get Kalem One Reel Features--Each With a Star of Proven Box Office Value.



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America's Most Famous Fun-Maker Heads the List in

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You'll roar with laughter at the ludicrous experiences that befall Sis after she comes into possession of the wishing ring. It causes lots of trouble but also brings wealth and a lover for Sis and a rich bounty of laughs for the audience. An all-comedy cast including

Henry Murdock

Released Friday, July 14th

"The Baggage Smashers"

Ham and Bud make a jolly pair of baggage smashers in this swift-moving thousand foot laugh.

Released Tuesday, July 11th

"The Quack Quakers"

Captivating in a bathing suit, demure in staid Quaker costume, Ethel Teare is the center of a laughable mix-up.

Released Wednesday, July 12th

HELEN GIBSON IN "The Broken Brake"

The screen's most daring actress in a thrilling "Hazard of Helen" that finds a freight car carrying injured victims of a dynamite explosion rushing headlong to almost certain destruction. Helen's bravery and quick wit are put to a stern test in a nerve-gripping climax.

Released Saturday July 15th

GET BUSY AND CASH IN ON THE SMASHING FIFTEEN WEEK HIT

"The Social Pirates"

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KALEM COMPANY

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General Film Service

NUFF' SAID!

THE PRIVATE BANKER

A stirring drama with Wheeler Oakman and Edith Johnson. Released in General Film Service on Monday, July 17th. A play that will bring the money into ***any*** box office. There is a scene in which the girl rescues her lover by operating the levers of a steam shovel.

THE SELIG-TRIBUNE

The World's Greatest News Film, which is First in War, First in Peace, and First in Popularity. If you wish to keep in touch with the war pictorial events in Mexico see the Selig-Tribune, released every Monday and Thursday through General Film Service.

SHOOTING UP THE MOVIES

A two reel Western Tom Mix comedy that is a scream. Lots of action, good photography, and plenty of laughs, makes this production a box-office attraction. Released Saturday, July 22nd, as the third in the series of Tom Mix Western comedies.

MAKE NO MISTAKE

The Selig comedies and dramas now released through General Film Service are ***THE BEST IN THE WORLD.*** The world's greatest stars, the strongest plots, and the best directors unite in making Selig pictureplays gilt edged in every detail.

TRADE S MARK

Selig Polyscope Company

Chicago, Ill.

General Film Service

Which woman does he sacrifice?



MARY ANDERSON
Featured in "Waters of Lethe"

After Alan Moore was divorced, he married again, but he could not forget the woman he had lost. The lady that was born from his second marriage seemed only to deepen the love he bore his first wife. If only she had been the mother of the child! Memories of her obsess him completely and he neglects the girl to whom he is now wed for the idol of his dreams.

Then one day she comes back to him—the woman he has lost—claiming him by all the strength of their love.

One woman must be sacrificed. Is it the first wife—or the second?

Your audiences will be spellbound as this question comes to them in

"Waters of Lethe"

A three part

Broadway Star Feature

with MARY ANDERSON, Corinne Griffith, Jack Mower, Otto Lederer and Carl von Schiller.

Released Saturday, July 15th

"Wrong Beds"

A one-reel comedy that results when a hotel bellboy, by mistake, serves booze to a female temperance orator and milk to a traveling salesman. It's scandalous what this temperance lady does after she gets a generous taste of the accursed stuff.

WILLIAM DANGMAN, George O'Donnell and Lucille Crane in the cast.

Released Monday, July 10th

"The Man From Egypt"

HUGHIE MACK and Jewell Hunt in a one-reel comedy. This is actually a **jewel hunt** because Hughie has in his possession a wonderful ruby that has been stolen from an Egyptian idol. A bearded Sheik pursues Hughie to regain the jewel for the shrine. Does the Sheik get the ruby from Hughie? Well—maybe you don't know Hughie!

Released Friday, July 14th

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General Film Service

LUBIN

Releases Week July 10

Monday, July 10

Davy Don Comedy "Otto The Sleuth"

One Act

Tuesday, July 11

"The Half Wit"

Two Act Drama

Thursday, July 13

E. K. Lincoln and Octavia Handworth in "Expiation"

Three Act Drama

Saturday, July 15

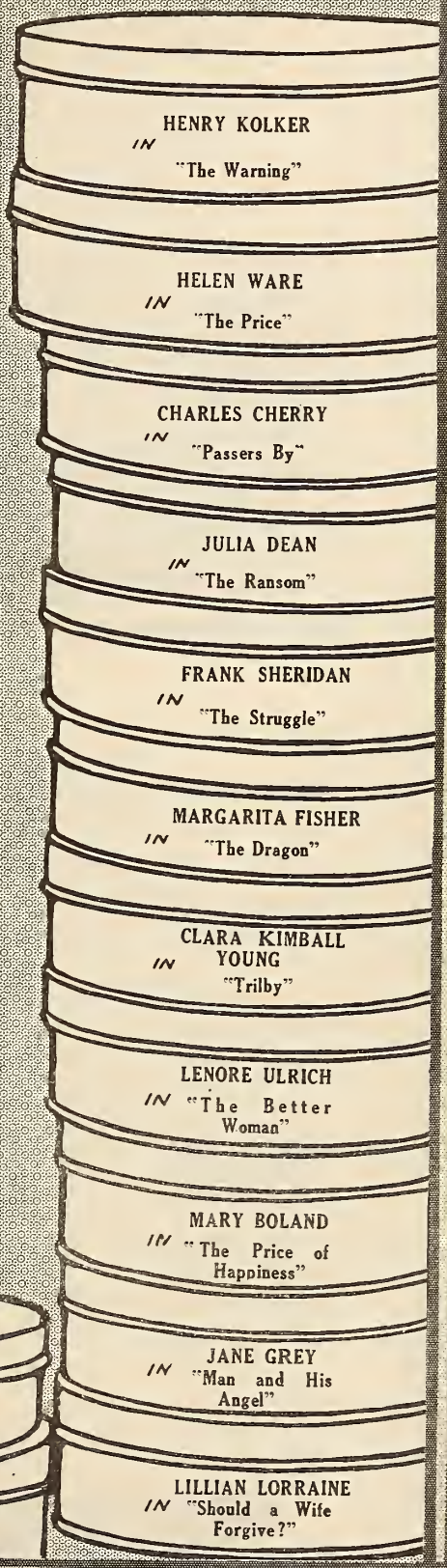
"Hang on Cowboy"

One Act Comedy

LUBIN

MOTION PICTURE EXHIBITORS are careful buyers

— and appreciate the high average attained in EQUITABLE PRODUCTIONS



You Can't Go Wrong "THEY STACK UP WELL"

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION

We have secured good advertisers to talk to YOU. Listen to them!

DOUGLAS FAIRBANKS
in "Flirting With Fate"



Again TRIANGLE exhibitors are offered the opportunity of presenting to their patrons that irresistible star, Douglas Fairbanks. For the week of July 9th one of the releases will be "Flirting with Fate," with Douglas Fairbanks as the star. Here he again repeats the success he attained in his previous TRIANGLE PLAYS—"The Habit of Happiness," "His Picture in the Papers," and "Reggie Mixes In."



When this picture was shown at the Rialto Theatre in New York recently New York critics declared it to be one of the best in which Fairbanks has ever appeared.

The popularity of Fairbanks is unquestioned. Many exhibitors have proved that the prominent display of Fairbanks' name will do more to increase box office receipts than almost any other one thing.

That irresistible "pep" and personality of the star, so long famous on Broadway, is intensified on the screen. So vivid are his pictures that you feel you are right on the screen with Fairbanks during every moment of quick action.

TRIANGLE



"Flirting With Fate" is far different from any other play in which Fairbanks has ever appeared.

Disheartened and discouraged because the girl he wanted to marry found him practising proposing on another girl and in pique became engaged to another man, he decided life wasn't worth while and hired a professional assassin to end his life.

But when the girl changed her mind Fairbanks discovered that he didn't want to die, but then unaware of the disguise his assassin would adopt he was unable to locate him. His adoption of a disguise of his own, and his flight from all apparent danger will keep your audience laughing for a solid 100 minutes.



Pictures in which Douglas Fairbanks appears are released only by the Triangle Film Corporation. If you are an exhibitor and have not received information regarding the cost of their presentation at your theatre why not use the attached coupon for information. There will be no obligation on your part and it is just possible that it will show a way to secure increased profits. Suppose you mail in the coupon today.

Other TRIANGLE PLAYS to be released at an early date will be
July 16th, Dorothy Gish in "The Little School Ma'am"
July 23rd, Bessie Love and DeWolf Hopper in "Stranded"

TRIANGLE FILM CORPORATION, 1459 BROADWAY, NEW YORK CITY

PLAYS

N

Triangle Film Corporation
1459 B'way
N. Y. City

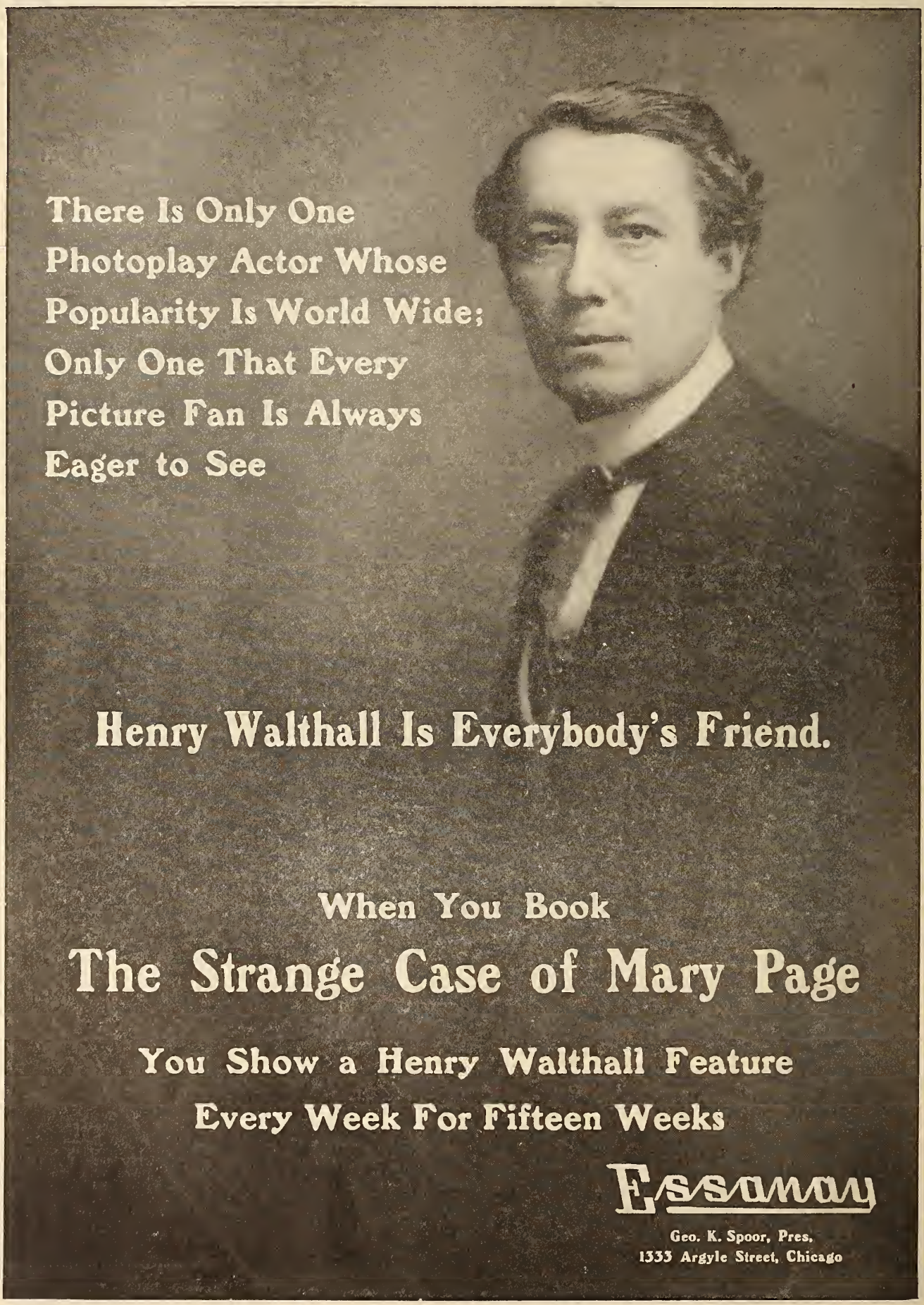
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Theatre.....

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Capacity.....


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ALI SINGH
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FOR

The Fall of a Nation

By Thomas Dixon & Victor Herbert

The Greatest Patriotic Spectacle Ever Staged

America Attacked==Real 42=Centimetre Guns in Action==A Foreign Viceroy Our Ruler at Washington==The Union Rescued by the Boys in Khaki==An Army of Patriotic Women Rises as by Magic to Aid Them==A Modern Joan of Arc Points the Way==America Unprepared Is Succeeded by America Ever Ready.

NOTE

THE FALL OF A NATION is timed to the present crisis in world affairs. The very National Guardsmen who manned the guns and dared the wild cavalry rides in the picture are now at the Mexican front resisting the onslaughts of bandits and guerillas. IT RINGS WITH SINCERITY AND TRUTH. Book it immediately, as it will arouse the old-fashioned Star-Spangled Enthusiasm in Your Audiences.

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WITH GERTRUDE BONDHILL

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HOW BRITAIN

A Drama of Fact More Thrilling Than Fiction!

BECAUSE OF THE PRESENT CRISIS IN OUR INTERNATIONAL RELATIONS, AND THE CONSEQUENT UNIVERSAL INTEREST IN THE PROBLEM OF AMERICAN PREPAREDNESS, IT HAS BEEN DETERMINED TO PLACE

"HOW BRITAIN PREPARED"

ON EXHIBITION THROUGHOUT THE COUNTRY AT THE EARLIEST POSSIBLE MOMENT. TO THIS END, OFFERS FOR THE RIGHTS TO THE VARIOUS TERRITORIES ARE SOLICITED. ALL COMMUNICATIONS WILL RECEIVE PROMPT ATTENTION, BUT IT IS ADVISED THAT BIDS BE TELEGRAPHED.

Following are the comments of the daily newspapers where the picture has been shown, and the criticism of the trade press

New York "Times".....Absorbing—Graphic.
Chicago "Examiner".....What the American Public wants. No red corpuscled American should miss it.
Boston "Transcript".....Vivid—Gripping—Stupendous.
Washington "Times" (Editorial) Entitled to live as long as a film may be preserved.
Providence "Journal".....Exceedingly interesting—aroused much enthusiasm.

Motion Picture News.....Stands out—excellent entertainment.
Moving Picture World.....Excellent.
Exhibitors Herald.....Magnificant—will be tremendous success.
Telegraph.....Could scarcely be surpassed.

"HOW BRITAIN PREPARED" is now being shown in New York, Chicago, Boston, Philadelphia, Providence, Washington, Memphis, and other important cities in the East. *It may be profitable for you to see it.*

STATE

CORPORATION Presents

PREPARED

A Motion Picture Warning To America!

"HOW BRITAIN PREPARED" has aptly been called " at once a motion picture message and a warning to America." It is the official record of the activities of the British army and navy, produced under the direction of Mr. Charles Urban, by the authority of the English War Cabinet.

It shows how Lord Kitchener transformed a body of over 5,000,000 civilians into an efficient, well-trained army, and the Great North Sea Fleet on guard and in action, under Admiral Jellicoe. Interposed in the picture are scenes of pathos, comedy, and human interest. The production not only teaches an invaluable national lesson; it is wonderfully entertaining.

The peculiarly analogous position which this country bears to the England before the war, and the nation-wide demand for adequate preparedness (endorsed by both of the great political parties) makes "HOW BRITAIN PREPARED" the strongest box-office attraction ever offered on the state-rights basis.

It is most timely. The newspaper in your town that has been urging preparedness for the past year, has unconsciously been building up a publicity campaign for the production. Editors throughout the country have been more than pleased to give space to "HOW BRITAIN PREPARED"; one said: "the picture is doing a splendid national service in showing the country the dangers of unpreparedness."

The picture has all the elements necessary to the greatest success—entertainment, timeliness, and extraordinary publicity value. Its extended run at the Lyceum Theater, in New York, and its simultaneous engagements at the leading theaters in the more important cities of the East are sufficient guarantees of the value of this attraction.

We advise that you wire your bid for your territory, or request for booking, immediately, to

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AL LICHTMAN, General Manager

729 SEVENTH AVENUE, NEW YORK CITY

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Mutt & Jeff Film Exchange, 729 Seventh Av., New York City.

Eastern Pennsylvania, Delaware, Maryland, Dist. of Columbia, Southern New Jersey, Virginia.
Animated Cartoon Exchange, 1339 Vine St., Philadelphia, Pa.

Ohio, Michigan, Kentucky.
Standard Film, Service, 216 Columbia Bldg., Cleveland, Ohio.
Standard Film Service, Detroit, Michigan.
Standard Film Service, Cincinnati, Ohio.

Western Pennsylvania, West Virginia.
Liberty Film Renting Co., 938 Penn Av., Pittsburgh, Pa.

Illinois, Indiana, Wisconsin.
Celebrated Players Film Co., 207 So. Wabash Av., Chicago, Ill.

New York State Exclusive of Greater New York.
Rogson Film Co., 15 W. Swan St., Buffalo, N. Y.

Missouri, Kansas.
Associated Film Service, 319 Gloyd Bldg., Kansas City, Mo.

Iowa, Nebraska.
Mutt & Jeff Film Distributors, Fremont, Nebraska.

California.
Peerless Film Service, 100 Golden Gate Av., San Francisco, Cal.
Peerless Film Service, Investment Bldg., Los Angeles, Cal.

Texas.
Southern Cabiria Co., Dallas, Texas.

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Every Day Will be an

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The motion picture trade will be better represented here than in former years.
This exposition will surpass any previous event in the motion picture industry.
Something doing every minute of the day.

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Forget the worry of business for a day or so.
The newest goods will be displayed awaiting your approval.
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The exhibitors of the world will be here to discuss matters for the good of the business.
Do not let this opportunity slip by. Do your utmost to make this exposition and convention the greatest since the birth of our industry.

Convention Opens

Monday, July 10th—HOTEL SHERMAN, *Official Convention Headquarters*

Exposition Opens

Wednesday, July 12th—COLISEUM, 7:00 P. M.

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Full of thrills and intense situations — no padding.

A vivid history of the deeds of bravery of the American nation in three wars. Realistic in its truth and portrayal of the horrors of war, this film expresses the spirit of patriotism that has set the country aflame to-day. It revives the Revolutionary War with the War of the Rebellion in splendrous fashion and furnishes, in the third war, a sensational departure from pictures of battle. Without doubt, this film runs the gamut of human emotions in an unparelleled manner.

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Frederick Truesdell
Alec Francis
Guy Hedlund
Barbara Tennant
Muriel Ostriche
Julia Stuart

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(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)



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Five fascinating acts of sublime drama-*Directed by* Burton L. King.

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WONDERFUL

MABEL TALIAFERRO

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News Note

HIS GREAT TRIUMPH (COLUMBIA)
starring William Nigh and
Marguerite Snow played to
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May 23, to June 3, at the
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Refused moving picture offers, so that a photoplay of her could not be released, that would be detrimental to her career, (as this has happened to so many).

EVA TANGUAY

made the five reeler

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for herself, and now that she has decided to release it, you may be assured of satisfaction.

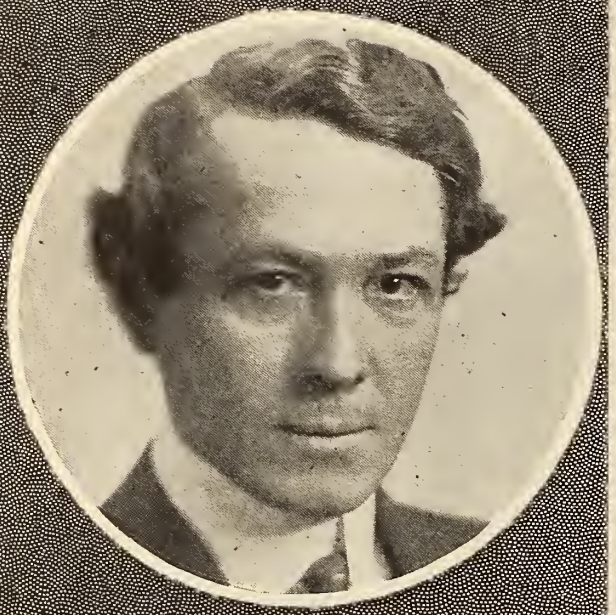
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soon will appear in a new feature

"The Sting of Victory"

J. Charles Haydon, Director



EDNA MAYO

soon will appear in a new feature

"The Return of Eve"

Arthur Berthelot, Director



Trademark Reg. U. S. Pat. Off.

Released through V. L. S. E.

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle Street, Chicago





Chicago, Ill., June 26, 1916.

Mr. George K. Spoor, President,
Essanay Film Mfg. Company,
Chicago, Ill.

Dear Mr. Spoor:—

I congratulate Essanay on the feature for the opening of the V. L. S. E. theatre in Chicago. William Gillette in "Sherlock Holmes" received the highest commendation from our patrons. So great was its success we felt it necessary to prolong the run. It is seldom we are favored with such a perfect combination of star, play and production as in this instance.

Sincerely yours,
Alfred Hamburger, President.

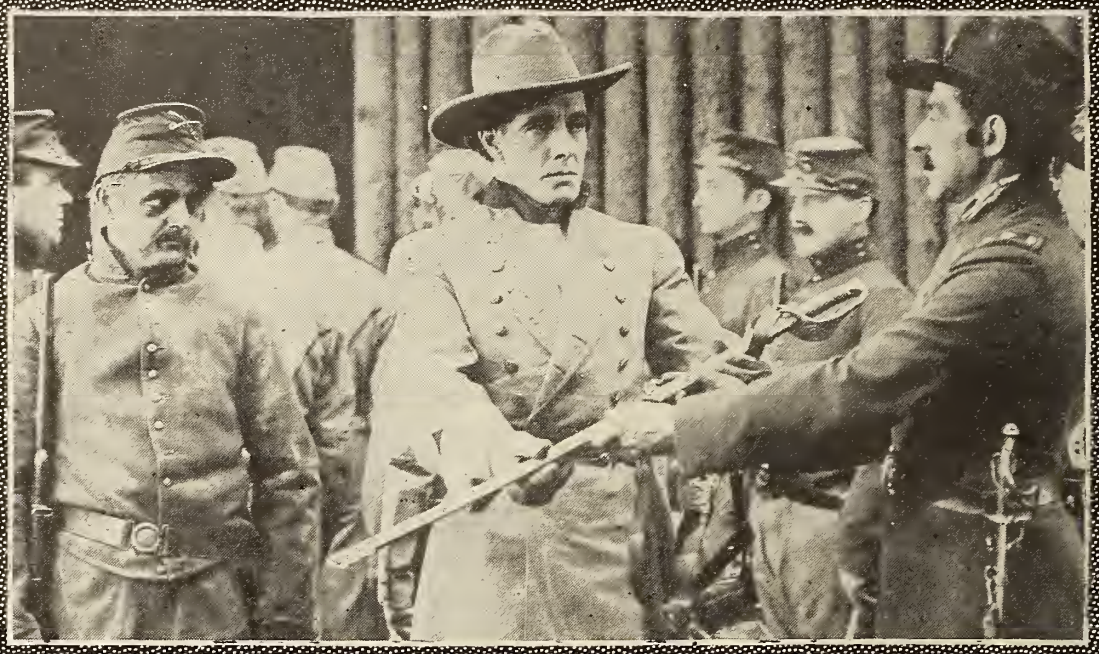
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GEORGE K SPOOR PRESIDENT

BIG FOUR V L S E FEATURE PLAY

1333 Argyle St., Chicago



LEWIS S. STONE

supported by

Marguerite Clayton, E. H. Calvert

and Sydney Ainsworth

is presented in

"According to the Code"

in 5 acts

Charles Michelson, Author — E. H. Calvert, Director

RELEASED THROUGH V. L. S. E.



Registered U.S. Pat. Off. 1919

Essanay

GEORGE K. SPOOR PRESIDENT



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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV JULY 15, 1916 No. 2

What Will the Chicago Convention Do?

AT the Ochs dinner the other evening one of the speakers, William A. Brady, sounded a note of warning in connection with the proposed new trade organization.

He said that if cliques were formed, if politics entered the ranks in any way at all the usefulness and strength of the organization would be lessened in an exact proportion—if indeed the organization did not actually dissolve.

* * *

SPEAKING as he does from many years' experience with an older amusement business his words have a solid, practical value. We would be short-sighted indeed, in organizing a motion picture association if we did not take guidance from an entirely similar and older industry.

Those who are diligently and painstakingly laying the foundations of the new trade association are keenly aware of the danger of politics. They are proceeding upon the assumption that the entrance of politics will automatically destroy any industrial association, and they are trying hard to close every possible door in advance.

* * *

I AM citing Mr. Brady's warning only in connection with the order of events about to take place at the Chicago Convention of exhibitors.

We had a convention in New York in 1913 which was dominated by politics with the result, in brief, that when Fred J. Herrington was made President of the League in 1915 he had to look about and collect the remnants.

Politics were played at this 1913 convention and at Dayton in 1914 which would do credit to a game holding forth a much greater candle than the League and its officers then offered. Probably those concerned had in mind the future possibilities of such an organization; and we well know that a strong and complete organization of exhibitors has possibilities for its members and the whole industry which are great and untold.

* * *

THE same ability and energy still exist within the ranks of the League. We assume that at Chicago these qualities will be engaged in constructive work only.

We believe they will be.

There's going to be a vigorous convention at Chicago; and there will be a lively election.

But knowing the candidates as we do, we believe that each is content to let the winner win and then swing in behind him with genuinely sincere assistance.

EACH candidate is out on a platform of construction. Each is an organization man. They all put organization first and offices afterwards. This, in fact, is obvious since each one of them well knows that the office of President in itself gives no adequate return whatever in the way of honor or material rewards. It is a stiff and thankless job.

So we believe that the Chicago Convention will be primarily an organization convention, one that will lay well the groundwork of the greater exhibitors league and indicate just how the exhibitor organization may also lend its strength to and reap all the benefits of a national alliance of the industry—one that can go far to settle, amicably and with profit to all, all internal disturbances and present the solid united front without which we cannot make successful progress.

* * *

THE past offers a grave lesson in league politics. Politics disrupted the exhibitor ranks. But worse than that they actually instituted state censorship in Ohio. Let us not forget this glaring fact. It is a question whether we should have state censorship at all to-day, facing us in four states and menacing the industry in many more, had Ohio not shown the way.

* * *

AND Ohio would not have started this menace had we had a national league free from politics and personal domination and able enough to have killed the censorship movement through organization, strength and intelligence.

It is strange to think that the thing we are now forming organizations to kill, was actually instituted through an organization. It was, but only through organization politics, the kind that favor the individual at the expense of the organization.

* * *

THERE is just one more thought in closing—a very important one, however—and I emphasize it here before the convention opens.

The Exhibitors' League wants and needs the membership of the prominent exhibitor, the man of influence and large holdings—I could mention two score of names—who has never taken the active interest he should in league organization.

If the exhibitors at Chicago indicate not only their desire and ability to build up a strong, influential league but also their intention to become a part of a national trade alliance or federation which will join together all branches of the

(*Continued on page 220*)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

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VOL. XIV July 15, 1916 No. 2

What Will the Chicago Convention Do?

(*Continued from page* 219.)

industry and which will develop each branch distinctly while making each a factor of a powerful whole these exhibitors will enter the National League.

They will have to enter; they cannot afford to stay out of a national comprehensive association and they can only enter the body through the National Exhibitors' League.

It behooves every League member to think clearly about these matters before and at the Chicago Convention.

WILLIAM A. JOHNSTON.

Where Should the Headquarters Be?

"IT seems to me," writes William Brandt, secretary of the Brooklyn Exhibitors' Association, "that one of the most important questions for the consideration of the delegates about to assemble in Chicago, is the establishment of permanent headquarters to conduct the business end of the Motion Picture Exhibitors' League of America.

"In the past it has been the custom to maintain the executive offices in the city from which the president was elected, so that one year they were in Cleveland and the next in Pittsburgh, etc., with the result every year there were complete changes according to the whim of the incoming administration, which entirely upset the regular order of business.

* * *

"I URGE the establishment of permanent headquarters in the City of New York as the executive offices with a paid secretary who shall give his exclusive services to the organization, a man who is trained in such work. I urge New York because it is the film mecca of the world. Practically every exchange has its principal offices in the metropolis and fully 95 per cent. of the producers, even those manufacturing in the West or in Florida have their offices so located. It would be the work of a moment for those in charge of the exhibitors' affairs to adjust any difference which may arise between exhibitor, exchange and manufacturer. With that office moving year after year, however, and located away from the center of things it is readily apparent how negligent the work of the presiding officer may become however sincere he may be.

"The executive secretary should be under the jurisdiction of the national executive committee, and by them held responsible for his acts.

"Every large organization in the country have their permanent headquarters in New York, to wit, The Brewers' Association, the Hardware Association, Piano Dealers, Stationers and many others.

"I believe a move of this kind would be consistent with the policy of better business practice which all exhibitors' locals are endeavoring to install."

* * *

MR. BRANDT'S observation is so timely that it should be made part of the regular business of the convention. There is every reason for discontinuing the antiquated practice of making the "capital," so to speak, of the exhibitors' league the home city of the national president. As well have designated Oyster Bay the capital of the United States when Roosevelt was president, or Princeton, N. J., during the last administration.

New York is undoubtedly a strategic point at which to locate National exhibitors' headquarters. Chicago is another. No city in the United States, besides these two, offers the advantages to be found in either one.

Temporarily Discontinued

OWING to war conditions abroad the British Edition of MOTION PICTURE NEWS will be temporarily discontinued. Plans are already under way to reissue the publication under a new and improved editorial form as soon as conditions within the trade in London warrant it.

In the meantime the British circulation of the regular American edition of MOTION PICTURE NEWS will be considerably extended to cover completely the British market.

We take this occasion to thank a very large number of British exhibitors who have evidenced their warm interest in our British edition and also the American manufacturers who have extended their support; and we invite their continued interest over the gap which precedes the reissue—a gap which we trust will be short.

What the Merger Signifies

THE merger into a single corporation, as announced this week, of two of the oldest and best feature producers, is a matter of considerable consequence and significance. As an instance of business organization along more economic lines it may mark the beginning of a new and more healthy era in this country. It ought to and undoubtedly will accomplish two extremely important results: First, the advancement of the art of the photoplay and secondly, the curtailment of needless waste in the production of pictures. If these results are secured this merger will mark an important milestone in the history of the motion picture.

July 10-July 18 Is Right

A MISUNDERSTANDING seems to exist throughout the trade as to the exact dates of the Chicago Convention and Exposition. The dates of July 10 to 18, and July 12 to 18 have both been referred to. We are informed from Chicago that the Exhibitors' Convention will be held from July 10 to 18. The Exposition in the Coliseum will open on July 12 and continue until July 18, inclusive.

Mass Meeting Held to Promote Convention Co-operation

Chicago Exhibitors Gather in Colonial Theatre, Wednesday, June 28, to Perfect Plans and Arouse Enthusiasm for the National Event in the Coliseum—Crowd Between Six and Seven Hundred in Attendance—Alfred Hamburger Presides Over the Meet—Judge Cooper Tells Exhibitors to Show Greater Independence on Censorship

Special to Motion Picture News.

Chicago, July 1.

ONE of the most important meetings ever held by Chicago exhibitors was the mass meeting staged in the Colonial theatre, Wednesday morning, June 28. The object of the gathering was to promote co-operation, to perfect plans and arouse enthusiasm for the big convention in the Coliseum, July 12 to 18.

Hundreds of exhibitors, together with exchangemen, trade paper representatives, and others connected with the industry, totaled a crowd between six and seven hundred.

Alfred Hamburger, owner of the theatre chain that bears his name, presided over the meeting and talked briefly on the benefits of co-operation. With him on the stage, among others, were Aaron Jones, Peter Schaefer, John D. Shoop, Judge William Fennimore Cooper, Joseph Friedman, Jack Miller and I. Van Ronkle.

John D. Shoop, superintendent of Chicago schools, outlined the progress that pictures have made. He was heartily cheered when he referred to the exhibitors as educators, and when he expressed his appreciation of the theatre manager's value to the community.

Aaron Jones, of the Jones, Linick and Shaefer circuit, urged that all minor consideration be disregarded, and that only plans for the convention be discussed. Mr. Jones said that Adolph Zukor, president of the Famous Players Company, had promised him that Mary Pickford, Marguerite Clark, Pauline Frederick and Hazel Dawn would come to Chicago to take part in the convention. J. Louis Selznick also has promised Mr. Jones that Clara Kimball Young will be here for the occasion. "Their entertainment," Mr. Jones said, "will be by contribution toward the success of the Convention."

Jack Miller, president of the local Moving Picture Operators Union, was the next speaker, and since he is also an exhibitor, was able to speak from both angles, and to give a very pertinent talk on the financial end of the business.

Judge Cooper Speaks Against Censorship

Judge Cooper, whose decision handed down from the bench made the Chicago showing of "The Birth of a Nation" possible, discussed censorship, and pleaded that the exhibitors show great independence. The power of the picture house to influence public opinion in civic questions and as a medium for promoting or recalling political candidates was also mentioned by the judge. He suggested as a fitting emblem for the industry the old flag picturing a snake, with the caption below, "If you touch me I will bite."

Joseph Friedman of the Celebrated Players exchange, read a speech presenting the exchangemen's views.

The meeting was scheduled for ten o'clock, but there were so many things of interest to be discussed that the gathering did not break up until long after noon. Those who attended were filled with a spirit of co-operation, and the effect is visible in the increased enthusiasm being shown in boosting the big show.

As the opening day draws nearer, one is confronted everywhere with posters net hangings, ad signs advertising the huge film event. Every theatre in Chicago is flashing on its screen a specially prepared slide announcing the convention. Next week these theatres will run at every performance, one hundred feet of film showing the stars who will attend the show, with subtitles urging the patrons to see these luminaries in the flesh. Besides the favorites already mentioned, Alice Brady, Theda Bara, Henry B. Walthall, Edna Mayo, Dolores Cassinelli, Bryant Washburn, Marguerite Clayton, Richard Travers, Ernest Maupain, and hosts of others will be on hand to greet their admirers.

Transferring Coliseum into Artificial Garden

The Coliseum is already being transformed into a beautiful artificial garden. Several well-known illumination experts are collaborating on some original lighting effects. The advance guard of the various companies that are to maintain booths is beginning to arrive and arrange for the elaborate exhibits.

In the Coliseum Annex, there will be a model picture studio in which popular players can be seen in actual studio routine. As soon as pictures are taken in this plant, they will be immediately developed, printed, and shown in the 500 seat theatre especially arranged for this purpose. In this theatre will be demonstrated the best projection, seating, music and screen equipment.

A daily news film of the doings of convention delegates and visitors will also form a part of this theatre's program.

The Coliseum Annex also boasts one of the best dancing floors in the country, and continuous music will be furnished for the ball-room experts.

The Reel Fellows Club of Chicago will maintain its reputation for being one of the livest film societies in the world. This club has already sent out 200 invitations to leading screen clubs and exchanges, asking that the representatives of these organizations be the guests of the Reel Fellows while in Chicago. Delegates will be received at the club headquarters on the "B" floor of the Morrison Hotel, and upon presentation of credentials will be given cards entitling them to all member's privileges for two weeks.

The Reel Fellows have arranged for continuous day and night tallyho service between the Morrison and the Coliseum. At the convention the Reel Fellows will maintain a comfortable booth and the prettiest amanuensis in Chicago will give free stenographic service. The club is also planning to hold either a ball or a banquet during convention week.

"Alice Brady Day"

World Film and Brady-made subjects will be well represented at the convention and exposition at Chicago, in July. July 17 has been set aside by the committee as "Alice Brady Day" and under the auspices of one of the leading Chicago daily papers, Miss Brady will conduct a series of talks and lectures to aspirants for screen honors. The lectures and interviews are to be conducted at the Blackstone Hotel, from ten to noon each day, and for the benefit of working girls who cannot get around at that time, a half hour will be set aside at night at the World booth.

The Reel Fellows Club will hold a formal ball, at which Miss Brady will be the guest of honor and a number of exhibitors acquainted with her by reason of their having played her pictures for the past two years, will tender her a luncheon on Thursday of convention week.

The Wisconsin Exhibitors League will tender her a banquet at the Wisconsin Hotel on July 14, at which time she will make a visit to that city and attend every important theatre in the city.

Harry L. Reichenbach, head of World's exploitation department, will have charge of the campaign at Chicago and will have the entire Chicago branch office associated with him.

Miss Brady will arrive in Chicago July 9 via. Pennsylvania on a special decorated car.

S. L. Rothapfel of the Rialto theatre, New York City, and Charles Steiner complete the list of the exhibitors from New York State.

THIS WEEK'S FEATURES AT NEW YORK PHOTOPLAY THEATRES

Rialto

"The Captive God" (Triangle-Kay Bee)

Strand

"The Dupe" (Lasky-Paramount)

Broadway

"The American Beauty" (Pallas-Paramount)

Academy of Music

Monday, Tuesday, Wednesday—"The Man From Bitter Roots" (Fox)

Thursday, Friday, Saturday—"The Apostle of Vengeance" (Triangle-Kay Bee).

Eighty-First Street Theatre

Monday, Tuesday, Wednesday — "Casey At The Bat" (Triangle-Fine Arts)

Thursday-Sunday, inclusive — "The Phantom" (Triangle-Kay Bee)

GAUMONT KARTOONS ARE POPULAR IS VERDICT OF MUTUAL EXCHANGE MANAGERS

Branch managers of the Mutal Film Corporation were recently asked to furnish the Gaumont Company with the opinions of exhibitors in their territory upon the Kartoon Komics which emanate from the Gaumont Laboratories, the work of Harry Palmer. The replies were most gratifying. It was found that Mr. Palmer was a great favorite through his work upon the screen. The inquiries were sent to determine what exhibitors believed most interesting, cartoon series or comments upon current events. The replies were by no means unanimous, confirming the Gaumont Company in its previous opinion that both should be continued.

Comments of some of the cities showed, however, that the appeal of animated cartoons was genuine and continuous. In speaking of the Gaumont offerings, Chicago wrote, "Popular and booking solid." From other cities, the Mutual has culled these pointed comments: Denver, "Very popular"; Columbus, O., "Keep up the good work"; Milwaukee, "Serves purpose very fine"; Salt Lake City, "People clamoring for more"; and Minneapolis, "Generally liked."

"WANTED, A HOME," AN EARLY RELEASE FROM BLUEBIRD

"Wanted, a Home," produced by Phillips Smalley, will be among the early releases on the Bluebird program; "Little Eva Edgarton," taken from a popular novel of the same title, will be another, and Mendelssohn's "Spring Song," artistically appropriated to screen exploitation, will be a third of the mid-summer attractions. Other plays to come include "The Girl of the Lost Lake," "By Fate's Decree" and "Saving the Family Name"—although there may be changed titles in some of these instances.

In two of these pieces Mary MacLaren will have prominent roles, to follow up her appearance in "Shoes," the sociological production, made by Lois Weber, that is just now attracting attention. Ruth Stonehouse will be introduced to Bluebird patrons as the leading player in "Spring Song"; Myrtle Gonzalez and Val Paul will be seen in "The Girl of the Lost Lake," and Herbert Rawlinson and Ella Hall have been cast as leading man and leading woman in the screen version of "Little Eva Edgarton."

MME. WALSKA, OPERA SINGER, IS METRO PLAYER

Mme. Ganna Walska, the Polish Grand Opera singer, who recently lost her singing voice, has arranged to appear in motion pictures while she is undergoing treatment with a throat specialist. Immediately upon presenting herself at the Metro-Rolfe studio, Director William Nigh, when engaging players, arranged for her to appear in his company. Irene Fenwick, who was last seen on Broadway in the successful play, "The Co-respondent," is the star in the new Nigh picture in which Mme. Walska will make her screen debut. It is as yet unnamed.

Ochs, New York League President, Dined by Host of Friends

Exhibitors, Exchange Managers, Producers and Prominent Executives Sit Down to Beefsteak Dinner at Reisenweber's Casino, Brighton Beach



Dinner Given to Lee A. Ochs, President of the N. Y. Exhibitors League, at Brighton Beach, N. Y., June 28

LEE A. Ochs, president of the M. P. E. L. of New York State and candidate for president of the M. P. E. L. of America, was tendered a beefsteak dinner at Reisenweber's Casino, Brighton Beach, on June 28 by some two hundred of his friends, including exhibitors, exchange managers, producers and prominent executives.

The utmost cordiality and good fellowship prevailed. Judging from the enthusiasm shown by the large number of exhibitors present the New York delegation will "whoop it up" at Chicago for Lee A. Ochs.

The speeches were inteerspersed with entertainment numbers including the "Splash Me" review of 1916 from the Hotel Shelbourne and some other presentations of a lively, not to say daring character.

Toastmaster J. Robert Rubin introduced the following speakers: W. W. Irwin, William A. Brady, W. Stephen Bush, Arthur James and William A. Johnston. All of the speakers dwelt upon the importance of the Chicago convention and urged the matter of cooperation between the exhibitor and other branches of the industry, emphasizing however the importance of exhibitor organization in itself.

Mr. Irwin reviewed briefly the plans and progress of the new trade organization, the sub-committee on which has been very actively at work the past few weeks. He pointed out the fact that the exhibitor is a vital element in a national organization and that after studying the plans very carefully he should either endorse them or some similar plans. "The producer and exhibitor," said Mr. Irwin, "are of equal importance in this industry and a systematic organization embracing conferences these two important branches must be arranged and maintained for the sake of the whole industry."

Mr. Brady also dwelt upon organization. He recited the experience of the theatrical business which for twenty-five years had lacked organization and suffered greatly therefrom. There was every argument in the world, said he, for organization and nothing that one could say against it. It was necessary for the universal good of every business. He sounded an emphatic warning against politics and the formation of cliques. "If that happened," said he, "it would automatically dissolve the best trade organization." Mr. Brady closed his remarks with a ringing warning to the exhibitor against the special producer and the boosting of star's salaries. He spoke warmly in favor of the regular program.

Very handsome presents were made to Lee A. Ochs, Sam Trigger, I. N. Harstall, and Ben Titel, the presentations being made by Toastmaster Rubin.

Among those present were:

Lee A. Ochs, I. N. Hartstall, L. J. Selznick, J. Sampliner, J. Coleman, M. H. Hoffman, Joe Brandt, Mr. Bamberger, W. W. Irwin, Sam Spedon, Morris Needle, Charles Haring, Al. Jutkowitz, F. Dollinger, Mr. Powell, A. Weiss, Lester Cohen, Benjamin Lyons, Charles Fisher, Thomas Howard, Charles Steiner, Joe Pearl, A. Corn, Henry Haring, Gus Koenigswald, Max Tischler, Max Oestreicher, F. A. Gorman, William Hilekmeir, J. Engel, R. A. Rowland, Mr. Ward, W. M. Seabury, Mr. Glynn, L. Blumenthal, Mr. Erickson, P. J. Martin, Ed Sanders, Alfred Weiss, Arthur James, H. P. Hancock, A. F. Beck, Henry H. Bauxbaum, W. Stephen Bush, William Irvine, Joe Partridge, Lou Rogers, S. Rothapfel, A. Harstin, J. Klelin, M. S. Streimer, Mr. Gaffney, B. F. Porter, Wm. A. Johnston, Adam Hull Shirk, P. A. Parsons, H. Reichenbach, W. A. Brady, F. Feist, Ben Titel, William Brandt, G. R. Carter, J. B. Zimmerman, William Hart, J. W. Lamb, Sidney Cohen, L. I. Gilliam, C. J. Schaefer, F. C. Zuker, L. W. Adler, L. F. Leyison, Nathan Hirsch, M. F. Tobias, Leo Jacoby, W. J. Davis, H. Danto, M. Sennet, W. J. Sherry, Dick Brady, J. M. Lynch, E. M. Saunders, William Raynor, John Dacey, E. W. Kramer, H. Gainsburg, S. B. Kramer, R. Ringler, E. R. Behrend, D. L. Segal, Mr. Landau, J. Bernstein, A. S. Abeles, J. A. Hammel, S. Zieler, Mr. Lesselbaum, Mr. Goodman, J. Ensler, Mr. Fulmer, A. J. Stochammer, H. C. Mooney, L. L. Levin, S. Schwartz, J. Forster, R. Saunders, Charles Crandis, Eddy Culleton, Joe Connelly, D. Kirkpatrick, I. H. Simmons, I. Spero, Sam Trigger, S. Rhonheimer, L. Rosenthal, Otto Lederer, Mr. Edwards, Mr. Manheimer, W. H. Kemble, Mr. Reben, J. H. Hallberg, Mr. Atwater, C. R. Seelye, D. Picker, J. J. Whittman, Mr. Brandon, Mr. Powers, Mr. Rubin, B. S. Moss, J. S. Blackton, Ben Schulberg, Mr. Zeller, A. N. Webster and many others.

OUTDOOR STAGE BUILDING AT BAY SHORE FOR "V"

Carpenters are very active these days at the Vitagraph Bay Shore studios, erecting a new outdoor stage. Ralph W. Ince, the supervising director, expects to do considerable work there this summer.

Famous Players and Lasky in $12,500,000 Combine

Concern Will Be Known as the Famous Players-Lasky Corporation—Adolph Zukor Is President; Jesse L. Lasky, Vice-President; Samuel Goldfish, Chairman of the Board of Directors; Arthur S. Friend, Treasurer, and Directors Are Cecil B. de Mille and Daniel Frohman



Jesse L. Lasky Samuel Goldfish Adolph Zukor Cecil B. DeMille Daniel Frohman

THE greatest merger of producing interest in the history of the motion picture industry was consummated on Wednesday, June 27, when the Famous Players Film Company and the Jesse L. Lasky Feature Play Company formed a $12,500,000 producing combination to be known as the Famous Players-Lasky Corporation. By this act the resources of these two great producing concerns are united under one administration and will be employed in the production of photoplays to be released on the Paramount Program as well as the presentation of special features of greater magnitude.

The officers of the new corporation are Adolph Zukor, president; Jesse L. Lasky, vice-president; Samuel Goldfish, chairman of the board of directors; Arthur S. Friend, treasurer, and Elek J. Ludvigh, secretary. The directors are, in addition to the officers named, Cecil B. de Mille, William C. Demorest, Daniel Frohman, Albert A. Kaufman, Frederick G. Lee and Emil E. Shauer.

All the directors are well known in the film industry and have been identified with either of the two companies with the exception of Messrs. Lee and Demorest. Mr. Lee is president of the Broadway Trust Company and Mr. Demorest is president of the Realty Trust Company. The officers of the corporation emphasize the fact, however, that despite these affiliations, none of the capital stock will be offered to the public.

Will Release Through Paramount

The consolidation of these two oldest feature film producing companies definitely settles the various rumors with which they have been connected during the past few months, tending to indicate other affiliations. It is authoritatively stated that the Famous Players-Lasky Corporation will distribute its productions, as the two companies previously have done, through the Paramount Pictures Corporation.

The statement issued by the officers is as follows:

"The essential purpose of the consolidation is to meet present conditions in the industry and anticipate the demand for better and more artistic productions. The consolidation will make it possible to utilize to the best advantage, the producing facilities and equipment of the Famous Players studios in New York and the Lasky studios in Hollywood, California, and therefore offers a vastly increased efficiency over the former conditions. We will thus be enabled to obtain any atmosphere needed for our subjects, however widely separated the geographical requirements may be.

"These two companies were the first to present stage stars and plays in motion pictures, having introduced this policy four years ago, when they effected affiliations with David Belasco, Daniel and Charles Frohman and Henry W. Savage for the exclusive rights to produce on the screen the plays controlled by these legitimate managers."

The Famous Players Film Company has released forty-eight productions a year and the Lasky thirty-six, making a total of eighty-four feature photoplays a year for the new corporation in additon to the special productions already referred to.

This consolidation brings under the one banner of the new corporation a noteworthy aggregation of stage and screen stars, among whom are Mary Pickford, Geraldine Farrar, Marguerite Clark, Marie Doro, Pauline Frederick, Blanche Sweet, Hazel Dawn, Lou-Tellegen, Fannie Ward, John Barrymore, Mae Murray, Victor Moore, Donald Brian, Ann Pennington and others.

Enlargement of Studios

Both the eastern and western studios of the newly formed corporation will be immediately enlarged to enable them to cope with the extended producing activities which are planned by the concern and to facilitate the handling of the more elaborate photoplays which are contemplated in addition to the regular releases.

The consolidation of the Famous Players and Lasky companies for producing purposes is a most natural result, as both these concerns have followed the same general policies ever since their formation, becoming even closer in their relations when the Paramount Program was instituted. Hitherto the association has been simply a mutual one for the facilitating of distribution outside of the United States, the two concerns having formed an agreement in 1913 for the joint marketing of all their product in Canada, England, Australia, South Africa, and on the Continent. The new combination will mark the beginning of a big campaign for the opening of an Asiatic and South American market by the united companies. Plans are already under way for the circling of the globe through a chain of distributing points covering every important city in the world not embraced by the Paramount Corporation, through which the production of the new corporation will be marketed.

Pioneer in Stage Stars Presentation

The Famous Players Film Company was formed in April, 1912, and was the first producing organization in the world to be devoted to the presentation of a yearly program consisting of stage stars in adaptations of successful stage plays and great novels. At that time the motion picture industry had only reached a state of development which comprised the presentation of one, two and three-reel productions and the occasional filming of a multiple reel feature.

The first production made by the new concern was the presentation of the divine Sarah Bernhardt in "Queen Elizabeth." In quick succession James K. Hackett, Mrs. Fiske, Lillie Langtry, William Farnum, Mme. Bertha Kalich, William H. Crane, Maclyn Arbuckle, Florence Reed, Edward Abeles, May Irwin, Arnold Daly, James O'Neill, John Mason, Charles Cherry, Cyril Scott, Henrietta Crosman, H. B. Warner, Tyrone Power, Marie Doro, Gaby Deslys, Marguerite Clark, Pauline



Annette Kellermann (Center) and Two Striking Scenes from "A Daughter of the Gods"





Glimpses of William Fox's Oriental Spectacle, Soon to be Offered to the Public

Frederick, Hazel Dawn, John Barrymore and other celebrated stage stars were introduced to the motion picture world by this one concern. It was also under the auspices of the Famous Players that Mary Pickford was presented in her first five-reel production, an adaptation of David Belasco's play, "A Good Little Devil."

The strength and efficiency of the organization of the Famous Players Company was demonstrated in September last when the company's studio at 26th Street, New York City, was completely destroyed by fire, but the exhibitors on the Paramount Program were saved from any loss or inconvenience whatever by the prompt action of the producers who had secured and placed in operation a new studio before the smoking ruins of the first establishment had been cooled.

The work of preparing its features for distribution went on uninterruptedly and through the co-operation of the Lasky company, which filled the release date immediately following the day of the fire, the Famous Players organization were enabled to cope with the situation.

The Jesse L. Lasky Feature Play Company was organized in November, 1913, and was dedicated to the same principles as those which governed the Famous Players—the starring of stage celebrities in big productions. Under the Lasky management there have been many notable stars introduced to the photoplay screen, the most celebrated of whom is America's greatest prima donna, Geraldine Farrar, who was introduced in the adaptation for the screen of the popular opera, "Carmen." Others who have appeared for Lasky are Robert Edeson, Edith Taliaferro, Dustin Farnum, Edmund Breese, Edna Goodrich, Rita Jolivet, Donald Brian, Edward Abeles, Wallace Eddinger, Victor Moore and many more.

The Lasky studio at Hollywood, California, is one of the best equipped producing plants in the world. Cecil B. De Mille has made his elaborate feature productions there.

More Laboratories Are Planned for Universal City

Transferring of Eastern Producing Companies Makes the Addition Necessary—Building Will Also Be Erected to House an Extensive Library

Special to Motion Picture News.

Los Angeles, July 1.

As the result of the transferring of the eastern producing companies to "U" City, it has been found necessary to enlarge the laboratories, and plans for a new building to house this department are now being prepared. A definite location for the new laboratories has not been made, but it is very likely the building will be erected in the side of one of the foothills to the south of the film city. This will conserve space suitable for stages and other buildings, and also place the dark rooms in the best possible location. The new laboratories and dark rooms will be approximately three times the size of the present ones, which will be sufficient for the company to later add a finishing factory if they should so desire.

Superintendent of Photography John M. Nicholous, is using every bit of available space in the present laboratory, which is in operation twenty-four hours every day. At the present time, E. G. Ullman, manager of the cameramen, has thirty-two men at work, and during the past week they averaged twenty-five thousand feet of film daily, the total for the week being a trifle more than 150,000 feet. Additional directors and cameramen are being added almost daily, and within the next two weeks the number of directors working will be increased to forty, which will greatly tax the present facilities, pending the completion of the new laboratories.

Within the past few days, the Universal studios have received a shipment of twenty new Bell and Howell cameras, together with a great quantity of other photographic equipment, which will enable the company to continue the production work without loss of time on account of facilities. The laboratories are now shipping more than thirty reels of finished negative and positive prints to the New York factory weekly.

Another extensive improvement being planned is that of erecting a building to house a complete library. This building is to serve as a community center building for players, extra people, and all employes of the city, and will have an exceedingly large reading room. Arrangements have been completed with the trustees of the Hollywood municipal library, and a large portion of books from here will be circulated through the Universal institution. George Ingleton, who recently came to the city from New York, is to be librarian. He brought with him a large private collection which is to serve as a nucleus, and to this will be added all books of reference pertaining to photography, costumes, architecture, art, literature, and such books as have been published pertaining to the cinema art. It is planned to make this the most complete library possible, and as such it will probably be the most complete of its kind.

FEDERAL THEATRE TAX MAY BE ABOLISHED

Special to Motion Picture News.

Washington, D. C., July 1.

Numerous inquiries have come in from exhibitors all over the country, regarding the failure of Congress to abolish the stamp and special taxes, including those on theatres, as predicted in Motion Picture News of June 3.

Pressure of more important business is generally considered here to be the paramount reason for the postponement of Congressional action in the matter. It is rumored that the Ways and Means Committee of the House will very shortly present the new general revenue bill for enactment prior to July 10. There is, however, no definite assurance of this.

The bill in question will provide, it is understood, for increased income taxes, inheritance taxes, taxes on war munitions and the retention of certain other imposts. The stamp taxes so bitterly complained of, however, will be omitted, and this is taken to include the taxes on theatres.

SUNBEAM COMPANY OPENS IN DETROIT

Special to Motion Picture News.

Detroit, Mich., July 1.

The Sunbeam Motion Picture Corporation has opened a Detroit, Mich., office at 405 Kresge building. John D. Raridan, secretary of the company, is temporarily in charge. Mr. Raridan for sometime managed the Cleveland office of the Fox Film corporation and was at one time editor of the moving picture department of the Cleveland Leader.

Short Films the Backbone of the Industry—Spoor

"Public Wants the Varied Programs of One, Two and Three Reels, with Features Thrown in as an Occasional Banquet," Is Belief of Essanay President—"Patrons Desire the Pleasant Informality of Dropping Into a Theatre at Any Time Instead of Making It a Ceremony, Like Stage Play"

"STRONG one, two and three-reel photoplays mean the backbone of the motion picture industry," declares George K. Spoor, President of the Essanay Company. "In making this statement, I do not wish it understood, however, that I am discounting the value of features of more than three reels. Both have their place in the field, but they have somewhat overlapped recently, and each must get its proper footing.

One man declares that everything must be features. Another that the short reels are paramount. The ground, I believe, lies between. While many theatres will do well with the large features, the vast majority will do best with varied programs.

"As everyone knows the motion picture playhouse sprang into successful existence when the 1,000 foot film was born. For some time the majority of playhouses exhibited but one reel, running sometimes as high as thirty or forty shows a day. Those were the halcyon days for the exhibitor who got in on the ground floor.

"Expenses were small and the returns large. This was because the business was new and the novelty great. Then the public began to demand better pictures and the exhibitors went on increasing the number of reels, until three was called a feature. There began to appear more definite plots and something of artistry in the pictures.

"But the picture business was still in the informal stage. As when only one reel was run, the people never thought of going to a theatre at a particular time. They went when they felt like it, or they dropped in when they saw a poster that attracted them, or the name of a star that they were interested in.

Picture Going a Pleasant Informality

"There was no planning or getting ready to go to a picture show as there was to the opera or a stage production. It was all a pleasant informality, a come-and-go-as-you-please. This was largely what gave the charm to the pastime.

"Then came the super features with their many reels, that practically were an evening's entertainment. The country suddenly went feature mad. Everyone was turning out features regardless of whether they had facilities or strong stories. Fly-by-night companies got into the field and turned out indifferent or poor pictures, but they had the stamp of features and for a time some of them got by. But again the public began to discriminate. The market was flooded with features and the poorer ones had to go.

"The picture playhouse began to lose its informality. The people began to count on a time when to go to the theatre. Naturally no one wanted to begin in the middle of a big feature. Yet it was hard for the exhibitor to set a definite time for his show or for the public to keep track of the time.

"The theatres, especially in the outlying districts of the large cities and in the small towns, must run continuous performances. The public could not judge exactly what time the new show would begin. Sometimes they would have to stand in line until the new show commenced. Many would wander away. Others would pass by altogether, not knowing how long they would have to wait. Still others who could formerly run into a theatre for half an hour when it was less formal, would not take the trouble to plan, to get ready to go to a show.

Features and Short Plays to Strike Normal Basis

"The time rapidly is coming when the feature and the short reel plays are going to settle to a normal basis. Each has its place and each is going to occupy that place in the picture play world.

"I believe that this will make both the feature and the varied programs stronger than ever, because each will settle into its rightful field, without encroaching upon the other.

"Stronger features, plays that are great enough to stand the prolonged length, will be more in demand, as the weaker features will be pushed out. The features that should normally be two and three reels, but which have been padded into a larger number, will be eliminated.

"This does not mean a weakening of the two and three reelers, for there are just as strong subjects that do not require the extreme length, are better for being concentrated into short subjects. These should be strengthened still more, and the best stars of photoplaydom used in them. The public should have just as good action and just as high a class of players to see in short plays as in features.

"The features naturally cost more and will demand a higher price. To be of financial advantage to the producer, also it is necessary for these to have longer runs. In the small town playhouses where everyone can see it in one night, it cannot bring in big returns. Not that these theatres can run no features, but they will confine their houses to a varied program so many nights a week, and occasionally give a strong feature, one that has finished its run in the larger houses of the city. It will then be profitable to producer and exhibitor alike.

Planning Features for Profit in Small Places

"The large theatres of the big cities will naturally have these features first just as they have the large stage productions, which afterward go on the road. Many of the theatres in outlying districts of large cities and in moderate sized towns also can plan for so many runs of features with profit.

"But as I first stated, the small exhibitor who expects to make a success of his house will base his business on the varied program.

"I believe there is a crying need for more varied programs, for the old informal, come-and-go-as-you-please theatre. I am firmly convinced that the public wants it for steady diet, with the occasional banquet thrown in.

"This will work to the mutual advantage of all. It will aid the manufacturer of the strong and legitimate feature picture plays to realize an adequate return on his investment. It will permit the exhibitor of large features to profit more by a concentration of the field.

"The manufacturer, again, will be able to profit on his shorter productions, and the exhibitor of the varied program will get away from the onerous burden of running too many features, and will reap large rewards through establishing the informal playhouse, with its continuously moving throngs.

"This I believe is the pulse of the public, and the public pulse must be felt and its indication followed if exhibitor and manufacturer are to succeed."

New England Landmarks for "Nathan Hale," World Film

Company Under Direction of Chautard Work in Concord, Lexington and Marblehead for Scenic Locations in Episodes in Career of Revolutionary Martyr

UNDER the supervision of William A. Brady, producing companies of World Film have, within the past four weeks, been busily engaged in securing correct atmosphere for coming productions.

For the story of "Nathan Hale," which is now in the making under Emile Chautard's direction, Robert Warwick, Gail Kane, Clara Whipple, Alec B. Francis, and thirty-five players went to Boston. Mr. Brady accompanied the organization, and secured the consent of the Boston Museum to allow Chautard to use the old prints, relics, uniforms and costumes of Revolutionary times as patterns for his property and wardrobe departments.

The historic landmarks of Concord, Lexington and Marblehead, Mass., were the scenic locations for the episodes in Nathan Hale's career, and Boston Common was turned over to the company each morning for a week, so that the picture might be atmospherically correct.

For "Miss Petticoats," in which Alice Brady is starred, an old whaler was engaged by World Film and with its crew, it was taken out to sea. There scenes incidental to the picture were filmed.

In "Sally in Our Alley," in which Carlyle Blackwell and Muriel Ostriche appear jointly, the production was delayed six days in order that a few alleys and streets in lower New York could be used. McDougal Alley, Newspaper Alley, and another street, which was being repaired, were licensed to World Film.

Saranac Lake, Moose Jaw, Can., New London, Can., and several other points of interest are to be locations of various World companies.

CLEVELAND SCREEN CLUB ELECTS OFFICERS

Special to Motion Picture News.

Cleveland, O., July 1.

The Cleveland Screen Club, with twenty-one exhibitors, exchange and newspaper men, held its second meeting on Tuesday at the Statler Hotel, where the following officials were elected: President, G. W. Erdman, Universal; vice-president, E. N. Downs, Knickerbocker; treasurer, David Adler, Strand; executive secretary, Joseph Grossman, Standard; corresponding secretary, Max Milder; general and sergeant-at-arms, F. B. Wodo, Orpheum. To the executive board the following were elected: C. E. Shurtleff, V-L-S-E; W. E. Lusk, Mutual; P. B. Block, World; Jack Greenbaum, Alhambra, and Joe Williams, Fox, The next meeting will be held on Wednesday, July 5, at the Hollenden.

SHIRLEY MOORE IN AUTO COMEDY FOR "V"

Shirley Moore, one of Ralph Ince's latest finds, is playing an ingenue lead in an automobile comedy at the Bay Shore studios. Playing opposite her is William Lyttell in a juvenile role.

Omaha Has Its Eye on National Convention in a Year or Two

Ball Was Such a Success That Its Organizers Believe It Possible for the Screen Club to Induce the Big League to Hold An Annual Event There

Special to Motion Picture News.

Omaha, July, 1.

SUCH a signal success marked the efforts of the Omaha Screen Club at its recent ball that the organization, at a midnight "stag" luncheon June 23 laid the initial plans for a convention of exhibitors and other film men from all this section of the United States.

"Our ball was such an unequalled financial success that we believe Omaha can swing any convention this side of the national event, and we'll be able to go after that in another year or two," said B. L. Oliver, business manager of the recent ball and motion picture editor of the Omaha Bee.

A special car of exhibitors and exchangemen will go from Omaha to Chicago for the national convention, July 12 to 18. "If we do, and it is an undisputed fact that we will, everybody there will know Omaha is on the map," declared President F. A. Van Husan of the Screen Club.

The midnight banquet—a new venture for the Omaha club—was an undreamed of success. A score of new members were registered, a dozen enthusiastic speeches were made, interspersed with orchestra music and cabaret entertainment, because it was a purely stag affair.

It was at the banquet that a committee was instructed to call on the Commercial Club and get its aid for the interstate convention planned for next year. The plan is get exhibitors and exchangemen from Minnesota, Iowa, Kansas, Missouri, Colorado, Wyoming, the Dakotas, Nebraska, Kansas and probably from still farther away to meet in Omaha and establish a middle western district. Thereafter annual conventions will be held.

Manager E. V. Parish of the publicity department of the Commercial Club is working with President Van Husan of the Screen Club, investigating the feasibility of such an event. If their investigations result favorably, and it is expected they will, the two organizations will co-operate in boosting the event for next year.

The plan is still only a pian, and has not become definitely established. But Omaha, says the boosters, is in the field for the event and lays first claim for such a convention. It is hoped to have the idea fully developed for distribution at the national convention.

The banquet Friday night had another new phase. Newspaper men were the chief speakers. President Van Husan called in turn upon George H. Dodds of the World-Herald; C. C. Buchannan of the News, and G. W. Preston and B. L. Oliver of the Bee. In brief talks they gave the new newspaper idea of the motion picture industry, declared it was now recognized as an established business and pledged their support to any movemnt the Screen Club saw fit to promote. They also predicted a glorious future for the industry and pointed out the benficial features of a co-operative policy betwen the motion picture men and the newspapers. The newspaper men, as a matter of fact, made a decidedly favorable impression as orators.

Jake Schlank of the Hipp and Gayety theatres; Manager Ph. Goldstone of the World Film exchange; Harry B. Watts of the Rolfe; O. H. Finch of the Diamond; F. C. Freeman of the Palm and several others made brief talks. They admired the acomplishments of the club along the lines of promoting social benefits among the members, and pictured the time when the Omaha organization would have beautiful quarters of its own.

Film men in Omaha have come to look upon a social organization among themselves as a necessity and are wondering how they ever got along without one. The club will meet every Thursday at noon for a luncheon and short busines session. Other banquets and similar events will be held in the future.

The outstanding feature that has impresed itself upon the members of the club, is the fact that it has tried nothing that has not been an unqualified success from every viewpoint.

Frank Powell Productions Will Make Features

Creighton Hale and Linda A. Griffith Will Co-Star in Its Pictures—Officers of the Company Besides Frank Powell Are Doelger, Buhler and Barry

THE Frank Powell Productions, formed under the laws of the State of New York to produce features, announces the acquisition of Creighton Hale, seen in "The Iron Claw," "The Exploits of Elaine" and other successes. Mr. Hale will be co-starred in Powell productions with Linda A. Griffith, a former Biograph actress.

Frank Powell, president of the new concern, will direct personally all the pictures.



Frank Powell Creighton Hale

Work has already been begun on the first at one of the most modern studios in the East, it is announced. A permanent studio will be built later.

The officers of the company, besides Mr. Powell, are: Frank G. Doelger, vice-president and treasurer; Joseph S. Buhler, secretary; and William Barry, general manager. The last named has charge of the company's offices, located in the Times Building, New York.

Mr. Powell, who is one of the best known directors, began his career with Biograph, and then went to Pathe where he directed many features, both here and abroad. He was later associated with William Fox, for whom he produced forty-eight reels of feature photoplay in fifty-two weeks. His most conspicuous success probably was "A Fool There Was." Mr. Powell will have with him his entire working staff, with whom he has worked for several years: George Barber, assistant director, Alfred P. Hamberg, studio manager, and David Calcigani, a photographic expert, who will be assisted by Arthur Boerger and Caesar Ponci.

KANSAS CITY SCREEN CLUB ELECTS OFFICERS

Special to Motion Picture News.

Kansas City, Mo., July 1.

The Kansas City Screen Club at the meeting held Friday night, June 23, elected its first officers and directors. Frank Newman, proprietor of the Royal and Regent theatres, will be the first president; R. C. Cropper, first vice-president; J. W. Hicks, second vice-president; W. B. Glasser, secretary; E. H. Pearson, treasurer; and George H. Bowles, historian. The five directors are C. Harden, Metro Picture Service Company; E. E. Richards, Richards and Flynn; L. S. Landau; F. L. Kiltz; and F. I. Buckingham.

Mr. Buckingham, who is the proprietor of the Apollo Theater, was appointed at the first meeting to draw a constitution and by-laws, and the constitution and by-laws were read at the meeting Friday night. The president, Mr. Newman, will appoint a house committee of five to make arrangements for entertainments and social meetings of such a calibre as will give the Screen Club a recognition of being equal to the Commercial Club and other clubs of Kansas City. There will be a meeting of the directors on Friday to decide on the permanent place of meeting.

Pathe Plans Greater Activity, Berst Announces

Some of the Largest Independent Producing Companies in the Industry Will Contribute to the Gold Rooster Program—Two Features a Month May Be Released Beginning in August or September—The Five Million Dollar Serial Program Provides for Unbroken Chain of Two Continued Photoplays

INDICATION of increased activity by Pathe was contained in a statement just issued by J. A. Berst, vice president and general manager regarding plans for the early fall.

Although no definite announcement has been made, it is reported that beginning in August or September, Pathe will release two features a month on its Gold Rooster Program instead of one, as at present. The Five Million Dollar Serial Program, approved by Mr. Berst, provides for an unbroken chain of two continued photoplays. Among the other features on Pathe's greater program are the Lonesome Luke comedies, Goldberg cartoons, Pathe News, Heinie and Louie comedies, colored scenics and educational subjects.

Pathe is getting its features on the open market policy. Some of the large independent producing companies in the industry will contribute to the Gold Rooster Program. Foremost is the Astra Film Corporation, recently organized by Louis Gasnier, formerly vice president and general manager of Pathe. Associated with Mr. Gasnier are Edward Jose, formerly director general of the Feature Film Corporation which produced "The Iron Claw," George Fitzmaurice, whose Gold Rooster successes include "Via Wireless," "New York," and "At Bay;" Donald Mackenzie, who with Mr. Gasnier produced "The Perils of Pauline;" George B. Seitz, author of "The Iron Claw," and a number of other big serial successes, Ouida Bergere and Anthony P. Kelly, two of the best known photoplay writers in the country today. Among the artists who will appear in the Astra productions are Pearl White, William Courtney, Grace Darmond, Mary Nash, Ralph Kellard, Leon Barre, Jane Gray and Macey Harlan.

Fitzmaurice Completes Two Features

Mr. Fitzmaurice has already completed two new features for early release on the Gold Rooster Program. Both are original stories by Ouida Bergere. Mary Nash is featured in one production, which is described as a modern story dealing with conditions of the present day. Mr. Fitzmaurice's other production, featuring Mr. Courtney, is based on a story of adventure.

It is announced that the next Gold Rooster will be "The Shadow of Her Past," featuring Lina Cavalieri. July 17 is the release date of this picture. "A Woman's Fight," produced by Blache and featuring Geraldine O'Brien will be released on August 14.

In addition to the Fitzmaurice productions the list of features for the fall includes: "The Test," from the A. H. Woods' success; "The Light That Failed," Rudyard Kipling's famous story, featuring Robert Edeson, and two other Woods' productions.

Mr. Jose's first contribution to the Astra offerings will be a five-reel feature production with Pearl White, who has just concluded her part in "The Iron Claw." Mr. Kelly, who is the author of "The Soul of a Woman" and a great many other photoplay successes, has written this story for Miss White. It deals with life in the '50s, and is being produced with the idea of having it treated in Pathecolor, which proved successful with "A Matrimonial Martyr," the most recent Pathe Gold Rooster release.



Two Scenes from "The Grip of Evil," Pathe's New Series

Donald Mackenzie, under the supervision of Mr. Gasnier is busy on a new serial for release in the fall under the title of "The Shielding Shadow." Mr. Seitz is responsible for the plot of this serial. Miss Darmond, Mr. Kellard and Mr. Barre head the cast.

"Mary Sunshine" Features

The Balboa Company of Long Beach, Cal., will also have an important place on Pathe's Gold Rooster Program. Arrangements have just been made for a series of feature productions with "Little Mary Sunshine." Work has already been started on these productions under the direction of W. A. Douglas of the Pathe force, who is making his headquarters in the Balboa studio. Mr. Douglas is also looking after the production of "The Grip of Evil," Pathe's newest continued photoplay scheduled for release on July 17.

From the Blache studio in Fort Lee, N. J., comes the announcement by Herbert Blache that he is in the market for good dramatic scenarios for which he will pay $1,000 apiece. Mr. Blache has annnounced that he will produce dramatic features for the Pathe Program.

Pathe serial activities have been extended so rapidly that active work is going on now on three continued photodramas. Scenarios for other serials for release this year are in active preparation, it is announced.

John R. Freuler Is Re-elected President of Mutual

Livingston Leaves Chairmanship of Executive Board for Vice-Presidency, Hall Is Made Second Vice-President, Hutchinson Is Treasurer and Field Is Again Secretary

JOHN R. FREULER was relected president of the Mutual Film Corporation at the annual meeting of the directorate of the corporation held at the offices of the concern in New York, Tuesday, June 27. A number of changes were made in the lesser offices. Crawford Livingston, former chairman of the executive board, was elected first vice-president; George W. Hall of Chicago, second vice-president, Samuel S. Hutchinson of Chicago, treasurer. Samuel Field, general counsel for the Mutual Corporation, was re-elected secretary.

The new executive board is headed by Mr. Freuler as chairman. The other members are Mr. Hutchinson, Mr. Field, J. C. Graham who occupies the position of assistant to the president, and T. H. Cochrane of Portage, Wis.

At the meeting the directors voted for extension of the activities of the Mutual to include the establishment of executive offices for the corporation in Chicago.

"Chicago is the logical center for national distribution," observed Mr. Freuler, "and it offers special advantages for some purposes. For instances we can call meetings of our sixty-eight branch managers in Chicago with a minimum loss of time. I will maintain my office in New York and as usual I will be 'commuting' on the Twentieth Century. The New York offices will concern themselves more particularly with the problems of production while the Chicago offices will deal with distribution. Growing business in the middle west demands Chicago offices.

"At the session to-day the Mutual has been committed to a policy of all star production, meaning that for its features only well-known and well established artists will be employed.

"The prospects of the corporation are decidedly cheerful. The 'unrest period' which has obsessed the photoplay business for the last year has passed for the Mutual at least."

"JAFFERY" SHOWING SET FOR STRAND, JULY 6, AT 10 A.M.

"Jaffery," the latest of William J. Locke's novels, has been filmed by the Frohman Amusement Corporation, with C. Aubrey Smith as Jaffery, and will be given a premier complimentary showing for exchangemen, exhibitors and those interested in the motion picture business, at the Strand theatre next Thursday, July 6, at 10:00 o'clock, A. M., sharp. The entire Strand orchestra will be used.

This story has outsold even "The Beloved Vagabond." As a playwright Mr. Locke has many successes to his credit, including "The Morals of Marcus," in which Marie Doro and C. Aubrey Smith, the English actor, created the leading roles.

The choice of Mr. Smith as Jaffery was at the author's request, as the actor and the author were boyhood friends in England and Mr. Smith's strong personality was the living figure in Mr. Locke's mind when writing this book.

A cast headed by Eleanor Woodruff supports C. Aubrey Smith. The director was George Irving.

FREE BANQUETS TO BOOM OMAHA SCREEN CLUB MEMBERSHIP

The Omaha, Neb., Screen Club held the first of a series of bi-weekly banquets at 11:30 p. m. Friday, June 23. The banquets will be free and are a part of a membership campaign started by the Omaha club in an effort to get a membership that will make it possible to possess its own quarters.

A steady gain in numbers is reported. At these banquets there will be talks by exchangemen, prominent exhibitors and once in a while by film celebrities from outside who may be in the city on a visit. The Omaha club has not yet decided whether to admit people outside the business to membership.

WAR RELIEF PICNIC HELD AT SELIG ZOO

Special to Motion Picture News.

Los Angeles, June 24.

The biggest day in the history of the Selig Polyscope Company zoo, was that of Sunday, June 11, when a picnic was held by the German-Austrian-Hungarian Relief Fund. The attendance was estimated at from twelve to sixteen thousand. Manager Tom S. Nash has a number of engagements for the zoo during the remainder of the summer, and this gathering emphasizes the fact that Los Angeles and Southern California people are just beginning to appreciate the wonderful place of amusement Colonel William S. Selig has prepared for them.

"GLORIA'S ROMANCE" DRAWS CROWDS TO SAN DIEGO THEATRE

Manager Bush, of the Broadway theatre, San Diego, Cal., writes of unusual attendance at his house as the result of the showing of the Billie Burke-Kleine serial, "Gloria's Romance." In Los Angeles, this is given first run at Pantages theatre, a vaudeville house, and Manager Carl Walker attributes the increasing business of the theatre to the showing of this subject.

Cameramen Swarm Like Bees at Pennsylvania Militia Camp

They Have "Mobilized to Full War Strength" From Numerous Motion Picture Companies to Get Views for Local and "Foreign" Exhibition

Special to Motion Picture News.

Division Headquarters, Pennsylvania National Guard, Mt. Gretna, Pa., July 1.

BY no means the least active of the thousands of men who are making the mobilization camp of the Pennsylvania National Guard one of the busiest spots in the United States since President Wilson called the militiamen to arms, are the representatives of many motion picture houses. They, too, have "mobilized full war strength."

From the time the troops began arriving, in the latter part of last week, the motion picture cameramen have been working every bit as hard as the soldier boys of the guard, and as a result some wonderful "war films" have been obtained. The cameramen are taking views for general as well as local consumption—that is they are filming camp scenes both for the sake of the general warlike settings, good for exhibition in any part of the country, and for the sake of catching views of particular companies and individuals that will be of tremendous interest when displayed in the home cities of the men of these particular commands.

Already many of the pictures of local interest to particular Pennsylvania communities have been completed and are being exhibited in cities in all parts of the state. The friends and relatives of the soldiers are thus enabled to see the guardsmen of their own acquaintance engaged in the interesting military duties of camp.

One of the first of the motion picture cameramen to arrive in Camp Brumbaugh was Jack Burnham, from the Pittsburgh office of the Pathe Weekly. He spent two days in camp, taking the arrival of the troops and "rookies," scenes around Division Headquarters, General Clement and staff, troops at mess and at drill, the erection of tents, the laying out of camp streets and all the other interesting details of camp life. Incidentally he made the first motion picture film of the State's first war bride and wedding.

The Universal Company sent a cameraman here from Pittsburgh, who made both general and local scenes, and announced before he left camp that he had sold $500 worth of rights before he had started to wind up his films.

C. Floyd Hopkins, of Harrisburg, representing the Wilmer and Vincent theatrical interests which control a score of theatres in Pennsylvania, including three houses in Harrisburg and theatres in Philadelphia, Reading, Allentown and elsewhere, brought the Wilmer and Vincent company's star cameraman, Robert Horning, with him to camp, and took views of troops from the various home cities which his company caters to. These are among the films that already are being exhibited, notwithstanding needless delays caused by the fact that the Pennsylvania State Board of Motion Picture Censors insisted on passing on all camp films—this despite the fact that the value of such films depends so largely upon their being shown to the public at the very earliest possible date, while the interest in the movements of the troops is greatest.

Many independent film men have been active, as well as every amateur who could obtain the use of a motion picture camera.

Prospect of War Arouses Patriotism in West Coast Studios

Members of Practically Every Organization Volunteer Their Services If Situation Becomes Acute, and Many, Already Enlisted, Are Serving in the National Guard Camps

Special to Motion Picture News.

Los Angeles, July 1.

MEMBERS of practically every studio staff have volunteered their services in the event the Mexican war scare becomes a reality, and a number have already enlisted.

Scout W. H. Taylor, who serves in an advisory capacity for the Universal directors in the making of Western and military scenes, and who served as scout for General Miles in 1870, wired the Secretary of War he was ready to serve.

The Horsley studio has perhaps lost a greater number of men so far when the size of the producing staff is considered. The number from this studio who left at the first call numbered seven. Claude Mortensen became a member of Battery A. Leonard Smith and Claude Lampson, Santa Monica Guards. Jack DeWitt was assigned to the field hospital corps, George Sun and William Cook the Seventh Regiment, and Roy Osterman the California Cavalry.

George Elwell, known as Thos. H. Ince's boy actor, remembered for his work in "The Raiders," enlisted in Company E, Seventh Regiment, N. G. C. He was compelled to enlist twice. After passing the necessary test given by the recruiting officer, he was sent to the medical examiner. En route he met his sweetheart who endeavored to persuade him not to go, and finally tore up his enlistment papers. He returned to the recruiting office, and enlisted again.

Fred Mace of the Keystone Company wired General Williams at Lexington, Ky., offering his services to the Kentucky State Guards.

Charles deFrancis and Charles Casey, both of the Universal Company, have enlisted with the California National Guards, and will leave for Texas shortly.

MYERS WILL PRODUCE FOR "U" ON FOOTAGE BASIS

Special to Motion Picture News.

Los Angeles, June 24.

Cecil B. Myers, who was a co-director in the making of a number of juvenile subjects for the Universal last year, has organized a producing company, and will produce for the Universal on a footage basis. Included in the list of players are Gordon Griffith, Irma Sorter, Frank Buuterworth, Mrs. Katherine Griffith, and Johnnie Cook. The company is working at a studio on Gordon street, formerly occupied by the American Woman's Film Company.



Some Interesting Off-Screen Glimpses of Marin Sais, the Kalem Star

She Will Be Starred in Kalem's New Series of the West, "The Girl from 'Frisco"

NIEL TAKES MANAGERSHIP OF MAJESTIC, BIRMINGHAM

William F. Niel, a well-known Southern exhibitor and recently representative of the Essanay Company for "The Strange Case of Mary Page" in the Southeastern States, has assumed the managership of the Majestic theatre, Birmingham, Ala.

Mr. Niel has been an exhibitor for ten years, and formerly owned a string of eight houses in the South.

FULL PAY FOR MOSS EMPLOYEES IN MILITIA

Following in line with the rapidly increasing procession, B. S. Moss, the motion picture producer and showman, has issued an order that all employees responding to the call of the colors, will suffer no diminution of pay throughout the period of their absence and that their positions will await their return.

"The Girl from Frisco" Is Kalem Serial After "Pirates"

The Continued Feature Will Consist of Fifteen Episodes, Each in Two-Reel Length, and Following the Policy of the Company, Each Release Will Tell Complete Story

KALEM announces that arrangements have been completed for the production of "The Girl from Frisco," a new series from the pen of Robert Welles Ritchie, writer of Western stories. The new continued feature will consist of fifteen episodes, each of two-reel length, and, following the well established Kalem policy, each of the episodes will tell a complete story. Marin Sais, star of the "Social Pirates" series will be featured in "The Girl from Frisco," with an all-star supporting cast headed by True Boardman.

Woman's growing independence, added to the romance of the new West, the West of irrigation projects, oil fields, mining interests and ranching form the theme of Kalem's latest series. Mr. Ritchie known in the literary world as a contributor to Short Stories. The Saturday Evening Post and other publications of that class, presents for his heroine Barbara Brent, a Western heiress, and a product of woman's new environment. In defending her father's vast interests against his powerful enemies Barbara meets men on their own battleground and proves by her deeds her contention that woman is man's equal in any undertaking.

National publicity will be given "The Girl from Frisco" by the publication of the stories in Short Stories, the widely read Doubleday-page monthly publication. Because of the standing of Mr. Ritchie in the literary field, Short Stories has made a novel departure in magazine co-operation with film productions. Not one story but four will appear in the magazine, covering the episodes released simultaneous with the publication of the magazine.

The role of Barbara Brent will make exacting demands on the versatility of Marin Sais, the featured star of the new series. From the brilliant gowns and society atmosphere of the city she will be transported to thrilling horseback riding and outdoor life in the course of the stories.

True Boardman, who will appear opposite Miss Sais, is perhaps best remembered in the title role of "Stingaree," Kalem's series by E. W. Hornung, which General Film exchanges report as still booking strongly though it is over six months since the release of the final episode. Boardman has been a familiar figure in screen dramas of the West for a number of years and makes an ideal selection for "The Girl from Frisco," in which he is seen as Congressman Wallace, an admirer of Barbara Brent who does not however believe in her theories of woman's independence.

The production of "The Girl from 'Frisco" will be under the direction of James W. Horne, who gained laurels by his success with "Stingaree" and "The Social Pirates."

"The Fool's Game" Is a Picture with Only 3 Principals

Horsley-Mutual for July 15 Release, with Wilbur, Mae Gaston and Oaker in Cast, Is Based on Theme That "Enforced Familiarity Breeds Contempt"

"THE Fool's Game," a Horsley-Mutual Photoplay to be released the week of July 15, presents Crane Wilbur in what is said to be a powerful role. There are but two other principals in the cast, Mae Gaston and John Oaker, and with Mr. Wilbur they enact this story:

A middle-aged millionaire returns to his home unexpectedly one night to find his wife in the embrace of a man whom he believed to be his friend. Acting upon the theory that enforced familiarity breeds contempt, he locks their wrists together with a pair of handcuffs and drives them under the lash of a whip to a secluded spot in the mountains, leaving them to the consequences of their wrong doing. Mr. Wilbur is seen as the millionaire.

Many of the scenes for this were made in the picturesque environs of Newhall, Cal. The direction is by Robert B. Broadwell and the story by Mr. Wilbur.

Another offering from the Horsley studios the same week will be a one reel Cub Comedy, "The Hero of E. Z. Ranch," with George Ovey, assisted by Claire Alexander, Louise Horner, George George, Jefferson Osborne, Janet Sully, Louis Fitzroy, Arthur Mund and Gordon MacGregor. The story is by Hilton H. Fahrney, also the director.

MYERS AND ROSEMARY THEBY GO TO PITTSBURGH CONVENTION

Harry C. Myers and Rosemary Theby, the Vim comedy stars, made a special trip from the Jacksonville, Fla., studios to Pittsburgh, Pa., to be present at the opening of the state convention of the Motion Picture Exhibitors' League of Pennsylvania on June 26.

At the urgent request of James Delves, secretary of the organization, the Vim stars arranged to suspend operations at the studio for a few days, and made a short stop-over in New York before proceeding to Pittsburgh, where they were welcomed by a committee of the League and escorted to the Moose Temple headquarters of the convention.



Billie Burke, Star of the George Kleine Serial, "Gloria's Romance," in Her Latest Poses

"GLORIA'S ROMANCE" FOR VIEW BY SWIMMERS AND ROCKERS

"Gloria's Romance" with Billie Burke, has just been booked into a unique theatre —the Brighton Baths at Brighton Beach. Patrons can view the films seated in rocking chairs, or they can swim in the surf and enjoy the pictures at the same time. The screen is so arranged that it can be seen both by swimmers and rockers.

The George Kleine serial was booked into the Brighton Baths by Manager W. E. Raynor of the Kleine New York Exchange.

WORK OF JESSIE MILLER WINS HER IMPORTANT "V" ROLE

Ralph W. Ince was so pleased with the work of Jessie Miller in "The Conflict" that he engaged her for the heavy role in his new spactacular feature, which will be dome at the Vitagraph studios at Bay Shore.

Unicorn Announces Appointment of Directorate

The Board Will Consist of Joseph J. O'Donohue, William V. Creighton, Louis M. Heminway, William H. Baker, George C. Comstock and George F. Shaver

THE Unicorn Film Service Corporation announces the appointment of a board of directors, comprised of men whose names have long been prominent in other industries. Joseph J. O'Donohue, William V. Creighton, Louis M. Heminway, William H. Baker, George Carlton Comstock and George F. Shaver compose the board of directors. A number of them will work actively along with the officers of the company, the personnel of which has remained the same since the corporation's inception.

Reports come from the New York office of Unicorn stating that business in the various exchanges of the company has increased largely during the past few weeks. Exhibitors, it seems, have been quick to realize the value of short length subjects, enacted by players, the majority of whom are now stars of the greatest magnitude. The sales forces of the corporation in the cities handling the Unicorn offerings report increased business and competition for the prizes offered by the home office has resulted most favorably, according to the sentiments voiced by the officers.

Tom Moore, one of the most prominent exhibitors in Washington, D. C., praises the pictures of Unicorn, both for their drawing power and the results gained from their exhibition. Says Mr. Moore in a letter to the capital city exchange: "Since using your service to fill in around our features at the Garden and Strand (or for picking subjects that can appropriately be used as "fillers" on a big program) we are really delighted with your program — especially since the Unicorn service includes so many of the famous stars of today, such as Mary Pickford, Blanche Sweet, Henry Walthall, Florence Lawrence, Owen Moore, Wilfred Lucas and many others. These pictures all being produced by D. W. Griffith are indeed a find for the purpose for which they serve us."

It is the belief of the Unicorn officials that the advertising opportunities offered in their pictures are unbounded. In almost every instance the casts that appear are deserving the term "all star." It was only a short time ago that the corporation offered a prize of $1,000 to the exchange bringing in the most business covering a period of approximately eight weeks. This sum is divided equitably between the sales force responsible for the increase in orders. Competition has been rife for the prize privilege. There is also a prize of fifty dollars offered to exchange managers each week, thus giving every manager the opportunity of increasing his own profits, and at the same time creating a stimulus for him to bring in more business for his company.

As yet Unicorn has not established exchanges covering the entire territory of the United States. With the passing of the summer it is believed that the few cities in outlying districts will possess a supply of pictures, but just at present the corporation has all it can do to handle the business already established.

Jackie Saunders Posed for Artists as Well as the Camera

Actress in Lead of "The Grip of Evil," Pathe Serial, Was Model for Well Known Magazine Illustrators—Bottomley, in Chief Male Role, Is English Actor

THE leading characters in Pathe's new series, "The Grip of Evil," are interpreted by Jackie Saunders and Roland Bottomley.

Miss Saunders was a model for such artists as Harrison Fisher, Howard Chandler Christy and Clarence Underwood. Her charming face and figure appeared on many magazine covers. It was at the suggestion of Mr. Underwood that she entered screen work.

For the Balboa Amusement Company, Miss Saunders appeared successfuly in many productions, with the result that she was chosen for the feminine lead in the new series.

After examining the qualifications of many actors, Mr. Bottomley was selected for the chief male role. An Englishman by birth, he appeared in many London stage productions, among them "Hamlet," with Forbes-Robertson, the original production of Shaw's "You Never Can Tell," and later as Redbrook in "Capt. Brassbound's Conversion."

JENNINGS JOINS FOX FORCES

De Witt C. Jennings has joined the William Fox film forces, and started to work on a new picture. Bertram Bracken is directing the film, which deals with sporting life.

In this picture Mr. Jennings takes the part of a race-track king. He uses his checked-suit and cigar stump quite as effectively as he did the Government blue in "Under Cover" last year.

"NEWS" GETS TO HIM TWO DAYS BEFORE OTHER FILM PAPERS

Motion Picture News,
New York, N. Y.
Dear Sirs:—

As regards the value of Motion Picture News: I had only examined the first copy when I was thoroughly convinced that no exhibitor could afford to be without the "News."

The reason I value the "News" more than any of the rest is on account of its getting here at least two days ahead of the other film papers.

Yours very truly,
J. R. von Almen,
Olney, Ill.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City

"Trade Marking" the Theatre: Its Importance to the Exhibitor and a Concrete Example

WE have urged the exhibitor many times to "trade mark" his theatre, establishing the theatre's name in the minds of his patrons as a synonym for quality. To do this successfully, the exhibitor must, of course, show good pictures, first; but he must also keep reminding his clientele that his house is modern, that his music is appropriate, and that his methods are progressive. The place to do this is in the house organ, by means of the "house talk."



The Stanley Theatre
-:- NEWS -:-

Published Every Monday by the Management of the Stanley Theatre, for Distribution among Patrons of its Photo-Play Houses.

Vol. 1 PHILADELPHIA, JUNE 26, 1916 No. 65

Our Little Lesson in Advertising

Since its initial opening two years ago, The Stanley Theatre has been a 100 PER CENT SUCCESSFUL HOUSE. WHY?

Because it was able to secure a selection from all the photoplays first, and present them in new, novel and attractive fashion and in an environment of refinement.

Advertising space was used lavishly—all kinds—to make the people aware of these facts. They came as the result of the advertising and they remained as patrons because of the quality shown.

At no time has there been shown anything that was old or anything that was copied. The unparalleled success was firmly established on

STANLEY IDEAS *STANLEY QUALITY*
STANLEY STANDARDS *STANLEY NOVELTY*
STANLEY SELECTED PLAYS *STANLEY MUSIC*
STANLEY METHODS

Stanley

Is Not Merely a Favorite Theatre.
It is a Standard Philadelphia Institution.
A Leader by Right. A Guide for Others.

For the past few weeks, the greater part of the Lasky stage has been occupied by a huge court room set for the Blanche Sweet production of "Public Opinion." The person engaged to preside as Judge so closely resembles Ex-Governor Hughes of New York, the present Republican consideration for President that several people went up and assured him they intended to vote for him.

Miss Marguerite Clark finds the inspiration for her most popular roles in the unconscious acting of children. "The greatest dramatic instructors in the world," she declares, "may be found in the nursery and the screen characterizations which have made the tiny star one of the most popular idols in the country are perfected by a careful study of the movements of children."

Trademarking the Theatre: From the Stanley Theatre News, Philadelphia

The Stanley theatre, Philadelphia, furnishes a concrete example of what we mean. And we can give no better illustration than to reproduce a house talk from the June 26 issue of the Stanley's house organ. We call special attention to the way in which the theatre's name is "played up."

THEATRES IN MIDDLE WESTERN TOWNS GET OUT PROGRAMS

It is getting popular in the middle west for the theatres in even the smallest towns, to get out programs. The pleasing feature of it is, the programs are without outside advertising, being devoted entirely to motion pictures. Bousman and Boyd, proprietors of the Royal, LeMars, Ia., "Where Everybody Goes," according to their advertisements, get out a card that can be hung on a convenient nail. One side of the card is for the address and the admonition to "Hang this program up for future reference," and on the other side the week's or month's bill, the name of each picture, the date and a brief bit of description.

Guy A. Curtis gets out a neat little folder for the Isis, Independence, Ia. The folder can be carried in a vest pocket and frequently referred to.

J. W. Ballenger of the York, Neb., opera house gets out the "York Theatre News," which he says is "Devoted to the serious business of supplying good entertainment," and which carries the programs for the week of the opera house and the Dean theatre of York.

Every week sees many new programs issued, in the Middle West at least fifty per cent of the houses getting out some sort of a program at the present time.

PATRONS SELECT ALL STAR BILL FOR N. Y. HOUSE

"The theatre that tries to please its patrons" is the slogan of the McKinley Square theatre, New York, which recently showed an all-star program, consisting of seven one-reel pictures, with famous stars, in addition to the regular five-reel feature. The seven stars were selected by McKinley patrons, who handed in their votes for their favorites on blanks distributed by the theatre.

The following were selected: Mary Pickford, Clara Kimball Young, Francis Bushman, Anita Stewart, Earle Williams, Lillian Walker, and John Bunny.

AVOIDING WASTE CIRCULATION IN DISTRIBUTING HOUSE ORGANS

It is one thing to publish the right kind of a house organ, and quite another to distribute it in the most effective way. After you have gone to the expense of having your house organ printed, you hardly wish it to become a more or less sightly ornament for the sidewalks of your town. Here is the plan used by the Manring and Amuzu Theatres, Middlesboro, Ky., to avoid waste circulation in the distribution of house organs:

"Cards are being distributed this week for the purpose of compiling names for our *Reel News* mailing list. We already have a circulation of twelve hundred in the city, but desire to increase to the point where every man and woman in Middlesboro will receive a copy regularly by mail. If you are not receiving this little magazine regularly each week, do not fail to fill out one of the cards which will be handed you when you visit the theatre this week.

"To keep you regularly informed of our attractions we must have your address, as we have discontinued the practice of sending *Reel News* around by delivery boys. This system was inefficient and nine times out of ten the magazines would land somewhere in a ditch or in the canal. By mailing your copy to you, we are reasonably sure that you will receive it."

OVALS OF MISS YOUNG GIVEN AWAY FOR SOUVENIRS

Oval pictures of Clara Kimball Young are given away weekly at the Strand theatre in Lincoln, Neb. How young women delight in this kind of a decoration was revealed in a chance visit to the home of a groceryman's daughter in Stuart, Ia., recently.

Her room was decorated with pennants, photos, and big colored pictures of motion picture stars — both actors and actresses. Confidentially she said every girl of her acquaintance prided herself on her picture collection.

NEWSPAPER SPACE FOR NAMES OF THEATRE PARTIES

The society columns of Omaha newspapers print the motion picture theatre parties whenever the exhibitor sends the names in. Occasionally the parties themselves give in the items, but more frequently it is the exhibitor. This is a species of publicity to which every exhibitor should give attention.

PENHOLDERS AND PERFUME BOTTLES PULL BUSINESS FOR HIM

A unique advertising stunt was put into effect by manager W. H. Wassman of the Knickerbocker, Nashville, during the run of "Gloria's Romance."

Before the picture was billed to appear, Wassman secured some ten thousand red feather penholders, also a like amount of sample bottles of perfume, each bottle being encased in a little tin foil box tied with a bit of gold cord. To each lady patron a little bottle of perfume and a red feather penholder was given.

The advertising stunt proved to be one of the greatest drawing cards ever pulled off at the Knickerbocker.

PROGRAM ANNOUNCEMENT FLASHED BY SIMPLEX SIGN TO 1,000 AUTOS PASSING THEATRE IN AN HOUR

The Gilman theatre, Kansas City, Mo., is using the Simplex electric sign for announcing programs, with good effect. This theatre is close to a much travelled boulevard and on a street car line, Thirty-first street being one of the main east-and-west traffic thoroughfares also.

Manager Rhoades has counted vehicles, and an average of one thousand automobiles pass the house every hour, the number being greater between 4 and 7 p. m. The Prospect theatre also uses the Simplex.

ALL GUARDSMEN IN UNIFORM ADMITTED FREE TO KANSAS CITY THEATRE

The New Rialto theatre, Kansas City, has quietly made it a practice, since the National Guard was called out, to admit soldiers in uniform free and the ladies who accompany them. There was no publication of this announcement, but the word of it got noised about quickly. Most of the companies were sent out at once to Nevada, Mo., so the free feature did not cause overcrowding of the little theatre.

Exhibitors Link Up Theatre Advertising Cleverly to National Guard Mobilization



EXTRA! PALACE NEWS TODAY

NO. 1. MONDAY, JUNE 18. ADMISSION 10 CENTS.

PRESIDENT WILSON ISSUES ORDER CALLING OUT THE NATIONAL GUARD

145,000 TROOPS ARE TO BE MOBILIZED

Secretary of War Baker, Notifies all Governors of States that Militia Must be Ready

Washington, June 18 (Special).—President Wilson has called out the militia of every state for service on the Mexican corner.

Brigadier General Alfred Mills, chief of the division of militia affairs, estimates the minimum militia force to be called out at 145,000 men.

The proportionment of the militia which will be sent to the border has been determined upon by the War Department, and a statement now is being prepared that will be issued soon, showing just how many troops from each state will be taken into the federal service.

The president's decision was announced late today in a statement issued by Secretary of War Baker, and wired to the governors of all the states. The statement is as follow:

"Having in view the possibility of further aggression upon the territory of the United States from Mexico and the necessity for the proper protection of that frontier, the President has thought proper to exercise the authority vested in him by the constitution and the laws and call out the organized militia and the National Guard necessary for that purpose.

(Courtesy Cedar Valley Times)

STARS AND STRIPES GOING TO MEXICO

Uncle Sam Goes After Villa and Bandits in Most Determined Way at Palace Theatre

Today at the Palace theatre you can see how Uncle Sam is going to get Villa, a special picture has been secured that shows what the United States Army is doing. This picture shows the cause of the present crisis, just what the followers of Villa has done to cause Uncle Sam to get peeved.

In this picture you will also see:

Some of Villa's followers. Supply base of the U. S. Army at El Paso.
The girl Ranger.
Troop trains running to Mexico. The Volunteer Boy marching.
Unloading of troops. The U. S. colored troops.
Water wagons used in service for the desert. Boys on the move. Desert trains in action.
Placing of the silent voice for service.

"A FOOLS GOLD"

A 3 Part Drama. A Story of Today That is Interesting Throughout.

A Glimpse of the "War Extra" Issued by the Manager of the Palace Theatre, Vinton, Iowa

ADVERTISING that links up the theatre to an event of national or local importance is good advertising, because it has the element of timeliness. Many exhibitors seem to have their eyes open for opportunities of this sort. Arthur J. Stolte, manager of the Palace, Vinton, Iowa, is one of the number. Let him tell his own story:

"Here is an advertising stunt that brought good results. Receiving my films on the morning train, I found a single reel picture showing "The Stars and Stripes in Mexico"—a very timely film. I had read in the Chicago papers that there was trouble with Mexico again, so I went at once to a print shop, and had an extra printed. I set the type according to my own ideas, getting the body of the news from the papers.

"The 'extra' was on the streets and in many homes an hour before the evening paper was off the press. It pays to advertise."

You will get a good idea of Stolte's stunt from the accompanying cut. We should like to hear from other exhibitors who tied up their advertising to the National Guard mobilization by unique live wire stunts of any description.

Another very clever stunt was put over by Manager C. Floyd Hopkins of the Wilmer & Vincent interests in Harrisburg, Pa. He arranged with The Morning Patriot to film the mobilization activities of the Harrisburg guardsmen. Robert Horning, the Wilmer & Vincent special cameraman, was brought to Harrisburg to make the films. He caught the militiamen in all their activities about the armories and while they were marching to entrain. After they arrived at the mobilization camp at Mt. Gretna, he filmed them in all phases of camp life, preparing a series of pictures of great interest to the people of Harrisburg, when shown at one of the Wilmer & Vincent theatres.

The plan has the merit of being most timely in that it deals with the one topic which grips the minds of everybody; is of general as well as local interest; gives the theatre a great amount of free advertisement; and also, because of the newspaper's end of the arrangement, provides for front page stories daily calling attention to the plan.

Puts Book in Public Library and Tells Patrons to Read It, Before Film Founded on Story Is Shown

ONE of the cleverest ideas used by Paramount exhibitors in advertising their features is that adopted by the Grand theatre, Mattoon, Ill., when it was showing the Paramount picture, "The Call of the Cumberlands." Mr. Uran, of the Grand, used the book as an additional advertising feature in boosting this play. He writes to Paramount Progress:

"As an advertising suggestion I beg to advise that I have just placed the new edition of 'The Call of the Cumberlands' on the shelves of the Mattoon Public Library, and as the picture comes to my theatre in about three weeks, I am putting on a slide reading.

READ
"THE CALL OF THE CUMBERLANDS"
best of the new books
at
The Mattoon Public Library.

"I am confident that I will, by this method, create an unusual demand for the book," comments Mr. Uran, "and those who read it as well as their friends will undoubtedly be anxious to see the play when we put it on."

H. I. Day, editor of Paramount Progress, says of this scheme: "Did you notice the line where this progressive manager says that those who read it as well as their friends will undoubtedly be anxious to see the play when he puts it on?

"Don't forget this point. Advertising experts all over the world have dreamed for years about plans to get 'word of mouth' advertising for the products they advertise. There is a thousand times more value in having Mrs. Smith say to Mrs. Brown over the proverbial cup of Ceylon that 'The Call of the Cumberlands' is a picture she really ought to see, than there would be if you sent Mrs. Brown a hundred pieces of advertising literature."

PASS YOUR LIVE WIRE IDEAS ALONG—THAT IS WHAT THIS DEPARTMENT IS FOR

Looking Ahead With The Producers

"Her American Prince" Is Romantic Drama with Ormi Hawley from Mutual in Week of July 10



Illustrating "Dust" and "Her American Prince," Mutual Masterpictures De Luxe

"HER American Prince," a five-reel romantic drama by Carl Herbert and adapted from the popular novel and play of the same name, in which Ormi Hawley and Bradley Barker have the leading roles, and "Dust" a five-reel sociological drama featuring Winnifred Greenwood and Franklin Ritchie, are the chief feature offerings of the Mutual Film Corporation for the week of July 10. Both will be released as Mutual Masterpictures, De Luxe edition. "Dust" will go to the public July 10, and "Her American Prince," July 13.

"Dust," which brings to public attention the horrors of the sweatshop evils, was written by Julian Lamothe and filmed at the American-Mutual studios at Santa Barbara under the direction of Edward Sloman.

Miss Greenwood is presented in the role of Marion Moore, aristocratic daughter of a wealthy factory owner, who has nothing in common with the hundreds of poor employees of her father. Mr. Ritchie essays the role of Frank Kenyon, author, investigator and later a member of the State legislature, whose untiring efforts bring about a reformation of working conditions. Harry Von Meter, Margaret Nichols and Louise Lester have the chief supporting roles in the company.

"Quicksands of Deceit," with Vivian Rich and Alfred Vosburgh in the chief parts, is the Mutual three-part feature of the same week. It will be released July 13. This "Flying A" release was directed by Frank Borzage. Others in the cast are George Periolat and Queenie Rosson. The story of "Quicksands of Deceit" has to do with the strange adventures that befell an orphan, adopted by a wealthy farmer.

Topping the two-part releases of the Mutual for the week of July 10, is "Love's Bitter Jealousy," an American production for release July 10, featuring Edward Coxen and Lizette Thorne. "Nugget Jim's Pardener," a Western story to be released July 14, is the Mustang contribution to the week's releases. Frank Borzage, who directed the filming of the drama is the featured player, supported by Anna Little and various other members of the Mustang-Mutual studios.

Crane Wilbur, as the star of "The Fool's Game" for release July 15, is offered in the second of the new two-reel features. Included in the Mutual comedy offerings for this week are "Stung, by Gum" with Rube Miller and "A Deep Sea Liar," starring Ben Turpin, from the Vogue studios for release July 11 and July 15, respectively. The Beauty contributions include "Two Slips and a Miss" with Carol Halloway and John Sheehan, for release July 12, and "The Rummy Act of Omar K. M." with Oral Humphrey, to be released July 16. George Ovey is the star of the Cub comedy "The Hero of the 'E. Z.' Ranch," in which this comedian appears in the role of a cow puncher.

Mutual Weekly, No. 80, for release July 12, presents a number of exclusive pictures taken in the various mobilization camps throughout the country and along the Mexican border. "See America First," the Mutual's popular scenic for release the same day, includes the second part of the trip through Glacier National Park in Montana. Reel Life, the Mutual Film Magazine in pictures, for release July 16, is composed of a number of subjects.

SELIG PRODUCING "IN THE HOUSE OF THE CHIEF"

"In the House of the Chief" is the title of a new Selig drama in three reels now in course of production at the Pacific Coast studios. The cast includes Charles West, Vivian Reed, Eugenie Besserer, Sidney Smith, Al W. Filson and Harry Lonsdale.

LAST "IRON CLAW" EPISODE SET FOR RELEASE ON JULY 10

July 10 comes in with the final episode of "The Iron Claw," "The Triumph of the Laughing Mask."

"A Trial of Souls" is the title of the latest chapter of the "Who's Guilty?" series, featuring Anna Nilsson and Tom Moore and released in the week of July 10. "A Trial of Souls" shows the criminality of parents' attempts to use their children as pawns in the furtherance of their own desire.

The Lonesome Luke comedy for release in the week of July 10 is "Luke Rides Rough Shod" and features that India rubber comedian, Harold Lloyd as Lonesome Luke.

"The Bang Miu Gold Mines" and "Some Ports in Catalonia" make up an industrial and scenic reel on the Pathe program for release in the week of July 10. "The Bang Miu Gold Mines" shows every process of gold refinement, from the time the pneumatic drill makes way for the blasting powder, to the casting of the precious metal into ingots. "Some Ports in Catalonia" shows the town of San Feliu de Guixols, the Death's Head Grotto, the road to Palamos, the Giant Rock, Estardit and the Medes Island, all points of interest in Catalonia, Spain.

The Pathe News No. 56 of July 12, and the Pathe News No. 57 of July 15, takes us up to the week beginning July 17 on the Pathe Program.

ADDITIONAL NUMBER OF SELIGS THROUGH GENERAL SERVICE

The Selig Polyscope Company announces an additional number of comedies and dramas for release through General Film Service. "The Conflict," a Selig Diamond Special, will be released on Monday, July 24. Fritzi Brunette, Jack Pickford, Charles West and Vivian Reed enact the leading roles. "The Conflict" is a drama having to do with the sacrifice of a clergyman. Offered the pastorate of a fashionable church, he refuses the advancement in order to accept a mission church in the slums.

"Local Color," is another of the Tom Mix Western comedy series and will be released on Saturday, July 29. The comedy has to do with an Eastern girl who goes West in search for local color for a magazine story.

On Monday, July 31, the Selig Company will release through General Film service a Selig Diamond Special, entitled "The Old man Who Tried to Grow Young." Al W. Filson, the Selig character star, enacts the leading role supported by Charles West, Vivian Reed, Harry Lonsdale and other stars.

On Saturday, August 5, the Selig Company will release another Mix Western Cowboy comedy, "An Angelic Attitude."

"GATES OF DIVORCE," MUTUAL, STARS GERTRUDE McCOY

Gertrude McCoy will signalize her appearance as a star in Mutual pictures, following her success in the Mutual Masterpicture, "The Isle of Love," by playing the leading role in "Gates of Divorce." This photoplay will be released by the Gaumont Company in Mutual Service July 20. Miss McCoy has been specially fitted with the part by Robert Burns, author of a number of screen successes. It is that of a petulant, foolish wife who is wrapped up in trivial society affairs and in her pet dog to the exclusion of her home-loving, hard-working husband. The name of the photoplay is symbolical of the anguish through which the wife must go before she finds that her true happiness is not through the "gates of divorce," as she had thought once.

Miss McCoy is supported by practically an all star cast. Alexander Gaden plays the husband. Iva Shepard plays the society friend. Lucille Taft appears as the apparently simple maiden into whose clutches the husband is thrown by the social blackleg, an unsympathetic role in the capable hands of John Reinhard. The scenes are laid in society in New York City.

As in "The Isle of Love," Miss McCoy has been directed in this feature by Edwin Middleton.

FIVE THOUSAND FEET OF FILM FROM "V" IN WEEK OF JULY 10

Five thousand feet of film from Vitagraph are on the General Film program for the week of July 10. "Waters of Lethe" is a three-part Broadway Star Feature drama from the Western studio, and "Wrong Beds" and "The Man from Egypt" are each single part comedies.

Mary Anderson is the lead in "Waters of Lethe." Jack Mower, Corinne Griffith, Carl Von Schiller and Otto Lederer are seen in the support of "Sunshine Mary." The story was written by Mrs. Owen Bronson and directed by William Wolbert.

"Wrong Beds" is a comedy of errors in which William Dangman takes the leading role. George O'Donnell, Lucille Crane, Harry Mayo and Florence Natol are also seen in this picture which was written by James A. Stiles and produced by Frank Currier.

Hughie Mack, in "The Man from Egypt" finds himself pursued by an Egyptian sheik who is determined to recover a priceless ruby, the eye of the sacred God Amut. Jewell Hunt, John Flatow, Kate Price and William Shea supported Mr. Mack. The story was written by C. Graham Baker and Lawrence Semon, and the latter also directed the action of the story.

"FATHERS OF MEN," NORTHWEST DRAMA, IS A "V" FOR RELEASE ON JULY 10

"Fathers of Men," a six-part drama of the Northwest, from the pen of James Oliver Curwood, is Vitagraph's Blue Ribbon Feature release for Monday, July 10. On the same day "Kernel Nutt, the Piano Tuner," a one-part comedy featuring Frank Daniels is also offered through V-L-S-E.

"Fathers of Men" tells a story of the strict standard of morality in the great Northwest, where men are held accountable to each other and not to the law, for their actions. Robert Edeson is seen in dual roles and is supported by Naomi Childers, William Humphrey, Bobby Connelly, Harry Northrup, Stanley Dunn, Kalman Matus, Logan Paul, Robert Gaillard, Carolyn Birch and Betty Howe. William Humphrey also directed the filming of the production.

Frank Daniels in "Kernel Nutt, the Piano Tuner" is mistaken for a doctor, a burglar and various other things, just because he had found a black satchel. Olive Trevor, William Shea and Donald MacBride are seen in Mr. Daniels' support. Charles Dickson directed the action from Bide Dudley's scenario.

"PRIVATE BANKER" FROM SELIG ON 17TH

Following the release of the Selig Diamond Special, "A Milk White Flag," on Monday, July 10, another Selig Diamond Special is announced for release on Monday, July 17. This latest release is entitled "The Private Banker," and features Wheeler Oakman, Edith Johnson, Leo Pierson and others.

"Shooting Up the Movies" is another of the Tom Mix series of Western comedies released by the Selig Company every Saturday through the General Film Company Service.

THE BABY'S FIVE SENSES AT WORK IN PICTOGRAPHS

How the five senses of the child are trained in the Montessori schools is one of the latest subjects added to "Better Babies" releases of Paramount Pictographs.

MAE MURRAY PICTURE FROM LASKY CAN'T BE KEPT "UNDER COVER" ANY LONGER

Paramount Pictures scheduled for release during the week of July 17 will be "The Dream Girl," a Lasky production in which Mae Murray will be featured, and "Under Cover," from the Famous Players studio, starring Hazel Dawn and Owen Moore. Both are five-reel features. "The Dream Girl" will be released on July 17 and "Under Cover" on July 20.

Travel, romance and the "magazine on the screen" will be included in the three single reel subjects completing this week's program. They will be the Paramount-Burton Holmes Travel-Picture, "Down the Danube to Vienna," the Paramount-Bray Animated Cartoon, "Colonel Heeza Liar's Courtship," and the Pictographs.

One of the midsummer screen diversions provided for film audiences by the editor of the Paramount Pictographs is a motion picture feature on "Ice." This edition of the screen magazine will also contain glimpses of men in public life caught as they are addressing large audiences in "Oratory"; the business feature "System"; "Better Babies," "Ant vs. Man" and "Juggling" in Hugo Munsterberg's series, "Testing Your Mind."

"Down the Danube to Vienna," in the Paramount-Burton Holmes Travel-Pictures, continues the screen journey which Paramount audiences are making with Burton Holmes through Europe as it existed before the war.

PRINT OF "PURITY" IS ON WAY EAST FOR SPECIAL SHOWING

A print of "Purity" the six-reel art feature starring the celebrated artist's model, Audrey Munson, is now on the way East where it will be shown to the trade at a special showing, the date of which will be announced later. Miss Munson is now at work on her second American-Mutual feature, a five-reel drama, the title of which is as yet undecided.

Thomas Ricketts is directing the feature and great interest centers around the interiors of the sculptor's studios, built on an island in the far Pacific in which Miss Munson, portraying the part of a noted model, is shown in numerous nude poses.

POSTAL SERVICE IN PICTOGRAPHS

"Speeding up the Mail," a camera study of efficiency methods employed in Uncle Sam's postal service, is one of the novelties announced for future release in the Paramount Pictographs.



Gertrude McCoy and Alexander Gaden in "The Gates of Divorce," a Gaumont Production for Mutual Patrons



Scenes from Universal Offerings: "The Crimson Yoke," "No. 16 Martin Street," "God and the Baby," and "Flirting with Marriage"

"Nature, Incorporated," Stamped with the "Gold Seal" of Comedy, Is a Universal Offering in Week of July 10

THE Universal program for the week of July 10, opens with Red Feather on Monday. This is a dramatization of the famous novel "The Heart of a Child," by the well-known author, Mrs. Braukau, who wrote under the pen name of "Frank Danby," and whose books, including this one, and the two others of great reputation, "Pigs and Clover" and "Baccarat," were read wherever the English language is understood. The leading role is played by Edna Flugrath, who is a sister of Viola Dana, and is at present the star of a feature company making pictures in South Africa.

On the same day a typical Nestor comedy, "Henry's Little Kid," the story of the awful predicament of a young man who is called upon to produce a wife and child at a moment's notice, is said to be laughably told.

On Tuesday, July 11, the feature will be "Nature, Incorporated," a Gold Seal two-reel comedy drama, in which Herbert Rawlinson is starred, with Agnes Vernon playing opposite him. This is a screen adaptation of the story by Sinclair Lewis which appeared in the Saturday Evening Post. There will not be any more of these Rawlinson comedies for some time, and perhaps forever, for he has been made a Bluebird star, and will appear in that organization from now on. The Rex release for that day is a special one reel, called "War Ridden Mexico," depicting some scenes in that country, secured by the Animated Weekly cameraman upon the scene of the fighting. The program will close with another Matt Moore and Jane Gail comedy, entitled "A Stranger in His Own Home," released in one reel under the Imp brand.

On Wednesday, July 12, the feature will be a drama of artistic life, called a "Conflicting Conscience," in which the leading parts are taken by May Emory and Bertram Grassby. The story is in one reel, and will be released under the Victor brand. An L-KO will be released in two reels on the same date. It is called "Ignatz's Icy Injury," and features Billy Armstrong and Lucille Hudson. Armstrong was so badly hurt in making this picture that he has only just returned to work. The program for the day closes with the Animated Weekly.

"No. 16 Martin Street" is the title of the Laemmle two reeler for July 13, featuring Dorothy Davenport and Emory Johnson. This is a mysterious detective drama of the Sherlock Holmes variety, and is as impenetrable as any mystery ever filmed. It is followed by a Big U juvenile comedy called "The Three Brave Hunters," a screen version of the old fairy tale. The program closes with a comedy cartoon by Pat Sullivan, one of his "Sammy Johnson" series, called "Sammy Johnson Gets a Job," and a Ditmars Educational split-reel which is entitled "Mexican Natural History."

"The Little Grey Mouse" is the title of the Imp Feature for Friday, July 14. It is in two reels and features Edith Roberts and Harry Benham. A version by Rupert Julian, of Eugene Field's deathless poem, "Little Boy Blue," is the Victor release for that day.

On Saturday, July 15, "The Human Pendulum," a three-reel Bison, with Marie Walcamp and Lee Hill, will be released. The program is completed with a Joker called "The Harem Scarem Deacon," in which William Franey is introduced into an Eastern household, bathing pool and all, and finds Gale Henry, the president of the Anti-Sin League, in the guise of one of the harem wives.

The releases for Sunday, July 16, include "The Crimson Yoke," a two-reel Mexican drama under the Rex brand, which was produced by Cleo Madison and in which she plays the leading role, supported by William Mong, who also assisted in the direction.

Another episode of the comedy series "Baseball Bill," called "Flirting with Marriage," a one-reel Laemmle written and produced by "Smiling" Billy Mason, follows the feature. The program ends with an Imp comedy, directed by William Garwood, in which he plays the role of a young plumber. It is called "Two Seats at the Opera."

"SHADOW OF HER PAST," PATHE, FEATURES LINA CAVALIERI

"The Shadow of Her Past" is the sombre title of the next feature on the Pathe Gold Rooster Program, slated for release in the week beginning July 17. The film features Lina Cavalieri, and her husband Lucien Muratore, who directed the production of the picture also. This is Miss Cavalieri's second appearance in photodrama, her first having been that of Manon, in the production of "Manon Lescaut." The story is an American one, filmed in Italy, and enhanced, so far as sets and backgrounds are concerned, by the classic beauty of Italian architecture.



Lina Cavalieri (Pathe)

WRIGHT DIRECTS "PARDNERS" FOR EDISON

It has been announced from the Bedford Park, N. Y., studios of Thomas A. Edison, Inc., that George Wright, who has been added to the staff of Edison directors, is directing Charlotte Walker in the coming production of "Pardners," a dramatization of a story by Rex Beach.

THE EASTERN STUDIOS

ESSANAY believes it has proved that the concentration of its productions in Chicago has been shown to be of the greatest advantage since filming of two new feature plays, for Henry B. Walthall and Edna Mayo, respectively, was begun. Since the time he was a pioneer in pictures, President George K. Spoor believed that Chicago and the territory adjacent thereto offered as wonderful locations as any other section of the country. While he led the way in the original rush to California and for years divided production between his Chicago, Niles and Los Angeles studios, he never lost faith in the former city. He is yet to be disappointed in his selection of Chicago early in the year for every foot of his pictures.

In filming "The Sting of Victory," Henry B. Walthall's next feature, now half completed, beautiful mansions of Southern design were to be found in numbers at Lake Forest, Chicago's millionaire suburb. Just north of this is an excellent battlefield location, Camp Logan. In normal times there are the soldiers of Fort Sheridan in the same locality, and the boys of the Great Lakes training station, together with numerous Chicago guard regiments to draw on.

Just as the beautiful north shore can furnish Southern homes or Italian villas with equal ease, so can the city proper give any desired architecture. William Gillette found in Chicago locations which duplicated the worst parts of London for his "Sherlock Holmes."

Lake Michigan can look like an ocean any time a camera is trained on it, and if other acquatic scenes are desired the most beautiful lake region in the country lies only an hour or two away in Wisconsin.

Fine Scenery in Wisconsin

In northern Wisconsin the primeval wilderness stands preserved in state parks. Thus, when such a setting was required for "The Return of Eve," Edna Mayo's next feature, it was a simple matter to transport a company to the famous Dells of the Wisconsin River, where the territory still is to be seen as it lay when the Chippewas roamed over it before the coming of the white men.

It is possible with Chicago as the center, to film the bustling twentieth century business activities and nature at the simplest with one camera all in the same day.

For rural beauty central Illinois, especially that portion around Starved Rock, is famous throughout the country. Essanay has used the locality scores of times.

Essanay has never yet found a play for which an ideal setting could not be located within a night's ride of Chicago. This is as President Spoor predicted.

From the motion picture angle it would seem that with the thousands of available locations in and about Chicago hundreds of millions of dollars have been spent to make ideal backgrounds for the film.

For indoor scenes Essanay has found that artificial lights produce just as beautiful photography as that of the sun. And with the advantage of Chicago as a distributing center, Essanay believes its argument for the central west has been proven.

E. H. Calvert, Essanay actor and director, is attempting to organize a volunteer troop of cavalry amongst the employes of the Essanay studios, actors and others. Mr. Calvert, after long service in the Philippines following the Spanish-American war, resigned with the rank of captain of cavalry, and is therefore qualified to command such a unit if the President believed volunteers are required in addition to the militia for duty in Mexico. Beyond the fact that he was a cavalry officer, he would select that arm of the service because most of the actors who would join the troops are accomplished horsemen.

Richard C. Travers has returned to the Essanay studios after a successful vaudeville trip of ten weeks, in which he visited the principal cities of the country. He personally met thousands of motion picture followers and was delighted with the reception he received. However, pictures are far more interesting than the stage, he declares, and he is glad to resume work at the studios. He will appear in several two and three-reel productions now being planned.

Trick Canes Need Watching

When Sidney Olcott, who is directing Donald Brian's appearance in "The Smugglers" at the Famous Players studio, called for a trick cane in which to hide a necklace from the prying eyes of the customs officials he scarcely realized just how tricky a cane can be if it is not properly watched.

The idea in using such a cane was to have the necklace concealed in it and then to have somebody touch the spring at the wrong moment, thus exposing the necklace to view right before the official's eyes. One sees at once the exquisite humor of the situation—Brian's knees melting into wax at the sight and even his mustache drooping with consternation. On this necklace there was a very ornate clasp, the other end being, of course, perfectly plain.

When the necklace was placed in the cane it was so arranged that the heavy clasp was nearest the opening and therefore was exposed to view first. This also had a tendency to pull the rest of the jewels into the limelight, thereby increasing the agony of the hapless Brian. This "exposure" scene was photographed just before noon and a recess for luncheon purposes was then declared immediately afterward.



Flashes from "A Tortured Heart," William Fox's Newest Vehicle for Virginia Pearson



Off-Stage Glimpses of Harold Lockwood and May Allison, Metro-Yorke Stars, During Their Stay at the Thousand Islands, New York

When the cast was re-assembled an hour or so later, the subsequent scenes in which the cane and the necklace figured were put into rehearsal. After Brian and the inspectors had rehearsed a heart-breaking scene in which the inspectors gathered around the terrified man and waved the cane threateningly at him, demanding that he confess immediately to whatever other jewelry he might have concealed about his person, Olcott called for the camera. Just as the scene started his eye caught the open end of the cane from which there hung, not the clasp, but the small end of the necklace.

"Whoa," shouted Olcott. "Too much trick stuff is plenty. Reverse the necklace and bring the clasp out. We are not going to have that clasp hopping in and out of the cane like a trained snake when this picture is put together."

Of course, the explanation lay in the fact that someone had taken the necklace out to try it on during the noon hour and had reversed the position of the imitation jewels in putting them back. But the company could not very well have placed a leader on the screen to explain this point.

Lillian Walker in "Blue Envelope"

At the Vitagraph studios Lillian Walker has been chosen as the star for Sophie Kerr's story "The Blue Envelope," which is now running in the Woman's Home Companion, and of which Vitagraph has engaged the motion picture rights. Incidentally the story as prepared for the screen will harmonize with the movement for better films inaugurated by the magazine.

The part of the heroine, a rich young woman thrown unexpectedly upon her own resources and into a maelstrom of stirring experiences, was assigned to Miss Walker and is being directed by Wilfrid North, and work has already begun on the important scenes.

Earle Williams and the other members of the company directed by Wally Van of Vitagraph spent most of the week of June 26-July 1 at Briarcliff filming an episode in "The Scarlet Runner," the forthcoming serial in which Mr. Williams figures as the hero. Some spectacular effects were introduced in the work done there.

Helmer W. Bergman, who is picturizing "The Battle Cry of War," from the story by Cyrus Townsend Brady and J. Stuart Blackton, is at work on the last two reels of this sequal to Vitagraph's "The Battle Cry of Peace." To date he has written more than seven hundred scenes and also assisted in their direction.

Hard to Regulate the Snow Scenes

Producing Manager Rollin Sturgeon of Vitagraph's Western Company has finished his Cleveland Moffett picture, and is trimming it. That this will be a much simpler task than was the trimming of "God's Country and the Woman" is already apparent. The latter took weeks to get into shape, every scene having been taken on an average of three and a half times. There were many difficulties in the way. Sometimes there was falling snow; then about four inches on the ground; and scenes in the forest with snow on the ground and none on the trees." The scenes connected with a time sequence had to match as to the snow—it was no part of Mr. Sturgeon's idea to have people walk out of one scene in foot-deep snow—and come into the next in four feet of it, though this seems a common failing with "snow stuff."

Director Paul Scardon has just completed a five-part Blue Ribbon Feature in which James Morrison is starred. The story is a picturization by George H. Plympton of a book by George Allan England, the well-known novelist, whose books are in such great demand at the present time.

Earle Williams and Edith Storey are working in another chapter of the famous "Scarlet Runner" series by C. N. and A. M. Williamson, being produced for the Vitagraph by Wally Van. Julia Swayne Gordon, another Vitagraph favorite, also appears in the cast.

In a five-part Blue Ribbon release featuring Lillian Walker, Vitagraph's popular star, many well-known spots of the Greater City are used as backgrounds. Wilfrid North, who is directing the filming of the picture, also wrote the story.

A three-part Broadway Star Feature by Edgar Cove, dealing with life in the theatre, is now in course of production under the direction of Van Dyke Brooke. Leah Baird is the featured member of an all-star cast.

Evart Overton, whose work in Vitagraph photoplays has won him a place in the foremost rank of screen stars, is seen as a member of a band of hoboes in his latest release. James Oliver Curwood is the author of the story, whose filming was supervised by Eugene Mullin.

Antonio Moreno is working in a picturization of one of Harriet T. Comstock's widely read novels being produced by Vitagraph Director Harry Davenport. When completed, it will be in five parts and released through the V-L-S-E.

Emily Stevens, the Metro star, who was last seen on that program in "The House of Tears," is a patient in the Woman's Hospital, New York, where she recently underwent an operation for appendicitis. Miss Stevens was in the West playing the stellar role in "The Unchastened Woman," after its long run on Broadway. Immediately upon her return to New York she suffered an attack and hurried to the hospital. The operation was successful and Miss Stevens will soon be able to leave the hospital, the surgeons say. In all probability Miss Stevens will be starred in another Metro play before she begins her regular engagement on the speaking stage on Broadway.

Alan Hale, who has just completed a special engagement with the Famous Players, where he played the role opposite Pauline Frederick in "The Woman in the Case," and Niles Welch, widely known as a juvenile leading man, have been engaged, through the Amalgamated Photo Play Service, for two of the important parts in the next Pathe production to be directed by Edward Jose.

Mr. Jose, it will be recalled, is the man who produced the Pathe serial "The Iron Claw." His next production will be a five-reeler, written by Anthony P. Kelly. Alan Hale will play opposite Pearl White in the production, while Niles Welch will have the leading juvenile role.

Marguerite Snow has completed her special engagement with the Ivan Company. The latter company will feature her in "The Faded Flower." Her future plans will be announced shortly.

(*Continued on page* 240)

Cash Prizes of $1,000 Will be Given at Motion Picture Studio Directory Stampede Contest

It Will Be Noticed from the List of Prizes Offered That the Events Include Actor Horsemen, Depicting the Best Cowboy Type, and Actress Horsewomen, Depicting the Best Cowgirl Type, So That Actor Cowboys and Cowgirls Who Do Not Perform Stunts Are Eligible for These Events—Stampede Management Offers Horses for Contestants to Make Selection of Mounts

THE Motion Picture Studio Directory Stampede Contest, which will be given under the joint auspices of Motion Picture Studio Directory and "The Stampede" management, will be a big feature at the coming World's Championship Frontier contest to be held at Sheepshead Bay, New York City, in August. Realizing what an immense attraction it will be for the crowds who will attend this big round-up to see in real life and action the many familiar faces and figures of the well-known cowboys and cowgirls whom they have hitherto seen performing these daring feats of horsemanship and Western art only on the screen, Motion Picture Studio Directory is giving Gold and Silver Medals and free advertising space, as previously announced, in order to insure the largest possible representative gathering from the motion picture field, and the management of "The Stampede" now announces that in addition to the prizes for the events in their open competition, they will offer one thousand dollars in Cash Prizes for events in Motion Picture Studio Directory Contest.

The complete list of events and prizes follows on the opposite page. Anyone who has seen six months' active service before the camera is eligible to compete for these prizes, and let it be understood that entering this contest will not prevent anyone from competing in the open events in the larger contest for the big prizes offered. The same judges will officiate for the motion picture contest as for the big events in the open contest, and the motion picture contestants are sure to be received with rounds of applause from the crowds of fans. This, it seems, will be a golden opportunity for the motion picture cowboys and cowgirls not only to win the Motion Picture Medals and prizes, but to decide once and for all in open contest before competent judges and an audience of a hundred thousand people daily, just who may lay claim to the title of champion in the different branches of Western art and sport.

Screen Cowboys and Cowgirls Who Do Not Do Stunts Eligible

You will notice from the list of prizes offered that the events include actor horseman, depicting the best cowboy type, and actress horsewoman, depicting the best cowgirl type, so that actor cowboys and cowgirls who do not perform stunts are eligible for these events. Also that there are two events for motion picture actors and actresses listed as "Champion Motion Picture Actor-Horseman" (not professional horseman) and "Champion Motion Picture Actress-Horsewoman" (not professional); these events should interest well-known people in the motion picture art who ride well but who do not profess to be "riders."

The Stampede management has kindly offered horses for you to select from and has ample accommodations to care for your own horses, if you desire to furnish your own mount. Remember that there is no entrance fee and that it costs you nothing to be seen and compete for the prize and medals.

GETS MORE OUT OF THE "NEWS" THAN ANY OTHER TWO PICTURE PUBLICATIONS

Motion Picture News,
New York City.
Gentlemen:—

Some time ago I accepted your trial subscription offer for three months and having become accustomed to the "News'" weekly visits, I am going to renew my subscription at once.

I am sincere when I say that I get MORE OUT OF YOUR MAGAZINE THAN ANY TWO OTHERS that I know of. This is due, in my opinion, to the short but very comprehensive manner in which you handle the subjects contained in it. I have been trying to find a weak point in the "News" so that I might criticise a little, but I must confess that I have never looked for a certain subject or sought information on anything that I did not find it in the "News."

I have saved each number I have received for the past three months and when I am looking for information, these issues are invaluable to me. I feel that if I miss a single number it would very likely contain something that I, as an exhibitor, should know.

Yours very truly,
J. H. Kurtz,
Pastime Theatre,
Stewartville, Minn.

No event at the Stampede will be called a tie or draw. All contests go to a finish for a decision. All rules and judges are to be chosen by a popular vote of the contestants.

Art Acord Will Be There

Art Acord wired Guy Weadick, director-general of "The Stampede" last week that he would be on hand to compete for the World's Championship events, and also for Motion Picture Studio Directory Contest. Immediately on receipt of this wire the editor of the Stampede Contest for Motion Picture Studio Directory, wanting to get Mr. Acord's complete record, turned to Motion Picture Studio Directory for information, and found Mr. Acord's biography heading the list, the first biography in the entire book. His biography we reprint herewith:

ACORD, Art, leads, American; b. Stillwater, Okla., 1890; educ. p. s., early career, cowboy and ranchman; stage career, Dick Stanley Wild West Show in 1910, with Buffalo Bill in 1911, rode second at Pendleton, Ore., Cheyenne and Salt Lake round-ups, won championship in broncho riding at Klamoth Falls in 1912, in 1914 managed shows at Nelson, B. C., and Klamoth Falls; m. p. career, 1911, Bison company, direction Thomas H. Ince, also with Selig and Universal, played in "Heart of California," Independent feature, with Bosworth in "Pretty Mrs. Smith," "Nearly a Lady," selected to play Buck Parvin in the Van Loan series of that name. Studio ad., Santa Barbara, Cal.

Judging from Mr. Acord's record, he should play a big part in not only the motion picture contest, but also the open events.

Let us hear from you all—the more the merrier. Isn't there some event in this list to which YOU are eligible? Remember, it costs you nothing to enter, and we are only waiting to hear from you. For full information address Motion Picture Studio Directory, Stampede Contest Manager, 729 Seventh Avenue, New York City.

EXCLUSIVE FEATURES BUYS RIGHTS TO "MIRROR OF LIFE"

The Exclusive Features, Inc., has bought the first release from the Piedmont Film Company, "The Mirror of Life," for New York State, greater New York and northern New Jersey.

The amount of bookings received up-to-date far exceeds the expectations of Joseph M. Goldstein.

Watch For Next Week's Announcement!
Remember the Date, August 5 to 12, New York City.

Events and Prizes Given by the Motion Picture Studio Directory

Champion All around Motion Picture Cowboy—one solid gold medal.

Champion All around Motion Picture Cowgirl—one solid gold metal.

Champion Motion Picture actor horseman (not professional horseman) one page advertising in Studio Directory.

Champion Motion Picture actress horsewoman (not professional horsewoman) one page advertising in Studio Directory.

Motion Picture company having the largest number of best contestants will be awarded handsome silver trophy.

Actor horseman (not professional) depicting best cowboy type, one-half page advertising in Studio Directory.

Actress horsewoman (not professional) depicting best cowgirl type, one-half page advertising in Studio Directory.

Best dressed and best equipped cowboy, one-quarter page in Studio Directory. Best dressed and best equipped cowgirl, one-quarter page advertising in Studio Directory.

Cowboy catching largest number of running horses in one loop, quarter page advertising in Studio Directory.

Cowgirl who has the most novel photograph of her taken during the contest, quarter page advertising in Studio Directory.

Note:—By "Not professional" we mean in this instance an actor or actress who altho playing western parts does not ride bucking horses or do "stunts" etc.

CASH PRIZES

Motion Picture Cowboy Bucking Horse Contest

1st. $100.00 and Silver Medal
2nd. $ 75.00
3rd. $ 50.00
4th. $ 25.00

Motion Picture Cowboy Fancy Roping Contest

1st. $ 50.00 and Silver Medal
2nd. $ 25.00

Motion Picture Cowboy Half Mile Race

$ 50.00
2nd. $ 25.00
3rd. $ 15.00

Motion Picture Cowboy Steer Bulldogging Contest

1st. $ 75.00 and Silver Medal
2nd. $ 50.00
3rd. $ 25.00

Motion Picture Cowboy Trick Riding Contest

1st. $ 50.00 and Silver Medal
2nd. $ 25.00

Motion Picture Cowboy Pony Express Race

1st. $ 50.00
2nd. $ 25.00
3rd. $ 10.00
4th. $ 5.00

Best Motion Picture Cowgirl Bucking Horse Rider

$ 75.00 and Silver Medal

Best Motion Picture Cowgirl Fancy Rider

$ 50.00 and Silver Medal

Best Motion Picture Cowgirl Fancy Roper

$ 50.00 and Silver Medal

Special Events for Actors and Actresses such as

Potato Race
Quarter Mile Dash, etc., etc.

(No event at the Stampede will be called a tie or draw. All contests go to a finish for a decision.)

ALL ENTRIES CLOSE AUG. 1



KELLY, Anthony P., chief scenario editor, Lubin; b. in Chicago 23 years ago; educ. Loyola, De Paul academies and Perdue Univ.; reporter, Chicago *American,* and *Examiner;* went to Los Angeles, where he sold his first script, a one-reeler, to Vitagraph; after free-lancing until 2 yrs. ago joined Balboa scenario staff; then joined Essanay; a yr. later went to N. Y. for Famous Players; filmized Channing Pollack's "Little Gray Lady," and "The Ring and the Man," by Cyrus Townsend Brady, for Famous Players; scenariozed "The Man of the Hour," Bernstein's "The Thief," "Walls of Jericho" for Fox, "Soul of a Woman" for Metro, and numerous others. Studio ad., Lubin, Philadelphia.

The Biography of every photo player in the Country will be published absolutely without cost to them in the second

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

We want the biography of every Actor, Actress, Director, Assistant Director, Camera Man, Scenario Writer, Publicity Man and in fact every one at the studios.

All you have to do is tear off the Coupon below, fill out and mail **NOW**—and at the proper time we will send you a biography blank to fill in.

If you enclose $2 we will insert your picture (1 inch in size) in your biography in the next two Studio Directories and also enter you for a year's subscription to the MOTION PICTURE STUDIO DIRECTORY (published Semi-Annually).

COUPON

The following is the address to which you can send me a blank for my biography in the "STUDIO DIRECTORY." It is understood that this biography costs me nothing. (Cross out the following if no money is enclosed). Also enclosed please find $2 to pay for my cut to be inserted in my biography in the next two Studio Directories and one year's subscription to the Motion Picture Studio Directory (issued twice a year by Motion Picture News, Inc).

I will have a photograph in your hands by August 22, 1916.

*Name*_____ *Line of Work*_____

*Studio*_____ *Permanent Address*_____

Motion Picture Studio Directory, 729—7th Avenue, New York City

(*Continued from page 237*)

Eleanor Woodruff will shortly be seen on the screen again. Although Miss Woodruff's recent vacation has taken her away from active work she has not been absent from the picture houses, for many pictures in which she played leading parts have been shown, notably "Big Jim Garrity," on the Pathe program, and "The Island of Surprise" and "Britton of the Seventh" on the Vitagraph program. The vehicle chosen for her by the Frohman Amusement Company is "Jaffrey," dramatized from the novel by William J. Locke, in which she plays opposite C. Aubrey Smith.

Bennett Southard, leading man on the dramatic stage and in motion pictures, has been engaged to play opposite Mabel Taliaffero, in the Metro production now being made under the direction of Edward Carewe. Mr. Southard's latest engagement



Eleanor Woodruff as she Appears in "Jaffery," Frohman

was arranged through the Amalgamated Photo Play Service.

Mme. Petrova, the Metro star, who began her professional career as a dramatic critic in London, has written her own scenario for a forthcoming production which the Popular Plays and Players will make for the Metro program. Aside from announcing that it is a vital story of to-day, laid in America, and dealing with the new value of sex standards, Mme. Petrova would not discuss the story.

Mme. Petrova would not consent to have the production made until she was assured everything she had written in the story will be presented upon the screen. The star recently sold a three-act play, "Salvation," in which she deals with the question of marriage and divorce. It is a breezy document, after the order of the Bernard Shaw plays, in which Mme. Petrova sets forth that a wife should be paid for the work she does in the home, and be considered a business partner in her husband's general affairs. "The Heart of Things," a volume of poems from the pen of Mme. Petrova, will soon be published.

In and Out of West Coast Studios

Special to Motion Picture News.

Los Angeles, July 1.

DIRECTOR GENERAL AL. E. CHRISTIE has found need of additional studio space for large sets, and has acquired possession of the quarter of a square facing on Sunset Boulevard, Hollywood, immediately west of the present studio. This is being enclosed, and will make possible the enlargement of the present stage, and give room for more dresing roms. The present studio, which served for the original Universal companies in California, later the home of the Sterling Motion Picture Company, and more recently the studio of the Quality Pictures Corporation, Mr. Christie has found too small to accommodate the activities of the two producing companies. He is using much larger sets than heretofore, as he is adapting the feature picture finish to one and two-reel comedies. The studio, when completed, will be ideal for such work.

"The Making Over of Mother," claims the attention of the Horace Davey Christie comedy company, and gives Neil Burns and Betty Compson the roles of newlyweds, who fear their happiness is to be blighted by her mother coming to make her home with them. But a friend, Ethel Lynn, aids the wife to overcome the difficulty. Hubby is away when mother arrives, and she is rushed off to a beauty parlor, and the work done there, changes her to a "bewitching young thing." Hubby sees her at a cafe, and there is a flirtation. Stella Adams appears as the mother.

One of the David Horsley Zoo elephants, has been rented by Al. E. Christie to be used in the comedy, "Some Legacy," in which a would-be married man inherits an elephant which serves to persuade his prospective father-in-law to hastily give his consent to the marriage of his daughter to the new owner of the elephant. Tootsie, the elephant, performs some good stunts, including that of pulling Harry Rattenberry, the father, through a window. The players are Billie Rhodes, Nolan Leary, Harry Rattenberry, Eddie Berry, Harry Hamm and Ethel Lynn.

A photoplay story has been furnished the Jesse L. Lasky Company by W. J. Hurlburt, entitled "The Big Sister," for Marie Doro, and shortly will be put in production in the hands of William C. deMille. Elliott Dexter will be leading man.

Wants Oil Well, Olive or Castor, But Must "Gush"

Director George Melford for the photodrama "The House of the Golden Windows," found the need of a gushing oil well, and then his troubles began. The need of such a well is delaying the completion of the subject. Melford advises he is not particular as to the brand of oil, stating it may be olive, coal, or castor, but he does want one that will gush. Several wells have been found, and a quantity of nitro-glycerine used in order to cause them to pour forth in a salubrious manner, but so far the director has been able to secure only a wheezy cough.

A very valuable curiosity has been added to the Lasky collection in the purchase of a Normandie spinning wheel. Cecil B. deMille discovered it in an antique shop in New Orleans recently. It is said to be more than three hundred years old, and the Lasky director-general prizes it so highly that he personally packed it for shipment to the studio. It now occupies a conspicuous place in his private office.

Director Frank Reicher has been selected to film the first Lou-Tellegen story, and Cleo Ridgely will play the opposite lead.

Upon the completion of "The Storm," now being filmed with Blanche Sweet in the stellar role, Lasky Director James Younge, will take up the making of "The Unconquered," with the same actress. Both of these subjects were especially written for this actress by Mrs. H. C. deMille, mother of Cecil B. and William C.

Anita King and Tom Meighan are to be co-starred in an early Lasky production, scenario for which is now being prepared. Miss King has been for the past several weeks, as the result of a strenuous tour on the McGaffey-Chautauqua circuit.

Fannie Ward, who has been in the East for two months purchasing new gowns, is expected to arrive in Los Angeles in the next day or two, and will immediately begin work in a picture under the direction of George Melford. The story for the photodrama was written by Edmund Mitchell, author of a number of successful novels, and has been adapted for the screen by Charles Sarver of the Lasky organization. Stars of the Lasky Company will give a tea in the star dressing room building green room, which will afford Miss Ward an opportunity to make a thorough display of her new wardrobe.

L-Ko Comedy Companies Greet Stern

All members of the four Universal L-Ko comedy companies, and those engaged in the production of the "Peg o' the Ring" serial, together with office, laboratory, and technical staff, assembled in front of the studio recently to greet the new general manager, Julius Stern, upon his arrival. Those who could double in brass were in great demand, and the battered instruments that have helped to make comedy in hundreds of reels, were very much in evidence when the new chief arrived. At the head of the receiving line was Abe Stern, brother of Julius, who presented him with a gigantic key to the film world's producing center. Stanley C. Kingsbury, who was formerly the New York representative of the L-Ko Company, and is now at the studio as business manager, was at Mr. Stern's elbow, and beside him were the directors, players, cameramen and others. The L-Ko and Stern companies now occupy the entire plant formerly used by the Universal Film Company at Sunset and Gower street, Hollywood, and while the new organization, which is composed of the Messrs. Stern, has not made an engagement, it is generally understood that following the "Peg o' the Ring" serial, they will star Francis Ford and Grace Cunard in five reel subjects.



At Universal City: (Left to right) Managers of Newspaper Enterprise Association Visit the Plant; Director Elfelt and His Company at Lunch; Harry Carey and His Cowboys

A new motion picture company has been formed at Santa Cruz, California, by Fred W. Swanton and W. D. Dalton, known as the Diamond S. D. Film Company. Leon D. Kent, former director for Western Lubin and the Universal, has been engaged, together with Nan Christie as leading woman; Jack Connally, leading man; Fred Unger, heavy; Peggy Rogers, ingenue, and others. The company has already made four subjects entitled "The Sea Urchin," in two reels; "Cyndia Lane's Sacrifice," "The Feud," and "The Spirit of The Breakers," each of one reel. The first four subjects have been sold to the Universal Company. The company now has in production "The Smuggler's Awakening," "The Renegade," and "Traced on the Sands."

Mr. Swanton has had many years experience as a theatre manager, having been engaged in that work all his life. It was at one of his theatres that William A. Brady gave his first theatrical performance, under the firm name of Brady-Webster Co., which produced "She."

Two Fatalities in Film Colony

Accidents of the week resulted in two fatalities, and two other members of the film colony being seriously injured. Monday evening, while returning to Santa Barbara from Los Angeles, Donald W. Rayburn, former Los Angeles newspaper man,



Ethel Burke, Who Has Just Joined the Universal Forces

who for the past eight months has been with the American Company as publicity writer, and manager of the publicity of "The Secret of the Submarine" serial, was killed. Rayburn came to Los Angeles with George Sargeant, now directing for the American, to witness the premier of Dixon's "Fall of a Nation," in the making of which, Sargeant served as director. After the performance, the two started by auto for the northern film city. While ascending Cahuenga Canyon grade between Hollywood and Universal City, Sargeant lost control of the car, and it dashed into a telephone pole. The pole broke and the upper portion of it fell, striking Rayburn on the head, killing him instantly. The body was brought to Los Angeles, and the funeral was held Thursday morning.

Page Peters, an actor who has played juvenile parts for Balboa, Lasky, Morosco-Pallas and other companies, was drowned Thursday while swimming with friends at Hermosa Beach, California. He was caught by the rip tide when a short distance from the shore. The body was recovered after three hours. Peters leaves a wife who resides in Los Angeles.

Francis McDonald, playing an important juvenile part in the Universal three reel production "The Caravan," was injured Monday evening, while returning to his home from attending a dinner given at the home of Grace Cunard in Hollywood. He has since been unable to resume his work. The driver of the taxi, who was later found to be in an intoxicated condition, drove the machine into another one in the business district. Belle McDonald, not a relative of Francis, an actress in the same car at the time of the accident, was also injured by glass when she was thrown through the windshield.

George Wight, who has been in charge of the publicity department of the American Film Company at Santa Barbara,



Myrtle Gonzales and George Hernandez in "The Secret of the Swamp," Bluebird

Calif., has been transferred to the head of the scenario department, succeeding William Piggot. With the new work, Wight will continue to direct the publicity. He is a former New York and Chicago newspaper man, and came to the American studios from the San Francisco Examiner in February. Upon taking up his new position, Mr. Wight immediately sent out a call for good stories by trained or well known writers.

Arrival at U City

Arrivals of the week at U City from the eastern studio include Billy Garwood, Hobart Henley, Edith Roberts, George Felix, Ben Wilson, Irene Hunt, Florence Roberts, Howard Crompton and others. Manager Marshall Stedman of the employment department, has also added a number of new names to the stock list. Among these are Edith Johnson, for more than a year leading woman for the Selig Company, who will play leads for the 101 Bison Company; Edward Brady, late of Pathe Balboa serials, who will be under the direction of Billy Garwood; and Roy Stewart, for the past year with the American Company, who will play in the new Jaccard serial, "The Daughter of the U. S. A."

Fred Gambol has been added to the Lyons and Moran Nestor Comedy Company as character man. He has played at a number of coast studios, and is well known in photo play circles. Mrs. E. M. Ingleton, who has been scenario editor for the World Film Corporation, came to U City, and will there serve as assistant to Editor E. B. Lewis. Her work will consist principally of adapting well known novels for the screen.

Three new directors were added to the Universal staff besides those who arrived



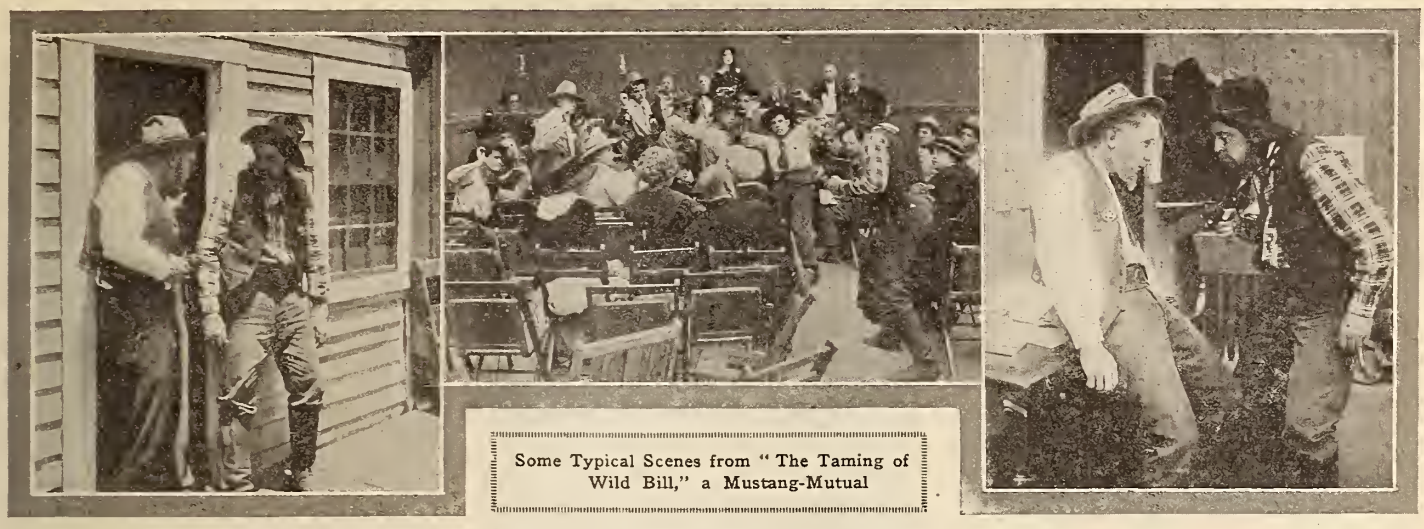
Latest Photograph of William Farnum, the Fox Star

from the eastern studios. George Rice, who directed the productiosn of the Blazon Film Company at San Francisco, whose subjects were released on Paramount, is in charge of one company; Frank D. Ormston, art director, has started work filming a series of comedies; and Beverly Griffith, who has served in several important capacities at the studio, most recently in charge of securing material for the Animated Weekly, is making animal comedies featuring Victor Potel—and prominent members of the zoo. The title of the comedy is "The Missing Link."

A new policy has been adopted by the Universal, which will mean a continuation of changing of names. The rule provides that when a new player, who has not had previous motion picture experience, becomes a member of the stock company, the company will rename them. It is also provided that the player shall never use the name with any other company should they leave the Universal organization. Little Zoe Back, child actress, is to be known as Zoe DuRae. This is the only change announced for the week.

Cast Picked for "N" Patriotic Serial

The patriotic serial to be made by Jaques Jaccard for the Universal, originally known as "The Daughter of Tomorrow," has been titled, "The Daughter of the U. S. A.," and this title, it is thought, will be retained permanently. The cast has been selected for the serial, and includes.



Some Typical Scenes from "The Taming of Wild Bill," a Mustang-Mutual

Marie Walcamp in the star part, Jack Holt, Neal Hart, Bertram Grassby, Raymond Nye, L. M. Wells, Maude Emory, Roy Stewart, and a score or more of Universal champion cowboys. The story throughout the serial will deal with the abduction of an American heiress from a vast estate in Mexico left her by her father.

Director George Rice has taken up the making of a one reel stone quarry subject, with George Pearce, James L. Farley and Jane Bernoudy as principals. It has been entitled "Hard Rock."

William Garwood, who upon coming to the west coast was made director of a company, is in charge of filming "The Worm." It is a story of a "grind" at college, the butt of many jokes by his schoolmates, who finally turns and wins the day. Besides Garwood, who plays the leading part, Lois Wilson has been cast to appear as leading woman, and Edward Brady as heavy.

While waiting the arrival of his wardrobe, Ben Wilson has taken up the filming of a five reel picture for the Universal entitiled, "What Doth It Profit A Man?" It deals with a present day business man who overlooks giving his family the attention they should receive, in order to complete his conquest in the financial world. Neva Gerber, Malcolm Blevins, Carl Von Schiller, and A. B. Ault will be the principals in the picture. Tom Walsh has been named assistant to Wilson.

Frank D. Ormston, art director at the Universal, has become a director, and will film a series of one reel comedies with Edith Roberts and Gorge Felix as principals. Miss Roberts has played in a number of Imp and Red Feather subjects, and is spoken of as the youngest leading woman of the screen, she being but fourteen years of age. Felix, with this series makes his debut to the screen, his previous experience having been on the vaudeville stage. He is a brother of Joseph deGrasse, Universal director, and Sam deGrasse of the Fine Arts stock company.

The first picture to be made by Joseph LeBrandt, who recently arrived at U City from New York, is to be entitled "As The Candle Burns.'" It is to consist of one reel, and the principals will be Irene Hunt and Gene Hersholt.

It's "Easy Money" for the Nestorites

The Nestorites are filming "Easy Money," in which Eddie Lyons appears as the young man sent from home by his father because of his escapades. He falls in with Moran as Potts, the detective, who is working on an investigation of the rise in the price of beer for the association of stevedores. This brings to light that the young man's father is the cause of the beverage going up, and he pays his son and the detective well to forget what they have discovered. Incidentally this makes it possible for the son to continue his love affair with his father's ward, Marcia Moore. With the completion of this, Lee Moran will dig out his favorite corset, for he is next to appear in "He Maid Me." It's all about an election bet in which one agrees to do any stunt the other suggests if he lose, and so Lee becomes the maid in the home of the winner.

The "Timothy Dobbs" series, number seven, takes the would-be photoplayer, Carter DeHaven, to the role of a ribbon counter clerk. As such he sells a quantity to a movie star, and gets into the studio to deliver it, thus securing another opportunity to show the directors what he can do as an actor.

Two of the series of one reel stories featuring Vola Smith, made by Director Clifford Elfelt, have been completed. One is "The Song of the Woods," and the other "The Poet's Story." The supporting cast for both of these include Raymond Nye, Mark Robbins, Edwin Brown and Charles Gunn.

A burlesque, "Her Dramatic Career," is being filmed by Joker Director Allen Curtis from a scenario by Ben Cohn, which gives Gale Henry the part of an amateur playwright with great ambitions. An actor without funds learns her secret, and she becomes angel, leading woman, and dramatist as the result of his persuasion. He leaves with the box-office receipts, and she is then forced to find her former lover, the small town undertaker, constable and squire.

Another one reel picture being filmed is titled "The Devil's Own." It is a western melodrama with Harry Carey, Olive Fuller Golden and Joe Rickson. George E. Marshall is in charge of filming the subject.

Director George Cochran is making a one reel subject "By Conscience' Eye," a drama in which an ambitious wife starts to elope, but finding a plaything of her child, is brought to realize the importance of her act and returns home and there is a happy reunion. Rex D. Roselli, Marjorie Ellison, Maxfield Stanley, and Little Virginia Corban are the principals.

Cleo Madison Gives Up Her Company

Cleo Madison, who has been directing for more than a year has given up her company and is to appear in five reel Universal photoplays. The first is titled "The Chalice of Sorrow," or "A Reincarnation of Tosca," which was written, and is being produced by Rex Ingram. Miss Madison appears in the part of an American prima donna singing at the City of Mexico, where she becomes the central figure in an international difficulty, because of a Mexican governor becoming infatuated with her. A particularly strong cast has been selected as supporting members in this, the list including Charles Cummings, John McDermott, Blanche White, Wedgewood Howell, Howard Crampton, Albert MacQuarrie and Rhea Haines.

May Gaston, who has always appeared in parts depicting a sweet disposition, is portraying another characterization for the camera as the woman who married the first man she met to spite her lover. This photoplay is titled "The Spite Husband." The woman has wealth and lets the man know he is to be husband in name only, but Crane Wilbur is an artist, appears as too good a lover, and so, they fall in love. Robert Broadwell is being held responsible for the direction, and Jessie Barnett and Claude Mortenson make up the cast.

Elsie M. Kallahan, who recently came out from New York, has contributed her first scenario to the David Horsley staff. It is "Fate's Decision,' and teaches a lesson to Mr. Business Man who forgets he has a family until he discovers another man is taking his place. William Clifford is the husband, Margaret Gibson, the butterfly wife, and Fred Montague appears in the character role.

Bessie Barriscale is next to be seen in the role of an ambitious daughter of a small town mill worker, in the Ince Triangle drama "The Payment," which is referred to as among the strongest works of C. Gardiner Sullivan. The moral of the drama is "No matter how small the price demanded for wrong-doing, it is too high." The drama deals a blow to married men who bargain with struggling

girls, and also to the girls themselves who sacrifice their honor for earthly success. Charles Miller, Kathlyn Kirkwood, Thos. S. Guise, and Gertrude Claire are to be seen in "The Payment." It was directed by Raymond B. West, and an important feature is the new and artistic manner in which the "dissole" has been used by West and his photographer, J. D. Harriot. West is himself an expert cameraman, he having first learned that part of the cinema art.

Since the filming of "The Payment," West has had a four weeks' vacation which he has spent in Honolulu. He arrived home this week bronzed to the hair, anxious to get back of the megaphone. A story is being prepared for him now. With West back on the lot, all Ince producers will be at work, the total being six.

Business Manager E. H. Allen and Scenario Editor C. Gardiner Sullivan of the Ince studios, this week added Olga Printzlau to the scenario department at this studio. Miss Printzlau has been affiliated with several of the most prominent coast companies, and has written a number of very successful photodramas.

"Rocky Mountain Canary" Wins a Home

While working near the crest of Mt. Baldy recently, a baby burro walked into the scene being made under the direction of Reginald Barker, and by this act, the long eared infant, which weighs less than fifty pounds, won a home. The action of the burro added realism to the scene, and Barker borrowed trouble by keeping it in additional scenes. As other scenes of the same atmosphere were to be made at the studio, it was necessary to purchase the animal and take it to Culver City. There it is the pet of many of the players, and Enid Markey, playing opposite Frank Keenan in the mountain story, has adopted it as her playmate.

Ince Director Walter Edwards and a company of players including Dorothy Dalton, William Desmond and others, who were presented from making exteriors for a desert island picture by fogs at Monterey, have now gone to St. Clemente Island, off Lower California, and are now braving the dangers that threaten because of the Mexican difficulties. The troup will be absent more than a week.

All members of the Thomas H. Ince producing staff at Culver City paid honor to the American flag, when workmen finished the erection of a one hundred foot flag pole. In the presence of the army of film folk gathered at the instructions of Business Manager E. H. Allen, Bessie Barriscale, dressed in the costume of a daughter of Ireland, hoisted the red, white and blue to the top of the pole, while the studio orchestra struck up "The Star Spangled Banner."

Inceville cowboys have organized a baseball team, and recently defeated an aggregation representing the Los Angeles Burbank Theatre, by a score of ten to one. The Ince Triangle players are all members of the Inceville staff.

What is said to be the first photoplay synopsis ever written in the first person, was completed this week by J. G. Hawks, and shortly is to be put into production at the Ince studios. This style of composition was followed by the writer as he found he could in this way, better portray the principal character, which is that of a young Englishman.



Margaret Gibson in "The Good-for-Nothin' Brat," Horsley-Mutual

J. C. Taylor, cameraman of several years experience, has been added to the staff of the Morosco-Pallas organization.

Fritzi Brunette, the beautiful Selig leading woman, has been cast to play the part of an artist's model in a three reel subject titled, "Out of the Mists," which has been assigned to Director Robert Daly for production. The early scenes of the story show the separation of parents, and a child being placed in a foundling asylum. The mother falls to the lowest ebb of human morality, ultimately forced to sell newspapers for a livelihood. The girl grown to womanhood becomes the model of the artist, and her life is about to be wrecked by her father, who does not know her. The mother learns of her former husband's attention to the beautiful woman, and prevents him from wasting her life. Supporting Miss Brunette will be Guy Oliver as the arist, Jane Keckler, the mother, and Frank Clark the heavy.

"The Beast" Shown to Carlos

A Carlos, general representative of the Fox Film Corporation, who is spending some time at the Los Angeles studio, was a critical witness of the showing of Director Richard Stanton's first production, "The Beast," which has George Walsh and Anna Luther in the featured parts. The film shows a part of the hardships that befell the players. The story is that of a young rancher who accompanies his cowboys to the village on payday to see that they do not incapacitate themselves by too much celebration, and there he imbibes too freely.

Under the influence of liquor he becomes the beast, kidnaps a beautiful girl, and attempts to carry her off. Followed by roughs of the mountain country, he attempts to ford the Colorado River at the rapids, and is carried far down stream. The water revives him, and makes amends for his fiendish behavior. The current of the Colorado River was so swift that the players found it necessary to tie themselves together. The cameraman stood in water up to his neck to film many of the scenes. Every member of the company suffered sunburn, several members being unable to work for two or three days.

Director R. A. Walsh and company playing in "The Honor System," which is to be of ten reels, from a story by Henry Christine Warnack, dramatic editor of the Los Angeles Times, has made scenes to be added to the subject. They chartered two trains and worked four days in the vicinity between Los Angeles and Redondo.

Stock at the E. and R. Jungle Film Company dropped to sea level literally and figuratively—this week, when the company was working at the ocean front in the making of scenes for 'Perils of the Beach." Napoleon, the chimpanzee, decided to explore the hills nearby and when the back of Lou Bristol, the trainer, was turned, Nap made his get-a-way. It was several hours before he was recovered. The current picture shows what the chimps can do on the beach. Constance Johnson as the water nymph, takes a bumpy trip down the sand when she hides inside a barrel, and Napoleon starts it for the water's edge. Virginia Bayes, Virginia Ames, and Charles Carter are the principals with Joseph J. Franz as director.

A new California corporation, to be known as Superior Films, Inc., will soon file papers with the Secretary of State for the operation of a commercial studio in the Knickerbocker Building in the business district of Los Angeles. Robert Brackett, an experienced cameraman, producer, and enterprise manager, is to be general manager. The studio will have all kinds of natural and artificial light effects, and will specialize in commercial photography, titling, novelty and educational subjects to order.

The success of W. H. Clune with the state rights picture, "Where Are My Children," handled by the All Star Feature Distributors, has been such that he has booked the film for the fourth consecutive week at Clune's Broadway, Los Angeles. This is the first picture to be shown more than a week at this theatre in the past three years, and marks a new record for this section of the city for this size of house.

"NEWS" IS SUPERIOR TO OTHER PICTURE TRADE PAPERS IS HIS VIEW

Motion Picture News,
New York City.
Gentlemen:—

It gives us great pleasure to add our name to the already long list of those who realize the superiority of the "News" as a motion picture trade journal. It reaches us before any of the other publications and we consider it a valuable asset to our business.

With best wishes for your continued success, we beg to remain,
Very truly yours,
The Nolen Amusement Company,
Richard Nolen, General Manager,
Haskell, Texas.

Manager G. H. Atwood of Los Angeles International Film Service, has booked the Hearst News Pictorial for Miller's Theatre, and Clune's Broadway house.

Production Record at Signal Studios

The Signal studio producing staff believe a new record for efficiency production has been made in the filming of "Judith of The Cumberlands," by Director J. P. McGowan, he having completed the filming in exactly two weeks' time. The film has in no way been slighted in an effort to finish it at an early date, but progress was possible, because everything needed for the production was ready before actual filming was commenced. With but one exception, all members of the cast appear in character parts, the one exception being that of Leo D. Maloney, who plays the part of Creed Bonbright. Helen Holmes, in the stellar role, portrays the most decided character part she has ever attempted, and the result, studio folks say, is most gratifying.

Director J. P. McGowan will next take up the filming of "The Manager of B. and A." Wallace MacDonald has been specially engaged by the American Company to play juvenile lead opposite Mary Miles Minter, in her first Mutual release, "Youth's Endearing Charm," now in production.

J. Farrell Macdonald has been added to the producing staff of the Keystone Company, and will shortly take up the filming of comedies. He will be remembered as a director for the Biograph, following several years of experience with other coast companies.

William S. Hart, when asked for a story regarding his present international boundary soldier of fortune story, gave out the fact that he is making the most spectacular scenes for what he declared to be "the biggest drama I have ever done." This story, which is by Monty M. Katterjohn, is said to give timely treatment of preparedness against attacks such as the recent Columbus, New Mexico, assault. Hart and all his cowpunchers are working in the Santa Monica Mountains for remaining scenes.

Ince Culver City property men are having more trials this week, they claim, than befell Job, and the cause is an Irish story by C. Gardiner Sullivan which features Bessie Barriscale as the sweet-faced colleen. Pigs, cows, donkeys, chickens, ducks, geese and dogs are required for barnyard scenes, and Director Charles Miller is sharing in the difficulties in trying to persuade the animals and fowls to de their parts right. Besides Charles Ray, who plays the lead opposite Miss Barriscale, Charles K. French, Agnes Herring, Alice Taffe, Marjorie Lawrence and Peggy O'Connell have roles in this.

The second annual rodeo given by Thomas H. Ince, is dated for July 2, 3, and 4, and all cowboys of the film colony have been invited to participate. The net proceeds will be given to the Actors' Endowment Fund, and the rodeo will be held at the Roller Coaster enclosure at Venice. The winners of first prizes here will be sent to rodeos held in Washington and Colorado, and the winners at these will participate in the national rodeo at Sheepshead Bay.



MARION, Frances, scenario writer and ed., World-Peerless; b. San Francisco, Cal.; educ. San Francisco; early exper., artist, designing theatrical posters and illustrating for magazines; later took up newspaper work and began writing scenarios as a free lance; went into motion pictures as an extra to learn the business with Bosworth and work to the top; Famous Players ("Girl of Yesterday"); has written "The Foundling" for Mary Pickford, "Daughter of the Sea" for Muriel Ostriche (Equitable), now doing special features for Clara Kimball Young, "The Feast of Life," etc., also adapting for World; hobby, reading. Address, World Film, N. Y. C.

The Biography of every photo player in the Country will be published absolutely without cost to them in the second

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

We want the biography of every Actor, Actress Director, Assistant Director, Camera Man, Scenario Writer, Publicity Man and in fact every one at the studios.

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AMONG THE EXCHANGES

Lavele Is Appointed Manager of "U" Exchange in Clarksburg, W. Va.; Miners Strong for Pictures, Says Carrick

JOSEPH LAVELE, formerly of Exhibitor's Film Exchange of Wilkes-Barre, Pa., has been appointed manager at Clarksburg, West Virginia of the new Universale Film Exchange branch of the Interstate Film Company. This exchange will supply all the territory around the Blue Ridge east of Huntingdon and west of Cumberland. This is all soft coal region and C. V. Carrick, district manager of Interstate, whose recent trip through the country resulted in the formation of this new exchange, has much of interest to relate.

Mr. Carrick says motion pictures are the principal relaxation of the miners. Every town, however small, has its picture house, no matter how crude. Even a village of 400 to 500 inhabitants will have one or two shows a week and these exhibitors make money at that.

Their films need not be new, hence their service price is small. A tin pan piano makes music that sounds luxurious to these horny handed sons of toil.

As the price charged is invariably ten cents and as every soul in the town who can walk, hobble or crawl goes, it can be seen readily that to him a princely profit accrues every open night to the thrifty proprietor.

Although "Dollars and the Woman," the Lubin V-L-S-E release, was triumphantly passed by the Court of Common Pleas over the censors edict of disapproval recently, it has not yet been shown in Pennsylvania. It was advertised for the Victoria theatre beginning June 19, but another picture was substituted at the last minute.

It is reported that the censors, not relishing their defeat, are trying to get the Lubin Company to modify the picture according to censorial ideas, which the producers are not willing to do. The censors having the right of appeal to the Supreme Court of Pennsylvania, can prohibit the showing of a film with such an appeal pending. Unless a compromise is effected shortly the case will doubtless be appealed.

"Where Are My Children?" is still in the hands of the Pennsylvania Board of Censors. In New Jersey it is beating all records. About one hundred New Jersey theatres have already booked it. Philadelphians can take it in at Atlantic City, where it is having the second week's run at the Nixon theatre.

Pavlowa, in her "Dumb Girl of Portici," is booked in fifty theatres up to date. The Supreme Feature Film Service, Inc., which handles these features, finds itself so pushed for room already, although only a few weeks at 1,325 Vine street, that Manager Harry Grelle is looking around for additional space. "Business," said he, "is so much better than we anticipated we must have more room at once."

Some of the towns in which Leon Netter has booked "Spoilers" are Altoona, New Castle, Wilkes-Barre, Bethlehem, South Bethlehem, Scranton, Pittston, in Pennsylvania; Hoboken, West Hoboken, Union Hill, Montclair, Dover. Others are bobbing up daily.

Hall, Kansas City, Will Attend the Chicago Convention; Young Formerly in Cincinnati, on Road for Mutual

E. H. WACHTER, manager of the Fox Film Corporation, Kansas City, Mo., recently went to Nevada, Missouri.

George Kleine books Billie Burke serial for the Willis-Wood theatre. A. C. Melvin, manager of the Kleine office, left June 27 for Wichita, Kansas, to be gone the rest of the week.

The Pathe Exchange, Inc., announces that it has the "Iron Claw" running in forty-one houses in Kansas City, and the serial "Who's Guilty?" for which it recently took the agency, is now booked in nineteen theatres.

M. A. Levy, president of the United Film Service, Chicago, Ill., and his brother, Joe Levy, Los Angeles, California, went to Kansas City last week to look over the office, of which A. A. Chatkin is manager. M. A. Levy announced that Joe Levy would succeed Mr. Chatkin, who will be given an office in some larger city.

G. B. Howe, Associated Film Service Company, has been trying to secure a contract for the "Hans and Fritz" serial for the vicinity of Missouri and Kansas. Mr. Howe recently put William Sillman, formerly properietor of the Lyric theatre, Kansas City, Kansas, in charge of the poster department. Mr. Sillman is an experienced exchange man, and with his addition to the company, Mr. Howe expects success for that department of the exchange.

E. J. Hall, Western Film Exchange, will attend the Motion Picture Exhibitors League of America Convention to be held at Chicago in July. Other exchange men will probably go.

E. E. Young, formerly of the Cincinnati office of the Bluebird Exchange, is now working on the road for the Mutual Film Corporation. Frank E. Owens, formerly with the Kansas City Feature Film Company, is also traveling for the Mutual Film Corporation.

The wife of "Nate" Block, president of the Center Amusement Company of St. Joseph, Missouri, died last week.

FULLER CONCEIVES ADVERTISING STUNT FOR WORLD FILMS

George W. Fuller, in charge of the World Film Exchange at 3626 Olive street, St. Louis, conceived the idea of advertising World Film pictures in the Sunday Globe Democrat in the issue of June 18, giving a list of the World features to be shown during the week at local houses, giving the names of the theatres, and the dates on which the pictures were to be shown. The advertisement appeared at the head of the "Movie Directory" column, which is made up of a number of leading neighborhood motion picture theatre advertisements.

The Mutual Film Corporation Exchange, at 1311 Pine street, St. Louis, has decided to discontinue the handling of supplies and various lines of motion picture theatre accessories. Fred A. Keller, manager of the exchange says that all the time and energy that was formerly devoted to several lines of manufacture, will now be concentrated on the matter of placing the Mutual program.

EXHIBITORS BOOK WORLD PICTURES FROM "NEWS" ADVERTISEMENT, SAYS GOLDSTONE

Manager Goldstone of the World exchange in Omaha says his is the only exchange in that part of the country to get additional copies of each picture on all releases at this time. "Business is so good we need them to supply the demand," he said. Goldstone is delighted with the reception given the Brady-made World Film pictures.

"I am convinced the advertising they did in MOTION PICTURE NEWS has been a great aid to our efforts," he said. "Orders began coming in for them almost before our salesmen were on the road. I am convinced more every day that exhibitors read the advertisements for pictures, and go a whole lot by what the advertisements say."

GENERAL EXCHANGE IN OMAHA NOW A BUYING CENTER

Edward A. Schuster, traveling auditor for the General, spent a week at the Omaha exchange recently. He commented at length on the remarkable gains made in business since the exchange recently came under the management of C. W. Taylor and ceased to be only a distributing center. The Omaha exchange is now a buying center.

How Will You Go?

WILL you attend the Chicago Convention? Will you exhibit at the exposition there?

If you can't do either or both there's still an excellent alternative.

You can be there the moment the exposition opens; you can mingle freely with exhibitors and territorial buyers, etc.; you can show your product to them and talk to them—

Through the pages of the Convention Issue of Motion Picture News.

Moreover you can talk to your customers not only during Convention week but over their desks for many, many weeks to come; for this issue will have a permanent value, a constant reference value rarely given a regular issue in this field.

Remember—the Convention Issue of Motion Picture News, date of July 22, will be in Chicago Wednesday, July 12—*earliest at the exposition with all the latest news and announcements.*

Telephone or wire your reservation as soon as you have read this

MOTION PICTURE NEWS

729 7th Avenue, New York City

L-KO'S are packing 'em in everywhere



Biggest Box Office Attractions on the Market

The World's Greatest Comedies

"Biggest Hits on Broadway"

Week in—week out—constantly—continuously, on Broadway, New York City, the greatest competitive show street in the whole world, L-KO Komedies get the money for Exhibitors. You can't beat 'em—you can't tie 'em—they have the corner on the laugh market in this country. L-KO's are the magnets that draw the crowds, keep 'em coming, bringing home profits, prestige and popularity to thousands of theatres, because L-KO possess the resources, the producing facilities and the finest Comedy talent in the world, headed by that Champion of them all—

Alice Howell

The one and only side splitting comedienne appearing in Moving Pictures Today

ALICE HOWELL, the magic name of the Comedy field . . . the Queen of the convulsion department of laughter. Millions know her, love her for her reckless daring, her roar producing stunts,—stunts that no other woman ever dared to do. Pronounced the greatest woman comedian that ever appeared in pictures. ALICE HOWELL can pack your house if you advertise her magic name with L-KO Komedies. ALICE HOWELL appears in that latest side splitter—

"Lizzie's Lingering Love"

that's packed, crammed and jammed with "knock you off your seat" situations—the funniest you ever saw. ALICE HOWELL and the great L-KO Komedians will establish a following for your house that will pay you weekly profits sure to make a tremendous hit with you, while the whirlwind fun will make a tremendous hit with your patrons. Book L-KO's for the continuous profits they will bring home to you all year round.

L-KO Motion Picture Kompany

H. Pathe Lehrman
Pres. & Director Gen'l

Eastern Offices—1600 Broadway, New York

Hollywood, Cal.

L-KO

COMICAL CARTERS
CLEVER COMEDIES

CARTER DE HAVEN—The Inimitable—is working in a series of brilliant comedies, soon to be released by the Universal, that are so clean, wholesome and different—so far ahead of the cheap, the vulgar and the suggestive, as to be a genuine revelation.

Great comedy acting; screamingly funny, intensely human situations; lavish production and brilliant supporting cast give to the entire series a distinction never before attained in film comedies. Beat your competitors to it. Wire your nearest Universal Exchange NOW for full information.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway NEW YORK



The Universal Film Mfg. Co. announces copyrighted titles of recent and forthcoming releases as follows: "American Home," "Harvest," "The Whispered Name," "Preparedness." These have no connection with the Carter De Haven Series.

BALDSDON ADDS EHRGOTT TO HIS STAFF IN BOSTON

Manager Balsdon of the V-L-S-E in Boston has added A. L. Ehrgott to his staff. Mr. Ehrgott is popular throughout New England and especially Maine. He was formerly in charge of the general office at Bangor, and later at New Haven, Conn. Mr. Balsdon is booking Big Four films consistently at the Beacon, Park, Orpheum, Bijou, Fenway and Globe, Boston. He reports good vacation business.

The Eastern Feature Film Corporation, Inc., Herman Rifkin, manager, reports the addition to the sales force of Mr. Rambonnet, formerly star salesman of the General Film Company. The Eastern is pushing "One Day," sequel to "Three Weeks" and also films featuring John and Emma Ray. Their serial, "The Yellow Menace," will be on the screen August 21, and bookings are being made. They have the New England rights for "Diana," recently playing at the Strand, New York. "Better pictures" is the slogan of Manager Rifkin.

R. D. Marson, manager of George Kleine and Kleine-Edison features, reports signing twenty-two new houses for Billie Burke in "Gloria's Romance" the past week. The theatres report unprecedented success for the film.

Walter Preston, manager of the New Bedford theatre, gave a clambake to exchange men and exhibitors last week. Forty-five attended and later repaired to the New Bedford theatre where the general good time was continued.

Fred M. Murphy, eastern manager of the Unicorn, left Boston the middle of the week to open a new Unicorn exchange in New Haven, Conn. He had just returned from a trip through New York and Canadian territory.

J. W. Mullen, formerly manager of the Mutual in Albany, is the new manager of the Universal for New England, vice Mr. Shepard.

BILLY MORAN MARRIES IN DENVER

Billy Moran, well known among the exchange men and exhibitors of the Intermountain territory, and Nellie Fishback were married in Denver the latter part of June. Moran has served in the capacity of exchange manager for the Mutual in Salt Lake City, later went to Denver to manage the Universal exchange.

With the news of his marriage came the report that he will manage the Kleine-Edison exchange at Salt Lake City. Moran has many friends in the territory and is one of the youngest exchange managers in the business.

PICTURES MAGAZINE IS HELP TO EXHIBITORS, SAYS BUGBEE

Circulation of The Pictures Magazine, the Metro "house organ," has jumped to more than 20,000, according to Karl A. Bugbee, Metro manager in the Crescent City, throughout the states of Louisiana and Mississippi. Ten thousand copies, approximately, are distributed each week in the two states through Mr. Bugbee's office.

Backed up by an extensive advertising campaign in Louisiana and Mississippi country newspapers, circulation of The Pictures Magazine is daily growing by leaps and bounds. Exhibitors who run the Metro program are ordering the magazine in quantities of thousands. They have found it of great help to their business, inasmuch as the name of the theatre is printed on the front page of the magazine.

Mutual Exchange in Washington Located in Commodious Quarters, Each Department a Model of Efficiency

AGAIN the Mutual Exchange of the national capital has outgrown its quarters and has been compelled to move into larger and more commodious offices. Due to the increased business, the additional releases and the extra prints now being operated from this exchange of Mutual-Chaplin's and special features, the Washington office has just taken over the commodious quarters of 419-421 Ninth street.

The new location is just across the street from the one just vacated, in the building equipped by Tom Moore for motion picture enterprises. Located in the heart of the film district, it is an ideal spot for a film exchange.

Every arrangement in the new home is pleasing to the eye. The seven distinct departments are as follows: service, including the film and advertising accessories; sales; clerical, cashier; booking and film record; supply and executive. Each of these while separate in itself is easily accessible to every other department, so that work is facilitated without being hampered.

A survey of the new quarters is ample proof that these two features have been given the careful consideration of an expert. In the Advertising-Accessories department, with Mrs. Emma Walters in charge, there has been constructed in a systematic lay-out over 15,000 feet of shelving for the easy handling of lithographs, photographs, slides, newspaper cuts, heralds and press sheets, each so indexed that any paper or advertising material for any film, old or recent, may be obtained at a moment's notice.

Adjoining this is a spacious film room with Hugh Bierman in charge, to which is connected the film inspection department, equipped with the most modern all steel film inspection tables. Provision has been made that no film shall be exposed except when it is in charge of an employee.

The sales department, presided over by Messrs. Abby, Price and Boggs, is in the extreme front of the building, with ample desk room for each. A special feature of this is a display department, separated from the sales representatives by a low railing, for examination by prospective customers of lithographs, photographs, cuts and advertising matter for the exploitation of films. This permits the exhibitor to see at once, while making contracts for films, what will be his display, and offers a more intelligent understanding between customer and sales manager.

The manager's office is located in the central front part of the building, adjoining the sales department on one side and the clerical force on the other side. The latter is under the efficient charge of Annie Wood. Mr. Cunningham's office is attractive and neat—nothing obtrusive in its furnishings. It seems to invite a free business talk away from the hum of the exchange working, of which this particular office forms the hub.

Beyond the manager's office is located the schedule department presided over by Clara Anderson and next to this is the cashier's office, with W. K. Harlow in charge. The cashier occupies a strategic position inasmuch as he can observe all deliveries of films and advertising accessories and at the same time his department is in close touch with the other clerks.

GOLDSTONE FINDS BUSINESS HELPS IN SCRAP BOOK COMPILED FROM ITEMS IN MOTION PICTURE NEWS

Manager Ph. Goldstone of the World exchange in Omaha keeps leather bound books for his roadmen, in which reviews of plays, advertising ideas, and other "pointers" clipped from Motion Picture News are placed. These books contain extracts from practically every issue for the last year or eighteen months, and are a constant source of aid to the roadmen.

"I wouldn't trade these books today for a big sum," said Goldstone. The items, whether reviews, advertising ideas, or others, are classified and can be turned to in an instant. To their constant use Manager Goldstone attributes some of the remarkable success of the Omaha exchange.

APPLEGATES WILL WAR ON MEXICO WITH TWO 6-SHEETS OF "WHO'S GUILTY?"

The Mexican War situation seems to have its effect on J. S. Applegate, manager of the Denver Pathe Exchange. After hearing that the state militia had been called to mobilize, Applegate started out single handed on a trip through New Mexico. The only weapons on his person were two six-sheets of "Who's Guilty?"

We are aware of the fact that the Mexican sharp shooters hit any object they might chance to aim at and Applegate only weighs about two hundred and fifty pounds. He is expected back in Denver some day—within the next three weeks with his suit-case jammed with new contracts for Pathe service.

ST. JOHN-BRENON VISITS NEW YORK

Chandos St. John-Brenon, the manager of the William Fox interests in Montreal, was a recent visitor in New York. He devoted most of time to discussing Canadian conditions with the Canadian district manager, L. T. Rogers. He reports a fine steady business and offers four theatres in one block, all within sight of each other and seven runs on the main thoroughfare, as an example of the drawing power and quality of a Fox Feature.

BRYANT JOINS SALES FORCE OF V-L-S-E IN ATLANTA

W. C. Brandon, manager in Atlanta, Ga., for the V-L-S-E, Inc., announces the appointment of F. P. Bryant, formerly with Pathe and Fox, to a position on the sales force of the Atlanta office. Mr. Bryant with travel the territory in North and South Carolina, formerly handled by Mr. Simpson.

Mr. Simpson's home is in Meridian, Miss., and he is being transferred to that state and Alabama with which he is more familiar.

Mr. Bryant's home is in Charlotte, N. C. He knows all the exhibitors in North and South Carolina and is considered one of the best posted men in the southeastern territory.

C. A. Meade, Dallas manager, announces the appointment of A. W. Plues to a position on his sales force. Mr. Plues will travel Texas territory, formerly handled by W. B. Nelson.

In the New York office, three employees who started as office boys have been promoted. S. Charles Einfeld has been given charge of the records of the purchasing department under Siegel. Milton Cohn has charge of the mailing department, and Munroe Schram has been taken into the sales promotion department.

DOMINION EXCLUSIVES, LTD., PLACES FOX FEATURES IN BRITISH COLUMBIA THEATRES

The Dominion Exclusives, Limited, of Vancouver, B. C., which has just secured the distribution rights for Fox feature films in western Canada, has closed a contract with Manager Hector Quagliotti of the Colonial theatre in Vancouver. "The Two Orphans" was the opening attraction. Private showings of this feature and "Samson" were given recently at the Colonial, and several film men were on hand to look over the new films, which made a very favorable impression.

Mr. Quagliotti plans to run the Fox pictures for an entire week, and this plan is also being followed by Manager Clifford Denham of the Royal Victoria theatre in Victoria.

The Dominion theatre in Nanaimo, B. C., has also contracted for Fox service, as has Manager William Hanscher of the Royal theatre in New Westminster.

UNIVERSAL PROMOTES ZIERLER TO MANAGERSHIP OF 23RD STREET EXCHANGE

Sam Zierler, who has been associated with Hy. Gainsborg at the West Twenty-third Street branch of the Universal Film Company, has been made sole manager of the exchange. Mr. Gainsborg became manager of the Mecca Exchange of the Universal, succeeding the Kramer brothers, Sam and Earl, who are now in charge of the Bluebird booking.

Mr. Zierler is considered one of the best bookers in the film business. He entered the field in 1909, with the Paramount Film Exchange. In the following year he was associated with Steiner's Exchange, with Jules Bernstein, J. C. Graham, of the Mutual and late in the same year, 1910, came to the Universal as a booker under M. H. Hoffman.



Circus Performer Engaged by Manager Rosenthal of the Universal Exchange to Advertise "Peg O' the Ring" in St. Louis

METRO OPENS EXCHANGE IN CINCINNATI

The Metro Pictures Corporation has opened an exchange in Cincinnati, Ohio, where R. A. Morrison, who is thoroughly conversant with the locality and the work entrusted to him, will be in charge. The new offices are located at 532 Walnut street, in the centre of the film activity of the Queen City.

All the business handed in that district heretofore by J. S. Skirboll, general manager of the Pittsburgh offices, has been turned over to the Cincinnati exchange. Trade boosters will be sent over the new territory in anticipation of making the Cincinnati Metro Exchange one of the busiest ones west of Pittsburgh and south of Chicago.

GREATER FEATURES EXCHANGE OPENS IN SEATTLE

A state rights film exchange has been opened at Seattle, Wash., and is known as the Greater Features. This enterprise is owned by Jack Lannon and George P. Endert. The latter will act as manager of the new corporation. The exchange will have a representative in the eastern market and also one in Los Angeles.

At present they have purchased the rights for "The Dumb Girl of Portici," the Universal Pavlowa picture for Washington, Oregon, Montana and Idaho, and also the psychological problem picture, "Where Are My Children?" for the same territory. Endert has been engaged in the film business in the Seattle territory for the past six years.

SALKIN IN KLEINE NEW ORLEANS OFFICE

Leo Salkin, formerly special representative out of the George Kleine office in New York, has been named to fill a position similar to that with the New Orleans office. Mr. Salkin is to handle "Gloria's Romance," the Billie Burke serial going strong in the South. Mr. Salkin now is on a tour of Louisiana, Alabama and Mississippi.

BROTHER OF HENRY B. WALTHALL ENTERS FILM INDUSTRY THROUGH V-L-S-E

Another member of the family that produced Henry B. Walthall, "The Mansfield of Photodrama," has cast his lot with the film industry.

W. C. Brandon, Atlanta manager of the V-L-S-E, announces that Wallace Walthall has been appointed to a position in the booking department of that exchange. Happily, the announcement was deferred to be given out at a dinner tendered the famous Henry B. by the Atlanta Screen Club recently. The Essanay star was making a visit to his home in Columbiana, Ala., and on his way back to Chicago stopped off for two days in Atlanta, where he was feted by the Screen Club.

V-L-S-E- PLACES RECORD ORDER FOR PAPER ON SELIG ATHLETIC RELEASE

One of the largest orders for paper advertising a one-reel subject ever filled has just been sent out by Joseph Partridge, New York exchange manager of the V-L-S-E Inc., for two of the Keeney houses in New York City.

These two houses have booked the Selig Atheltic Series, and for the first release ordered one hundred one-sheet posters each. The two hundred sheets will be thickly placed in store windows and on billboards in the immediate vicinity of the theatres, advertising the subject.

SOUTHEASTERN FILM BUYS RIGHTS TO "THE UNBORN" FOR 9 STATES

New York and Southern capital has bought the state rights for Virginia, South Carolina, North Carolina, Tennessee, Georgia, Florida, Alabama and Mississippi for "The Unborn," and will exploit this production through its exchange, the Southeastern Film Company. No price was stated but it is understood a considerable money changed hands.

William F. Niel, a Southern film man and exhibitor who is favorably known in the Southeast, will have charge of the new exchange, in addition to his duties as manager of the Majestic theatre, Birmingham, Ala.

LUCAS GUEST OF PEARCE ON BOARD YACHT SPITFIRE

Complimentary to Arthur Lucas, of the New York office of the Triangle Film Corporation, J. Eugene Pearce, head of Josiah Pearce and Sons, exhibitor magnates of New Orleans, was host to Mr. Lucas and a few other New Orleans film men, on board his yacht Spitfire. The film men spent a whole day on Lake Ponchartrain, and returned, a happy and enthusiastic crowd, only after they had captured a barrel of fish. There was a supper afterwards at the Southern Yacht Club.

VAUGHN CALLED TO DUTY BY UNCLE SAM

Cecil Vaughn, assistant manager of the Mutual exchange in Omaha, was also an inspector with the First Battalion of the Fourth infantry, Nebraska National Guard, so now Manager Max Weisfeldt is without an assistant.

Film News From Foreign Parts

Censorship from Synopses Is Plan in Australia

Special to Motion Picture News.

Sydney, N. S. N., June 1.

ON Tuesday evening 24th of May, the Williamson Photoplay house, Theater Royal, was unable to accommodate half of the crowds that were waiting for admission, to view the "Birth of a Nation." On Wednesday, Thursday and Friday it was repeated. Under the circumstances therefore the management decided to extend the season for an indefinite period. This was accomplished by taking another copy of the feature out of bond. The people of this city have just begun to realize what a "great" picture they almost missed. The cut in prices of admission had a great deal to do with the falling off in attendance, most people believing that the film was not as good as it was "cracked up to be." Another belief that the J. C. Williamson publicity experts had to fight, was the fact that with perhaps one exception, every picture that has been presented at high prices in the city, has eventually found its way to the smaller suburban houses where the public have witnessed it for less than half the original prices. Apparently they thought the "Nation" would be treated similarly. But as the J. C. W. firm made the definite announcement that the features would not be exhibited in any other theatre in Sydney, the picturegoers thought that they had better get there in a hurry. This probably accounts for the enormous rush on the intended last nights. The picture will now be continued for an indefinite period.

"The Chalice of Courage," by Cyrus Townsend Brady, has been widely read in this country, and the appearance of Vitagraph's Blue Ribbon Feature of the same name scored heavily in consequence. This picture, by the way, is the first Blue Ribbon to be screened for a considerable period, but Australasian Films Limited announces that it will be releasing several in the near future, the next being the "Island of Regeneration."

"The Two Orphans," a Fox feature with Theda Bara and Jean Sothern, which was orginally intended to re-open the Royal as a continuous theatre on conclusion of the "Nation," was screened at Waddington's Globe and King's Cross recently.

Other features include "Fatherhood," Universal, "The Bridge," Metro, "The Golden Lotus," which features Regina Badet, and "Chimmie Fadden out West," Lasky.

Fraser Films Limited, which has the sole rights for all Universal-Trans-Atlantic Features, announce that it will shortly be releasing the following pictures: "The White Scar" with Hobart Bosworth, the first Red Feather Feature to appear in Sydney; "Landon's Legacy" with Warren Kerrigan"; and also in the near future Anna Pavlowa in "The Dumb Girl of Portici." Pictures featuring Louise Lovely, known in this city as Louise Carbasse, have also been secured by the above exchange. All of the above productions will be screened at the Fraser's own theatre, the Haymarket, which is the only first-run Universal Feature house in Sydney.

The "Supreme Test," with Henrietta Crosman, is to be screened shortly at the Haymarket.

Triangle Program

The Triangle Program once more consists of two Ince-Kay-bee subjects, namely, "Aloha Oe" and "Matrimony." Keystone re-introduces two comedians who were popular here some years ago—Weber and Fields in "The Best of Enemies." It is a curious co-incidence that the trial scene in "Aloha Oe" is almost a replica of the one appearing in a current legitimate attraction "On Trial." Willard Mack will soon be answering a number of letters from Australian "fans" if he appears so regularly in pictures shown here, three in succession, and the above remark is fully justified by the writer having overheard some very complimentary opinions of Mr. Mack. Enid Markey is not the success here—as far as public opinion goes—as she apparently is in America.

The Co-Operative Film Exchange of Sydney, following the release of such successful serials as "The Black Box" and "Broken Coin" has announced the release of "The Purple Iris"—which I believe flourished in America as "Under the Purple Crescent." Ola Jane Humphrey, the star of this series, is well-known here, having appeared a few years ago in support of Charles Waldron in "The Squaw Man." Two leading city theatres, the Australian and the Piccadilly, have already booked this short serial, which goes to show that pictures of the kind are still in favor.

Chaplin's "Burlesque on Carmen" has been secured by the Clement Mason Company, and will be released very soon. So far no Essanay features have been exhibited in Sydney, in fact there has been a total absence of this brand of pictures for some months back.

The increased demand for local subjects has forced the Willoughby Photoplay Company to make extra prints of two subjects, "The Jean D'Arc of Loos" and "The Woman in the Case." The former picture has been given a revival at a city theatre.

George Willoughby and a company of players will shortly sail for an adjacent island, where they will make scenes necessary for their next feature, which is a five reeler by Randolph Bedford, entitled "Pearl of the Pacific." Over 100 will be used in the picture, exclusive of a number of natives. Jean Robertson will play the title role of Pearl.

Anyone who has witnessed the "Lily and the Rose," Fine Arts, will soon see that there is nothing of an objectionable nature in this picture, and will therefore be surprised to hear that this feature was recently prohibited from continuing its season at a leading Sydney theatre, by several members of the proposed Board of Censorship. Their act in this direction only goes to show that those responsible for the movement, are not broadminded enough to fulfill the position of regulating the morals of the picturegoing public.

Triangle pictures are appearing at no less than five leading city theatres this week. "The Bright Lights," with Mabel, Fatty and Al St. John, is one of the successful comedies at the Empress. This theatre will screen "The Island of Regeneration" next week, and following the conclusion of that feature will be closed down for a thorough overhauling. Australasian Films Limited announces that it will be re-opened at a later date as a first-class feature house, showing only first-run pictures of the best quality.

The first of the Paramount-Bray Cartoons, Colonel Heeza Liar in "Colonel Heeza Liar and the Pirates" was screened at the King's Cross theatre. Rivalry for first place in public approval is keen between the "little colonel" (not Henry Walthall) and "Mutt and Jeff."

Williams Associated With Crick and Jones

J. D. Williams has once more become associated with the picture business in Australia, this time with Crick and Jones. This firm, which released "The Nigger," "Martyrdom of Nurse Cavell" and "Ambition" with Charles Chaplin, announces that it has secured some fine features from prominent producers.

The latest of J. C. Williamson's stage successes, "Seven Keys to Baldpate," has been converted into a screen play by that firm. It has not been announced if Fred Niblo has retained his original part. The only member of the cast receiving publicity in connection with the picture is Miss Dorothy Brunton. This young lady's appearance in pictures will no doubt be hailed with delight, for within the last two years she has made rapid strides in musical comedy, from small parts in the chorus to leads in "High Jinks," "Gipsy Love" and "So..

"NEWS" SERVES THE NEWS TWO DAYS EARLIER THAN OTHERS IN THE FIELD

Motion Picture News,
New York City.
Gentlemen:—

I find Motion Picture News very satisfactory. We appreciate the fact that your paper is published two days earlier than any other, and we get the news earlier.

Respectfully yours,
I. Israel,
Cleveland, Ohio.

Long Letty," and in the last named production achieved the record of being the first Australian actress to appear in over a hundred performances in the one part.

Alfred Rolfe returned last week from the "backblocks" having concluded the series of educational pictures for Australasian Films Limited. The pictures, which are approximately 15,000 feet in length, are now being assembled at the laboratories, and will be released in one reel lengths. American rights for these subjects, I believe, have already been secured.

The Rev. Stephen Brandt, who has been in Sydney a little over six months, made a statement at the Presbyterian Ministers' Conference last week, that Sydney was one of the "wickedest cities in the world," and adding later that much of the said "wickedness" was due to the influence of motion pictures, on the minds of the younger generation. It would be folly to contradict this reverend gentleman's statements considering that he has been *so long* in this city, that he must surely know all about it.

"On the Battlefields of France," a series of war pictures seven thousand feet in length, was given a private screening at one of Williamson's theatres last week. These pictures depict the work of the French troops, in the trenches, in dug-outs within a few yards of the enemies lines; the reconnoitering of aeroplanes, of which there are a huge fleet; gun sections in the mountains, and some very realistic artillery duels. Altogether, these are about the most realistic of war pictures yet screened locally. A fine tinting has lent an air of realism to the series. M. Chayet, consul-general for France, gave an introductory speech at the beginning of the performance.

A similar series, though taken by entirely different photographers, is at present being screened at the Sydney Town Hall, and are repeating the enormous success which they received at the Auditorium, Melbourne.

Simultaneous with the screening of the "Birth of a Nation" at the Royal theatre, Melbourne, on the 20th of May, there appeared at another Melbourne picture show, a five reel feature advertised extensively as "The Curse of a Nation," originally known as "The Nigger" and "The New Governor." A court case resulted, but the verdict was given against the proprietors of the Royal—J. C. Williamson, Ltd.

Australasian, Ltd., Secures Rights to Chaplins

Australasian Films Limited has secured the exclusive rights to all Chaplin-Mutual comedies for Australia. This firm intends establishing exchanges throughout the country for the release of Chaplin comedies only, and thereby give each and every exhibitor an opportunity to book the productions of this popular comedian, whereas in the past only exhibitors showing the products released by the firms handling Chaplin films, could book his comedies. The new arrangement will be hailed with enthusiasm by every showman in the Commonwealth.

The proposed board for the censorship of motion pictures in New South Wales is now being constituted, and will probably include the following members as executives. A representative of the Chief Secretary's Department, Inspector General of Police, a member of the British Medical Association, The Council of Civic and Moral Advancement, Catholic Federation, Judge Backhouse, a representative of one of the Labor Leagues and the Misses Golding and Dwyer. The proposed method is that importers of film productions shall submit to the board accurate synopsis of films they intend releasing, and unless the description discloses something likely to be offensive there will be no inspection. Should a description be proven inaccurate those responsible will be subject to suspension of their license, or dealt with according to the nature of the offense. The greatest mistake made in forming this board, is one that it will upset the trade as long as it is not remedied. That is that instead of establishing a Board of Federal Censorship, meaning that when the pictures had been passed by them, no other censorship should be considered necessary to allow the pictures to be screened in any picture theatre in the Commonwealth. Under the system now being organized a picture passed by the censor in New South Wales, will very probably be censored in Victoria, or any other State, and consequently will upset the business methods of the numerous film importers.

The Empire theatre in Bourke street, Melbourne, Victoria, was officially opened by O. R. Snowball, last Saturday as a continuous photoplay theatre, "The Broken Coin" was included in a long and varied program, and the first day's receipts were handed to the fund for Returned Wounded Soldiers.

What is considered to be the largest theatre with the largest seating capacity, in the Commonwealth of Australia, was officially opened by the Lord Mayor in Hobart, Tasmania on the 20th of May. The new theatre, which has been christened the Strand, has a frontage of eighty-one feet on Liverpool street, and 166 feet on Central street. The main approach is from a crush vestibule 32 feet wide, which is handsomely decorated along novel lines. The seating accommodation of the Strand is over 2,500. "Business Is Business," with Nat Goodwin, was the feature of the opening bill.

The Triangle Program beginning on Saturday, 27th of May, at the Lyceum theatre, Sydney, contained some very fine subjects. "The Village Blacksmith" was noted for its power as a continual laughgetter; "The Beckoning Flame" has been reckoned by the local press to be a "wonderfully artistic triumph in acting, photography, printing, production, and location"; while "Martha's Vindication, scored high as a dramatic feature. The above program has the distinction of being the most favorably criticised of any of the Triangles yet screened.

"The Island of Regeneration," Vitagraph; "New York," Pathe; "Sins of Society," World; "Cora," Metro; "From the Valley of the Missing and "A Woman's Resurrection," Fox; and "Ambition" are subjects screened beginning May 29.

COMMENT IN "NEWS" HELPS OPEN MARKET PURCHASER

W. A. Johnston,
Motion Picture News,
New York City.
Dear Sir:—

No publication is of greater assistance to us in successfully conducting the Victoria theatre than is the "News." Because of our policy of buying in the open market we are compelled to choose from hundreds of reels a week, and therefore your comment and advance information on pictures is especially valuable.

Yours truly,
John F. Maguire,
Victoria Theatre,
Lawrence, Mass.

"Ambition" Released by Crick and Jones

"Ambition," which has been widely advertised as a Chaplin film, has been released by Messrs. Crick and Jones.

Raymond Longford, Ernest Crosettis and a company of players including Lottie Lyell, returned from a trip to New Zealand where they have been filming scenes in connection with their next big feature. During the several months they have been in that country they were successful in fine weather, and in consequences have obtained some very fine effects. Rotorus was the chief location, although the executive offices were maintained in Auckland. The remainder of the scenes will be taken in and around Sydney.

The smallest newspaper in Australia, officially recognized as the Triangle News made its first appearance last week in the form of a neat compact, six page little budget well set up and distributed gratis to all Triangle patrons. Its contents deal with the doings of Triangles staff of players, directors, and announcements of forthcoming attractions, and in fact everything that should appeal to patrons of the Ince-Sennet- Griffith productions. C. L. Yearsley, publicity manager for Australasian Films and one of the three principals of that organization, is responsible for this little house organ. Mr. Yearsley was connected with the motion picture trade in America before assuming the position he now occupies.

Variety, a weekly journal devoted to theatrical and motion picture happenings, will shortly discontinue as a weekly, and be issued monthly in a larger edition. The motion picture department of this paper is in the capable hands of Walter Sully, who is also a professional photographer, on the staff of the Australasian Gazette.

Hal H. Carleton.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

FILM MEN IN WICHITA, KANSAS, THREATEN OUSTER PROCEEDINGS AGAINST COMMISSIONERS

The commissioners of Wichita, Kan., are standing pat on their ordinance and their interpretation of it, that moving picture houses shall be closed on Sunday. The moving picture men have threatened to bring ouster proceedings against the commissioners, unless the baseball park, and Wonderland Park, an amusement resort, are kept closed as well as the moving picture houses. The commissioners profess to be unconcerned over this threat. They have a supreme court decision to the effect that Sunday baseball is legal. But they have nothing so far as to amusement parks remaining open legally on Sunday.

A petition had been circulated asking the repeal of the ordinance closing the picture theatres on Sunday; two of the signers have withdrawn their names—one the manager of the Crawford, which presents spoken drama, the other the manager of the Princess, a picture house. This is interpreted as significant, that the campaign is to be conducted on the line of insisting on the equitable enforcement of the law against all amusements.

The Wichita Ministerial Alliance recently adopted strong resolutions against all secular uses of the Sabbath, against sports and games in civil life, and singled out the moving picture exhibitions for special mention, as "indefensible Sabbath business, which is a serious menace to the true spirit of the Lord's Day, to our Sabbath schools and to public worship."

THREE QUEBEC CENSORS CONDEMN 130,000 FEET IN 28 DAYS

The censorship question in Quebec still affects the success of the various Canadian exchanges, more or less, and the time is fast approaching when there will be a concerted movement made to obtain some redress. The situation as it now stands is almost unbearable. The board of censors is composed of three men. These three pass upon every feature and every reel that comes into Montreal for showing, and they have in twenty-eight working days condemned no less than 130,000 feet of film. This is pointed at with pride. Taking into consideration the number that are passed, even if terribly cut, it must at once be apparent that there is some extraordinary way of doing the censoring when only three men are connected with the board and each of these three is already in business for himself. The main question brought up is "Who is doing the censoring?"

Spokane Amusement Managers' Association Makes Threat Against Censor Ordinance with Referendum Move

THREE times the number of signatures necessary to insure a referendum vote on the censorship ordinance recently passed by the Spokane city council were secured in the first week that the Amusement Managers' Association started the movement and to enroll them.

Unless an agreement is reached speedily between the association and the city, the referendum petitions will now be filed, this insuring that the ordinance will be inoperative until a special election is called. Under the provisions of the city charter, a special election cannot be held until December.

The preliminary skirmish between the backers of the ordinance and the managers' association has been a warm one, and the campaign between now and election time promises to be even more heated.

The Spokane Ministerial Association called a special meeting to consider the proposal and, after hearing from both sides, unanimously indorsed the ordinance.

Two of the daily newspapers are backing the measure and the third is opposing it. The city council passed the law without objection.

The Amusement Managers' Association is confident, however, that it will be able to overthrow the censorship proposal at the polls. They are running slides in all their houses, urging patrons to work against it, and are circulating pamphlets criticising it. In the meantime, the ordinance seems safely tied up for a half-year, at least.

The injustice under which exchangemen have been suffering there for the past several years is that there is a board of appeal but the board of appeal is composed of the very trio who are the censors. If any consistent policy were assumed the injustice would not be felt so keenly but the inconsistencies of the board cause many bitter complaints.

COURT FIGHT OVER FOX PICTURE IN QUEBEC

An example of the narrow minedness of self-appointed censors in certain localities in the province of Quebec is shown in the recent arrest of Amedee Coulomb, the proprietor of the Hotel de Ville, at Montmagni, P. Q., who was arrested for showing the Fox feature "Broken Law," with William Farnum which was branded by the parish priest as immoral. This feature was passed by the Quebec Board of Censors and had already been shown in some twenty towns in the province. Arrangements were made by Chandos St. John-Brenon, the Montreal manager of the Fox corporation to have the feature shown in the Montmagni court room.

This is the first time any complaint has been registered against a Fox Feature in the province and various exchange managers are up in arms at the isolated injustice feeling that it will soon hit them. The church authorities appears to be strongly against the motion picture screen in all its phases in certain parts of the province.

"NEWS" IS BEST PICTURE MEDIUM SAYS PROVAS

Motion Picture News,
New York City.
Gentleman:—

Please find enclosed our check for two dollars in payment for one year's subscription to Motion Picture News.

We find this publication the best medium of the movies published and cannot get along without it.

Pastime Theatre Co.,
J. W. Provas, Manager,
Albuquerque, New Mexico.

CHATTANOOGA CLUB WOMEN ASK CITY AID FOR CENSORSHIP

The censorship committee of the Chattanooga, Tenn., Council of Women has asked the city commissioners to co-operate with the organization in censoring the motion pictures that are shown there. A communication from Mrs. C. C. Huntington, temp. chairman of the committee, and others was read by the mayor at a recent meeting of the commissioners, but no action was taken.

"The Evil Thereof," a picture shown at a local theatre, was discontinued at the request of the women's council, and, according to Mrs. Huntington, F. H. Dowler, Jr., manager of the Signal Amusement Company, has promised that no other pictures where there is the slightest room for criticism will be shown until the committee has been given a chance to pass on them. Another picture that came in for criticism from Mrs. Huntington was "Playing With Fire."



Striking Poses of Valeska Suratt, Who Will Be Seen in a New Photoplay for William Fox

PRESENTATION MADE ABRAMS AT BOSTON LUNCHEON

Special to Motion Picture News.

Boston, July 1.

Hiram Abrams, newly elected president of the Paramount, who is a Boston man, was tendered a luncheon by his friends at the Georgean Saturday night, June 24, when he was presented with a silver chest of three hundred pieces.

Fox Will Pay Salaries in Full to Employees in Militia

He Notifies President Wilson of His Intention to Make Provision for Any of His 10,000 Men of Military Age Who Also May Go Out on Volunteer Call

WILLIAM FOX, president of the Fox Film Corporation, has notified President Woodrow Wilson and Secretary of War Baker, that he and his corporation have granted full pay to every employee who has or will vountarily enlist in the military or naval service of the United States during the Mexican crisis.

Mr. Fox has notified his employees throughout the United States that their salaries will be paid to their families each week, from the day they are mustered into service until they are honorably discharged. Their positions in the corporation will be held open for them until they return, no matter how long they may be required in the service of their country.

Many of Mr. Fox's employees have already been mustered into service in the various militia regiments throughout the nation. Many more, who were contemplating joining the regimental colors of the state militia, but were prevented by the fear that their families would suffer financially during their absence, have now signified their intention of joining.

Mr. Fox has always been an earnest advocate of Preparedness. His letter to the President follows:

New York, June 27.

His Excellency, the President of the United States,
Executive Mansion, Washington, D. C.

Sir:

To encourage enlistment in the National Guard or Naval Reserve throughout the United States, in which 10,000 employees of military age of the Fox Film Corporation are distributed, I have provided that the salary of every man in my organization, who has enlisted or will voluntarily enlist for emergency duty, be paid in full for the entire time such employe is in the service of the state or nation.

This will guarantee to the families of these men the financial support that is necessary during the time my men are serving their country.

In taking this action I feel that I am doing only that which every large employer of men in the United States should do in a crisis such as now confronts us. Financial considerations should be cast aside, and every means of aiding the nation in its hour of need should be taken by the captains of industry in this, the greatest of all nations.

That you, as director of this country's destinies, will succeed in piloting us victoriously and with honor through the war clouds that hang so heavily over the Mexican border, I have not the least doubt. And, if the men of my organization may be of some aid in accomplishing this result, it will more than compensate me for any financial cost such aid entails.

Respectfully,
(Signed) WILLIAM FOX,
President Fox Film Corporation.

The President replied as follows:

The White House,
Washington, June 29th

My dear Mr. Fox:

The President asks me to acknowledge the receipt of your letter of recent date, and to thank you for your courtesy in writing him. He deeply appreciates the generous spirit with which the employers of the country are co-operating with the government in the present emergency.

Sincerely yours,
(Signed) J. TUMULTY,
Secretary to the President.

The letter of Mr. Fox to the Secretary of War apprised him of his communication to the President.

A Few Sad Ones and a Lot of Funny Ones from General Service

Serious Drama and Rollicking Comedy Touch Elbows on the Program for July 10-15—Policy of Featuring Stars in Short Length Pictures Is Evident

THE policy of featuring stars in short length subjects as well as in its all its pictures was in evidence in the General Film Program July 10-15 inclusive. Selig, Vitagraph, Biograph, Essanay, Lubin, Kalem, Vim and Knickerbocker stars are featured in the forty reels that go to make up the week's entertainment.

Selig's "The Milk White Flag" is a three part comedy in which Otis Harlan is supported by Charlotte Minneaux. "Wrong Beds," a Vitagraph comedy in one reel will follow, preceding Selig-Tribune's pictorial story of the big events of the world. This will be followed by a reissue of a Biograph one part film, "The Squaw's Love," featuring Mabel Normand, supported by Alfred Paget, Claire McDowell and Dark Cloud. "Otto the Sleuth," a Lubin one part comedy, will close the program with Davy Don and Patsy de Forest as leads.

Francis X. Bushman and Beverly Bayne will be seen in the first picture screened Tuesday, "The Private Officer," an Essanay reissue in two parts. This will be followed by Kalem's "The Baggage Smashers." Then will be shown "The Half Wit," from the Lubin Studio, in two parts, presenting L. C. Shumway and Helen Eddy.

"The Quack Quakers" in one reel, a Kalem production, will be the first picture shown Wednesday. A George Ade fable of "A Small Town Favorite Who was Ruined by too Much Competition" will follow. Blanche Sweet, Lionel Barrymore, Marshal Neilan and Gertrude Robinson will be seen in "Men and Women," a Biograph reissue in three parts, after which a Vim comedy, "Spring Cleaning," in one reel, will be shown.

Harry Myers and Rosemary Thelby are featured.

"Expiation," a Lubin drama in three reels with Octavia Handworth and E. K. Lincoln dividing chief honors in the cast, will be the first picture flashed on the screen Thursday. This will be followed by Chapter No. 56 of the Selig-Tribune Pictorial News. Then will follow another Vim comedy in one reel, "Spaghetti" of the Plump and Runt Series.

"The Dupe," a Knickerbocker Star Feature drama in three reels presenting Virginia Norden, Frank Mayo and Lillian West, will inaugurate Friday's entertainment. Kalem's "The Wishing Ring," a one part comedy of the Sis Hopkins Series is linked with "The Man From Egypt," a Vitagraph comedy in one part, and "The Great Safe Tangle," a Vim of the same length will be screened.

Essanay's "The Secret of the Night" in three reels will lead General Film Service program for Saturday with Lillian Drew and Sidney Ainsworth. Lubin will furnish a one reel comedy entitled "Hang on Cowboy," after which will be shown a Vitagraph three part drama, "The Waters of Lethe." An episode of the Hazards of Helen Series, "The Broken Brake," by Kalem will follow. "Legal Advice," a Selig one part comedy in which Tom Mix and Victoria Forde have the leading parts will close the program for the week.

HE FINDS MORE IN THE "NEWS" THAN ALL OTHER PICTURE TRADE PAPERS COMBINED

Motion Picture News,
New York City.

Dear Sirs:—

After accepting your trial subscription, I found that the "News" contained more of the kind of information that I wanted than all the other picture trade papers combined.

Yours,
Charles Watts,
Turck's Movies,
Turck, Kansas.



Glimpses of Vitagraph Offerings: (Left to right) Edith Storey and Antonio Moreno in "The Tarantula," Released Through V-L-S-E

Lucille Lee Stewart in "The Conflict" (V-L-S-E); and Frank Daniels in "Kernel Nutt the Piano Player" (V-L-S-E)

TRIANGLE TO EXHIBIT AMERICAN AMBULANCE CORPS WAR PICTURES AS ITS CONTRIBUTION TO THE FUND

The first showing of the American Ambulance Corps war pictures which the French government presented to the Ambulance Corps in recognition of its heroic services and which the Triangle Corporation has volunteered to exhibit as its contribution to the fund which is required for the maintenance of the corps, will be held at the Hotel Majestic, New York City, on July 5. About two hundred invitations will be issued for this initial exhibition of the pictures.

Invitations for the first showing of the pictures have been extended to the American representatives of each of the Allied nations; to former President Roosevelt; to representatives of all the newspapers and to those who have worked diligently in the interest of the Ambulance Corps since its organization.

The committee of American women who have devoted their time and interest to the maintenance of the fund needed for the corps and who are expected to be present, consists of Mrs. C. B. Alexander, Mrs. Robert Bacon, Mrs. August Belmont, Mrs. Edward Brandegee, Mrs. Lloyd Brice, Mrs. Nicholas Murray Butler, Mrs. S. B. Bertron, Mrs. F. L. Chapin, Mrs. William Greenough, Mrs. A. Barton Hepburn, Mrs. Junius S. Morgan, Mrs. Henry W. Munroe, Mrs. Herbert L. Satterlee, Mrs. F. A. Sayles, Mrs. J. Montgomery Sears, Mrs. Willard D. Straight, Mrs. Whitelaw Reid, Mrs. Bayard Thayer, Mrs. Richard Townsend, Mrs. Barrett Wendell, Miss Maude Wetmore and Mrs. Harry Payne Whitney.

The Triangle Corporation volunteered its services for the exhibition of the pictures and the offer was accepted by the American Committee having charge of the fund for the corps.

ROSE FARRINGTON WITH KOLB AND DILL

Rose Farrington, one time vaudeville singer on the Orpheum circuit, is now playing a character part in Kolb and Dill's multi-reel comedy, "A Million for Mary."

"How Britain Prepared" Will Be Sold on State Rights

Interest Stimulated in Question of Preparedness by Mobilization of National Guard Induces Patriot Film Company to Abandon Road Show Plan for Large Cities

THE mobilization of the National Guard has created such interest in the question of Preparedness that the Patriot Film Corporation has abandoned its original intention of exploiting "How Britain Prepared" as a road show for the larger theatres only, and is now prepared to sell the exhibition rights to the various territories, so that the greatest advantage may be taken of existing conditions.

Al Lichtman, general manager of the Patriot company, speaking of the determination to dispose of the film on the state rights basis, said to MOTION PICTURE NEWS:

"From all indications, I believe we will dispose of the rights to the entire United States in a very short time. There is a genuine demand all over the country for just this kind of production, and I am sure that the state rights buyers who obtain the rights to our pictures in their respective territories will have secured a very valuable asset.

"The one thing that impressed me most strongly in our handling of the picture is the amount of favorable notices the newspapers have given us. The Washington Times, in an editorial almost a column long, said, among other things, that 'How Britain Prepared' deserved to be preserved as long as the motion picture shall endure. Undoubtedly the press recognizes in the picture a valuable assistant in driving home a proper apreciation of the need for Preparedness. In fact, I might almost say that our publicity department consists of nine-tenths of all the editorial writers in the country. I expect that this consideration will have a great deal of weight with the state rights buyers."

"How Britain Prepared" is now being shown at the Lyceum Theatre, New York; the Colonial, Chicago; the Shubert, Boston; the Garrick, Philadelphia; the Belasco, Washington, D. C.; the Providence Opera House, Providence; the Lyceum, Memphis, and in a number of other cities. A large number of requests for bookings have been received from all parts of the country, it is said.

The film was taken under the supervision of the British Government, represented by Arthur J. Balfour, First Lord of the Admiralty; David Lloyd George, Minister of Munitions; Admiral Jellicoe, commander-in-chief of the British Fleet, and the late Lord Kitchener. Many prominent Americans have endorsed the production, among them Justice Hughes, Secretary of War Baker, Admiral Chester, Assistant Secretary of the Navy Roosevelt, Brig.-Gen. Crozier, Chief of Ordnance, Chief Justice White of the United States Supreme Court, Secretary Redfield and many others.

TWENTY-ONE KALEM POSITIONS READY FOR RETURN OF MILITIA EMPLOYES

Kalem's office and studio forces at the Twenty-third street, New York, headquarters were severly shaken up last Monday by the call issued for members of the New York militia. Twenty-one of the Kalem employes were called from their desks and benches in response to the Governor's call. When the score received orders from their commanders late Monday morning, the Twenty-third street building took on a temporarily war-like tinge.

Immediately on learning of the mobilization order on Monday morning, Mr. Wright, of the Kalem Company, took steps to discover the number of militiamen on the Kalem roster, and to assure them that the company would grant leaves of absence with their positions protected for whatever period necessary.

SELZNICK WILL PAY SALARIES DURING ABSENCE OF MILITIA EMPLOYES

Lewis J. Selznick, president of the Clara Kimball Young Film Corporation, posted a notice to his employes last week to the effect that all those who wished to enlist for service in Mexico would have their salary paid in full during their absence and their positions held open for them indefinitely.



Dramatic Moments in "Civilization," Thomas H. Ince's War Spectacle

(Center) Herschell Mayall and Lola May, Two of the Principals in a Typical Scene

LOCKWOOD WINS HYDROPLANE RACE ON ST. LAWRENCE

Driving the hydroplane Sneaker at the rate of thirty-six miles an hour, Harold Lockwood, co-star with May Allison in Metro Yorke productions, won a twenty-mile race on the St. Lawrence from four other contestants.

The race was the result of a yacht-club argument over the respective merits of several makes of boats. George Wagner, of New York, wagered that his boat could beat those of his listeners. He was snapped up immediately by the other four men, and chose Mr. Lockwood, an old friend of his and his guest for several days, while the Metro-Yorke company was in the Thousand Islands filming "The River of Romance," to pilot the boat.

"Matter Sent Out by Press Agents Does Satisfy Editors"

Harry Reichenbach, World Lightning-Change Artist with Words, Has Testimonials from Men, Strangers to Him, Who Say That His Contributions Hit the Mark

HARRY L. Reichenbach, general press representative of the World Film Corporation, notes an exception to the statement of Charles F. Cobry, photoplay editor of the Omaha Bee, in which Mr. Cobry charged, in effect, that the publicity matter sent out to the newspapers by film publicity men is unsuited to newspaper use, and in some cases worthless.

Replying to Mr. Cobry's indictment, as recently set forth in MOTION PICTURE NEWS, Mr. Reichenbach says:

"If the motion picture editor of the Omaha Bee extends his arguments against the quality of material received from the various film publicity departments, as unassailable—then we are out of form.

"No two editors consider the same article of the same value. No two men give any one article the same consideration. No two men think alike. It is the absolute independence of the thinking editor which makes the American newspaper the tremendous power it is.

"I do not consider my written material of any better quality than the average press man sends out, bar one or two who do not take their work seriously. I offer here with a few letters received from editors, all perfect strangers to me and addressed to World Film." Excerpts from some of these letters follow:

George B. Newland, dramatic editor of the Cincinnati Post, writes: "Your weekly press matter is excellent, particularly the short items. Continue sending it to my desk."

E. F. Harkins, of the Boston Journal: "Many thanks for the excellent pictures for the Leading Man Series we are planning and for the biographical material. Your publicity service is admirable and the World Film News is a veritable feast for the busy dramatic editor."

From The Newark (N. J.) Star-Eagle: "Your publicity matter, especially the Do You Know That sheet is very welcome. Please send it regularly."

From C. J. Tefft, photoplay editor, of the Toledo Times: "Your little paragraphs headed Did You Know That is very good matter, and we are using this every Sunday in our motion picture section."

Richard F. Andrews, assistant managing editor of the Hartford Times: "It may interest you to know that while we ordinarily devote very little space to moving pictures and while we are notoriously gun-shy of any matter prepared by press agents, we have found this series (Gail Kane's article as supplied by Mr. Reichenbach) of unusual interest to our readers."

Henry E. Daugherty, of the Knoxville Sentinel: "Only recently we began to receive your World Film and Equitable bulletins, and I find therein some excellent news items, some of which we have already used."

Essanay Efficiency Completes Pictures to September

For August and the Month Following Company Has Produced a List of One, Two and Three-Reel Subjects, with Its Stars, for Varied Programs, Is Announcement from Spoor

ESSANAY now is taking long strides in getting out its releases far in advance. With the size and convenience of its new studio, it now has completed plays up through September. For both August and September it has produced a list of one, two and three reel subjects, featuring its stars, which have been produced especially for varied programs. The subjects have just been announced by George K. Spoor, president.

Two features for this month also are nearing completion. These are "The Sting of Victory," written by Charles Mortimer Peck, and featuring Henry B. Walthall, supported by Antoinette Walker. This is a five reel photoplay and deals with the civil war and reconstruction period.

"The Return of Eve," also a five reel feature, taken from the stage production of Lee Wilson Dodd, features Edna Mayo, supported by Eugene O'Brien, well-known both on the stage and in feature photoplay productions.

The three-reel subjects for September include such productions as "The Higher Destiny," featuring Warda Howard and Edward Arnold; "A Million for a Baby" presenting Bryant Washburn, Marguerite Clayton, Lillian Drew and Sydney Ainsworth, "The Way of Patience" featuring Nell Craig, Darwin Karr, and Ernest Maupain and "Twin Fates" presenting Marguerite Clayton and Sydney Ainsworth.

Among the two reel productions are two reissues, "His Stolen Fortune" and "The Mysteries of Room 643," featuring Francis X. Bushman. The one-reel subjects will include "The Canimated Nooz Pictorials," cartoons by Wallace A. Carlson together with George Ade fables and scenics showing the beauty spots of America and Canada.

In August the three reel photoplays include "The Face in the Mirror," with Josephine Sylvester and Edmund F. Cobb, "Worth While," featuring Bryant Washburn and Marguerite Clayton, "A Little Volunteer" presenting Joyce Fair and "The War Bride of Plumville" featuring Nell Craig, Ernest Maupain and Harry Dunkinson.

The two-reel subjects include "The Chimney Sweep," featuring Joyce Fair, "A Tin Soldier," one of the famous plays by Charles Hoyt and two reissues featuring Francis X. Bushman, "Three Scrath Clue" and "The Motor Buccaneers."

Two George Ade fables, "The Fable of Books Made to Balance," and "The Fable of How Wisentein Did Not Lose Out to Buttinsky" a "Canimated Nooz Pictorial" and scenic comprise the list of one-reel subjects.

SPEAKING PARTS FOR ACTORS, FARNUM SUGGESTS

William Farnum, the Fox star, believes that, for realism's sake, screen actors will have to be provided with definite speaking parts.

"Spoken parts for screen stars seem inevitable to me," says Mr. Farnum, "because moving picture fans are now becoming so adept that they can decipher many of the words which the actors utter. This means that the day when the star could, and did, say almost 'any old thing' has gone. It will never return.

"Of course, action will probably always remain the dominant note in the films. It is undoubtedly true that the biggest and steadiest advances will be made in obtaining new and better photographic effects, but, after all, the foundation of every good picture is the scenario. And in the higher grade scenario, there are many scenes in which the only action is the good old-fashioned word of mouth kind—with appropriate gestures.

"Pantomime is naturally out of the question in such cases. The actor has to say something, or the scene falls flat. Why not make the thing natural by giving him a definite speaking part?"

RHEA MITCHELL WITH BENNETT IN "SABLE CURSE," AMERICAN

Because of her work in recent American and Signal Mutual Masterpieces, De Luxe Edition, Rhea Mitchell has been chosen to head the company of players appearing in support of Richard Bennett. His initial American feature is "The Sable Curse," which will be released as a Mutual Star production. In this production Miss Mitchell will play opposite Mr. Bennett in the role of "Mary Redmond."

Miss Mitchell's most recent appearance as the star of an American-Mutual Masterpicture, De Luxe Edition, was as co-star with William Stowell in "The Man from Manhattan," a five-reel production. Previous to the release of this feature she had been co-starred with William Stowell in "The Overcoat" and in "Overalls," both Mutual Masterpictures, De Luxe Edition. She has also appeared in several short length features filmed at the American-Mutual studios.

Noted Psychologist Brings Out Volume on Motion Pictures

Munsterberg Traces the Development of Photodrama and Explains the Philosophy of Photoplay Appeal in Book Issued by Appleton and Company

THERE must be a reason for the phenomenal growth of the motion picture industry. Up to the present time most of us have viewed with amazement the tremendous public interest in pictures and have possibly concluded that the cheap admission price has been responsible for much of their popularity and that the possibilities of large returns have been the reason for the activity of the producer. To Hugo Munsterberg, however, not only the industry as a whole owes a debt of gratitude, but the thinking public that is interested in the photoplay. For in the book which he has just published the results of his psychological and aesthetic investigation of the motion picture, we have the first scientific statement of just what the motion picture is and just what it may accomplish.

While some of the pages are a little heavy for other than the student, the conclusions are all in such plain and distinct form—usually in italics—that even a casual reader may grasp them.

There are three distinct divisions of the book. The historical development of moving pictures is a valuable bit of literature in recording at this time the early stage of the photoplay, beginning with Roget's description in 1825 of an interesting optical illusion of movement.

This is followed by a chapter on the inner development of pictures—depth and movement, attention, memory and imagination, and emotion. These lead to the conclusion that the outside world is molded by the interest of the mind, that the great difference between the motion picture and the stage drama is that on the stage we see and follow things as they are actually done, while the motion picture develops such a wealth of ideas *in* us that it really becomes a part of us. While on the stage we only see outwardly, in the motion picture we see inwardly.

Professor Munsterberg is quite emphatic in his declaration that the motion picture is not and ought never to be an imitation of the stage. "The drama and the photoplay are two co-ordinated arts, each perfectly valuable in itself." Part three of the book is devoted to the proving of this premise and it is quite conclusively done.

"The Photoplay" is published by D. Appleton & Co., New York City, and the price is $1.00 net.

Haydon's Cameramen Get Militia in Action for an Essanay

Director of "Sting of Victory," Featuring Henry Walthall, Goes to Camp Logan, Ill., with 5 Assistants and 8 Men with Cameras to Film Troops for the Picture

THE clash of saber and bayonet, the sound and smoke of fifty thousand cartridges, the gallop of horses and the shouts of fifteen hundred men, filled the air at Camp Logan, Ill., as a meager Sunday sun was finally and thoroughly obscuring itself for the day.

From his perch Director J. Charles Haydon waved a flag and eight tired cameramen gave their cranks a final spin. The soldiers dropped to the ground a moment for rest. Then the first stillness of the day was broken by the clear notes of a bugle a mile away at headquarters sounding "boots and saddles," a prearranged signal. As one the regiment leaped up for a mighty cheer and all, horse and foot, charged toward the camp proper.

All day while working for "The Sting of Victory," Essanay's new five-reel feature with Henry B. Walthall, the members of the First Regiment, Illinois crack guardsmen, had been awaiting the president's order to mobilize for Mexican duty. Director Haydon with five assistant directors and eight cameramen was sweating blood to finish all spectacular battle scenes before the soldiers would be ordered away, and nullify all efforts. Oddly enough, the call to go to the front reached the boys two minutes after the final scene had been taken.

Although battle scenes are secondary in the new Walthall picture, some wonderful effects were produced. This was largely due, it is believed, to the enthusiasm of the guardsmen, as they were momentarily expecting the call to Mexico. Vicious hand to hand conflicts in which Mr. Walthall participated, were accomplished with beautiful results and without a serious accident.

The Chicago newspapers took advantage of the opportunity to get their home soldiers in action on the very eve of their departure for the front and the motion picture cameras were not the only ones trained on the spectacle.

"The Sting of Victory," with Mr. Walthall, was originally announced as "The Little Musketeer," but several suggestions of Mr. Walthall have acted for the betterment of the story and made the new title distinctly appropriate.

Camp Logan, the headquarters and rifle and artillery range of the Illinois National Guard formed an ideal location for the battle scenes. Other beautiful exterior locations have been found in the magnificent residence section of Lake Forest and many scenes will be taken in this millionaire suburb.

Good Things in Paste-Pot and Shears Go Direct to Public

As Editors of Publications for General Circulation Found Items in Selig House Organ Fine Pickings, Company Decides to Bring Best Out on News-stands

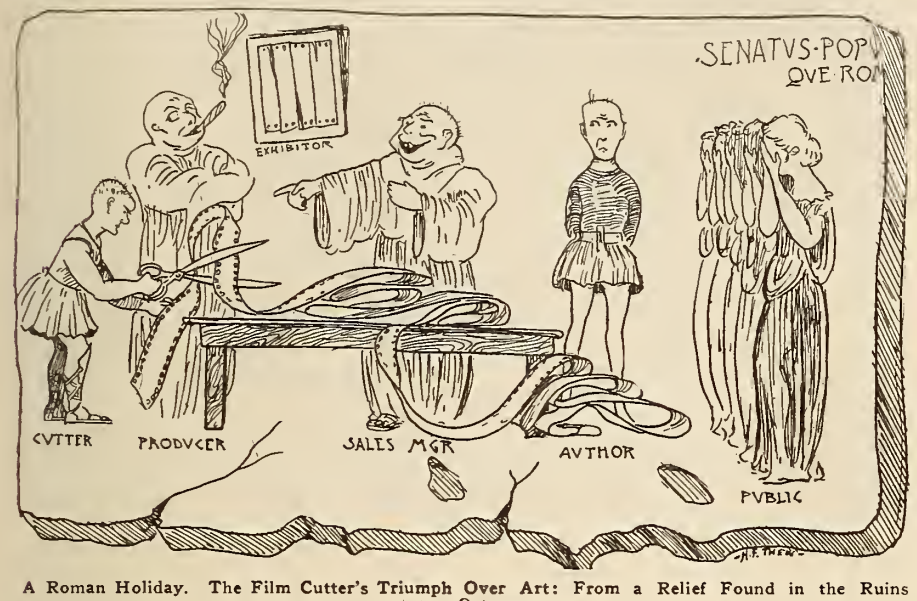
REEL STUFF is the name of a unique publication which has just made its appearance on the news-stands. It contains many of the picture paragraphs and verses that have appeared in Selig Paste-Pot and Shears during the past year, and which have been widely copied in magazines, newspapers and other publications.

The introduction reads as follows: "We present in the following pages, some real and near stuff culled from the pages of Selig Paste-pot and Shears. They must add to the-joy-of-living, for editors of photoplay lore seem partial to them. If there is an exhibitor of motion pictures, or an editor, who has not yet given Paste-pot and Shears the once over, we'll be delighted to hustle sample copies. Paste-pot and Shears is free every week to newspapers and exhibitors. To others, the subscription price is fifty cents yearly. Paste-pot and Shears brightens the home, including the furniture, and dispels gloom. Address right this minute, Editor, Selig Paste-pot and Shears, Selig Polyscope Company, 58 East Washington street, Chicago, Ill."

Reel Stuff sells for ten cents a copy and will appear on the news-stands every month. Exhibitors will be furnished with a sample copy free of charge by writing the Selig Company. Special prices can be obtained for quantities and there is a space for the name of the theatre.

JUST TO MAKE TALK

By LONGACRE



A Roman Holiday. The Film Cutter's Triumph Over Art: From a Relief Found in the Ruins of the Coliseum

VALESKA SURATT, the dainty comedienne of the Fox forces, says a veil is a great aid to beauty. Yes, and often a mask helps immensely.

Convict No. 11,958, Clinton Prison, is out in a defense of "movie comedies and dramas" *as an entertainment for prison inmates.* An anonymous report of his reviews, as published in the Star of Hope, has reached us, but as only one brand of pictures is mentioned, we have found little mental exercise in guessing at the source. A few extracts from the convict's review, are followed by this footnote: "Dear Just to Make Talk: Who says there is no future for picture reviewers? Hasn't 11,958 reached his *gaol?*"

We sincerely believe he has; we know of other reviewers who are headed the same way unless the producers give them something else to look at.

The season for Mary Pickford rumors is now officially closed.

This week will see a great exodus of actors, actresses and press agents for Chicago. Which should give New York a chance to make good on her boast of being a quiet, ideal summer resort.

The ArtLes manager of the late August presidential campaign, objects to our "ridicule of his expression 'four-square man.'" He appends clippings of articles by Irvin Cobb and the Rev. Dr. Burrell (whom he calls "the Rev. Burrell") in which the expression is used. We have read the articles carefully, and fail to find where it is used as applied to Edwin August.

We have a large collection of literature relating to the pets possessed by various picture stars, and the private hobbies and experiences of other stars. The whole collection is for little money.*

In a piece of press matter, just submitted, relating incidents of ignorance of life and manners on the part of various simple-minded folk, the writer uses "jesture" and "pantomine." Paper is too valuable to allow of comment.

Paramount rumors having for the most part having been laid away in moth balls by the Famous Players Lasky merger, there is a new crop of "they says" regarding the readjustment of the publicity and scenario departments of the two establishments. All the reports we have heard thus far are about as authoritative as the red type in an evening newspaper.

A California woman has sued for divorce, charging her husband with cruelty in that he would not allow her to go to picture shows. Maybe the husband was a reviewer and knew what he was doing.

*And is about worth it.

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." **Bayside, L. I., July 15, 1916.**

Although not blowing anybody's horn, or playing anybody's game, as they probably would say in the city, the BUGLE cannot refrain from commending the producers of a recent picture for their taste in selecting scenes and locations. This picture is "Jaffery," which was directed by Geo. Irving of our town. When he wanted outdoor scenes, which were many, Mr. Irving very naturally came to Bayside, and hence we have the Lawrence estate, and views of Little Neck Bay, and also a striking picture of the bathing beach, which all will recognize, with the yacht club in the distance. These scenes are supposed to depict life along the Thames river, a popular stream in England, which, although pronounced "Tems" for reasons we do not know, is well known pretty much everywhere, and they are very successful in our humble view. We are glad to note that Mr. Irving has taken the advice promulgated by the BUGLE in a recent editorial in these columns.

—Quite a lot is doing up at the Yacht Club these days and evenings.

—Many are beginning the bathing season at the beach down near the Goldfish pond.

—Ben Hendricks, of Fourth st., this city, has been acting in a picture in New York.

—W. T. Carleton, the famous singer, who has been appearing in a motion picture for G. Kleine, playing the part of Billie Burke's father, she playing the part of Gloria, a young girl, was a passenger on the 8:40 train for N. York, Thurs. a.m.

—The sociable at the M. E. church Fri. eve., was a great success, scores of our citizens attending. Jim Corbett was referee and timekeeper both, and also had charge of getting up the program of local talent, which well deserved the reputation Bayside has acquired in this direction. Although not a member of the M. E. Church, we were glad to attend, but then, neither is Jim Corbett or Mame Farnum, who sang "Mother Machree" and other ballads quite effectively. A good time was had by all, is the report.

—The property owners had a meeting one night last week, down to Pearson's office, and decided to chip in and pay for beautifying and protecting their lawns, which is a good idea and one to be commended as showing good public spirit on the part of our citizens.

—Riley Hatch has been acting in a picture with Polly Frederick, of N. York, the same being seen at the Strand thea., last wk.

—Rose Stahl has some new rose bushes and other beautiful plants whose names we do not know, on her lawn.

— Pearl White entertained friends from the city several days last wk.

—J. Henry Goldfrap, Mrs. Goldfrap and E. Dick Schayer are now members of Bayside in good standing.

—Frank Powell of here, has gone into business for himself, having organized offices in the Times bldg., N. Y., for his company. He has also taken Bill Barry of here, with him to help boom things, and the two should make a great team. Bayside has the best, say we.

—Art James was a caller at the yacht club, of which he is now a member, this wk.

—T. Roosevelt, formerly in politics at Oyster Bay and Wash., D. C., drove through here last Thurs. a. m., in his auto, he making the trip to town just ahead of Geo. Irving, Ralph Dean and Ye Editor, which was at about 35 miles per hour, we violate no confidence in saying.

—We failed to get several telephone calls from J. P. Morgan and Andy Carnegie, this wk. as Miss Eileen, our telephone operator is on her vacation.

—Fort Totten, our well known Bayside protector, is the center of interest now-a-days, everything pertaining to the soldier boys attracting considerable attention.

IN AND OUT OF TOWN

M. E. Liebensburger of the Standard Film Service, Cleveland, Ohio, spent a week in New York, leaving Sunday, July 2nd. Mr. Liebensburger looked over the pictures on the market and made several purchases.

Joseph McKinney, secretary of the Unicorn Film Service, is back in New York after a visit around the circuit of the company's exchanges.

Wyndham Gittens, formerly with Biograph and until recently with Melies, left New York on the first of July for Universal City, where he will take up the duties of assistant to Scenario Editor Lewis.

Lester Cuneo, heavy lead with Metro, left for Los Angeles, where he will appear in the Metro-Yorke pictures under Fred Balshofer.

George Proctor, having resigned his duties of Scenario Editor for Gaumont, leaves for Los Angeles, Thursday, July 6th, where he will join the Lasky scenario department.

Amid showers of rice Albert S. Le Vino, of the Arrow Film Corporation, and his bride, left New York last week for a honeymoon in New England. Arthur James of Metro and W. E. Shallenberger, president of Arrow, saw the couple off.

Managing Director S. L. Rothapfel, of the Rialto, New York, has returned from a flying trip to Indianapolis, where he went to assist, in an advisory capacity, in the construction of the new Circle theatre there.

R. M. Savini, general manager of the United Film Service, with offices in Atlanta, Memphis and New Orleans, was in New York last week.

William F. Niel, manager of the Majestic theatre, Birmingham, Ala., was in New York last week.

CLUNE COMPLETES PLAN TO SEND "RAMONA" INTO EVERY STATE

The W. H. Clune interests have completed a booking and producing organization for the purpose of sending "Ramona" companies into every state in the Union. New York offices, with H. F. Matthews in charge, have been opened in the New Amsterdam Theatre Building. In this office routes will be laid for twelve Eastern companies.

The campaign in the Middle West, under the direction of Fred La Comte, was opened last week when "Ramona" went into the Auditorium, Chicago, for a run of sixteen weeks.

John J. Holland, who has general direction of all tours, is organizing additional orchestras and working crews for companies to be started early in the fall.

KEMBLE TO PROMOTE SPECTACULAR PICTURES

The Kemble Film Corporation, of which William T. Kemble, owner of the Triangle theatre, Brooklyn, is president, has entered the field to promote spectacular pictures, such as "The Zeppelin Raids on London and The Siege of Verdun," which it is now distributing.

Thomas Dixon Justifies Film Caricature of Public Men

Author of "Fall of a Nation" Says Ridicule of Bryan in His Picture Is Not More Severe Than Lampooning of ex-Secretary of State in the Press



A Scene from "The Fall of a Nation": The Hon. Plato Barker at a Peace Meeting on the East Side

THOMAS DIXON, author of "The Fall of a Nation," has come to the front in answer to the criticisms of his caricature of ex-Secretary William J. Bryan under the name of Hon. Plato Barker in the film.

The double of Bryan is seen in the Dixon spectacle pocketing five hundred dollars fees (payable in advance) for his Chautauqua peace sermons. Later the Honorable Barker goes out to welcome with floral offerings the commander of an imperial army invading America. He tries to deliver another peace speech on this occasion, but he forgets to remove his hat and this is rudely knocked off his head by the emperor's minions. The imperial commander then consigns him to the army scullery where he is set to peeling potatoes for the general's dinner.

A letter-writer in the New York Sun says: "As a loyal American and a law-abiding citizen I wish to protest against the amazing action of a moving picture company in holding up to ridicule a former Secretary of State in a film that is designed to promote preparedness. For a long time I have been a believer in the non-censorship of films, but if there are to be any more deplorable breaches of national respect like this, I should certainly throw my influence on the side of the censor movement."

In reply to this and other attacks on the Bryan caricature, Mr. Dixon says in a statement addressed to the press generally:

"It appears to me that the film is always singled out for condemnation in respect of matters that do not start even a ripple when presented on the legitimate stage or in the funny columns of the papers. Is Charles Wakefield Cadman, the writer of the Sun letter, aware that Mr. Bryan is being caricatured in almost every summer show or revue in the country? I saw him cartooned in the Ziegfeld 'Follies' at the New Amsterdam Theatre the other night and in a Columbia Theatre revue in Chicago last week. Every newspaper cartoonist is privileged to make fun of public characters. Yet when a film author does the same thing hands are held up in horror and 'breaches of decency and national respect' are talked of. I'll wager that Mr. Cadman, had he looked back over his files of the Sun and the Evening Sun, would have discovered pictorial and literary ridicule of Bryan far exceeding anything I have attempted.

"My answer to the charge is simply that all the statements of fact implied in my caricature are true. Resigning from the office of Secretary of State, Mr. Bryan, so to speak, 'hogged' the Chautauqua platform and became the star lecturer at an emolument of five hundred dollars per lecture. He raised the price, generally collected the money in advance, and put the other Chautauqua speakers in the shade so that summer many of them could not obtain engagements.

"The theme of his oratory was 'Peace,' and he *was* surrounded by groups of admiring women and children just as he is shown to be in the picture. The part of the caricature referring to the future is a likely forecast of what would happen should such an orator present to an invading army his Utopian peace proposals. He would be laughed at, handled with indignity, and the result of his efforts would be absolutely nil.

"In conclusion I will say that I attacked Mr. Bryan as a public man and as an opponent of the policies of President Wilson which his actions as Secretary and his subsequent resignation at an inopportune moment impeded. I am a firm supporter of Mr. Wilson and his international and domestic policies. I have nothing whatever against Mr. Bryan personally but claim the right to make legitimate sport of his mistakes which might have cost America dear."

GEORGE D. BAKER JOINS METRO PRODUCTION STAFF

George D. Baker, formerly of the Vitagraph forces, has been engaged by Metro Pictures Corporation, and will direct the next Metro production in which Emmy Wehlen will star. Miss Wehlen's last film appearance was in "Her Reckoning; or, Tables Turned," a Metro-Rolfe feature.

Among Mr. Baker's successes have been "The Dust of Egypt," "A Price for Folly," "A Man's Sacrifice," "The Two Edged Sword," "The Shop Girl," and a new photoplay of the director's own writing, "Tarantula," will be released soon.

Mr. Baker knows the theatrical business thoroughly, having been actor, author and manager. The firm of Baker and Castle produced "Graustark," an immense box office success which is still highly popular, "In the Bishop's Carriage," and Mr. Baker's dramatization of Harold McGrath's novel, "The Goose Girl."

He was formerly portrait artist on the old Chicago Times, political cartoonist on the Nashville American and a frequent contributor to Puck and Judge. His acting experience was gained with Walker Whiteside, Nance O'Neil, Effie Ellsler, Mr. and Mrs. Russ Whytal and the companies of Brady and Grismer, Litt and Dingwall. Mr. Baker's broad experience makes him a valuable factor in motion picture work.

SMALL, PLAYERS' AGENT, PLACES STARS WITH BIG REPUTATIONS IN IVAN ORGANIZATION

Edward Small, one of the best known of vaudeville agents, has extended his activities to the film industry.

Mr. Small has made arrangements with several well-known screen artists to become their special representative, in addition to the artists he manages in the legitimate and vaudeville fields.

Inaugurating his venture in the new branch as a players' representative, Mr. Small succeeded in placing Marguerite Snow, immediately after the termination of her contract with Metro, with the Ivan Film Productions. Rose Coghlan was also placed by Mr. Small with the Ivan concern to appear in "The Passion Flower."

James Cruze, hero of that epoch making serial, "The Million Dollar Mystery," was placed by Mr. Small with the Lasky Company under a year's contract.

BERST SEES HUGHES FOR CENSORSHIP DISCUSSION

J. A. Berst, vice-president and general manager of Pathe, saw by appointment the Hon. Dudley M. Hughes, chairman of the House Committee on Education, in Washington last week, with reference to the bill for federal censorship. As a result of the conference, Mr. Berst was willing to take up several amendments to the bill, embodying certain important changes which Mr. Berst had suggested.

Mr. Hughes showed great willingness to co-operate with every branch of the moving picture industry in making the bill the best possible, an attitude that greatly pleased Mr. Berst, who, strongly believes that federal censorship offers the best argument against local censorship.

WEEKS, DETROIT, ESTABLISHES FREE PUBLICITY DEPARTMENT FOR EXHIBITORS SHOWING BLUEBIRDS AND RED FEATHERS

The Detroit Universal Film Company, Cass and Fort streets, in charge of George W. Weeks, is establishing a free publicity department for the local and state exhibitors. Fred T. Grennell has been placed in charge. The Detroit Universal is the first Michigan exchange to establish a publicity department for the exhibitors. Mr. Grennell will furnish exhibitors with any kind of press matter they want regarding Bluebird, Red Feather and Universal films, either for newspapers or programs.

He will see to it that the paper and cuts go to exhibitors promptly, and he will assist in any kind of advertising and publicity matter which exhibitors may want. The formal opening of the new Detroit Universal exchange will take place early in July; invitations will be extended to every exhibitor in the state.

DALY, SELIG DIRECTOR, LONG IN FILMS

William Robert Daly, director of motion pictures, has been producing feature dramas for the Selig Polyscope Company. He driects Fritzi Brunette, working at the Pacific Coast studios. One of Daly's more recent feature productions released through V-L-S-E was "At Piney Ridge." Some



William Robert Daly, Selig Director

of his more recent General film productions include "The Reprisal," "The Hare and the Tortoise," "The Test of Chivalry," and others. "Bob" Daly, as he is familiarly known, has been actively engaged in films for many years and was a well known screen star before he became director of motion picture plays.

EVA TANGUAY COMPLETES HER FIRST PICTURE

Eva Tanguay, for fifteen years the idol of hundreds of thousands of vaudeville patrons, has just finished her first motion picture. This subject, the initial production of the Eva Tanguay Films, is entitled "Energetic Eva," and as the title implies, the active little comedienne of vaudeville, is the main feature.

The producers announce that Miss Tanguay has adapted herself to screen requirement in marvellously short order, which will be demonstrated when "Energetic Eva" is shown. The piece is a comedy in five reels, and Miss Tanguay has surrounded herself with an exceptionally competent company, including several persons who have won reputations for their screen work.

The character of "Energetic Eva" is something which Miss Tanguay has created for herself, and while entirely new, is pronounced one of the best things she has ever done.

Miss Tanguay has the distinction of being the only vaudeville star who has played in New York for three successive years, having played 22 return engagements at the Colonial, 27 at the Alhambra theatres, New York, and 25 at the Orpheum, Brooklyn. She is said to hold the box-office record at every theatre at which she has appeared. She won the diamond medal in the contest for the biggest business in New York.

LOU-TELLEGEN AGAIN A LASKY STAR IN "VICTORY OF CONSCIENCE"

Announcement was made this week by the Jesse L. Lasky Feature Play Company that Lou-Tellegen, who recently went to the Lasky studios at Hollywood, Cal. with his wife, Geraldine Farrar, will again appear as a star in a photoplay production, entitled "The Victory of Conscience."

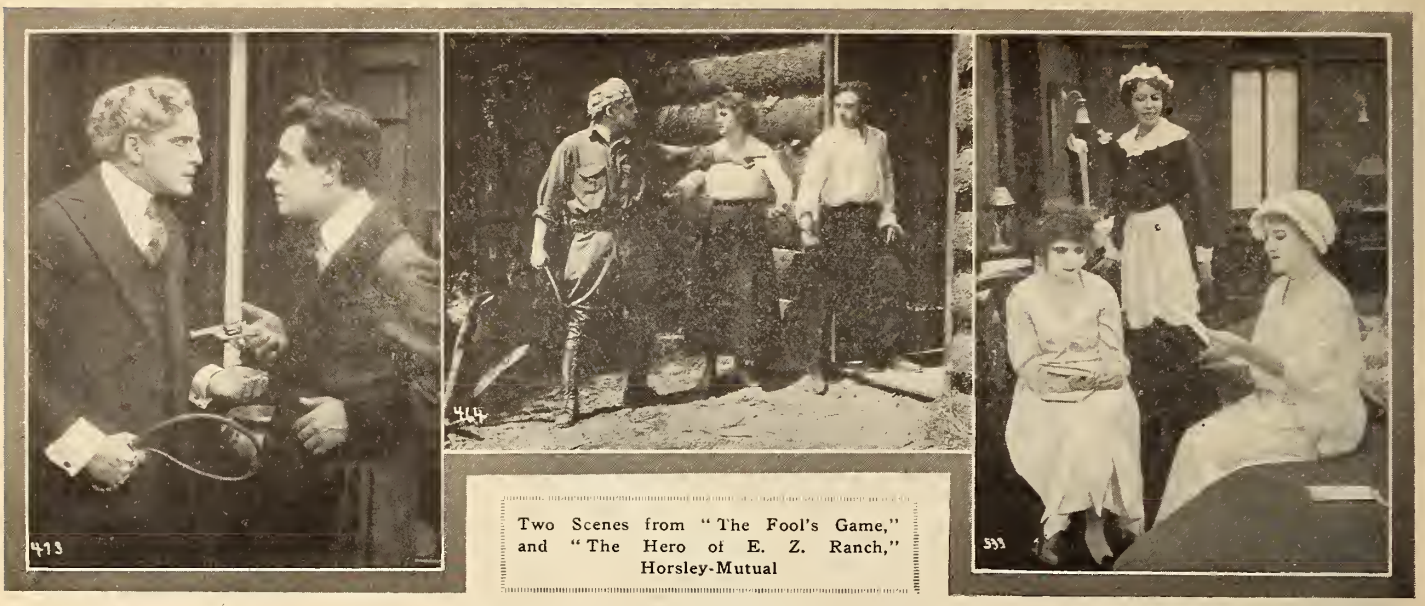
This production will be released on the Paramount Program in August, and marks the third appearance of Lou-Tellegen before the camera. His other two photoplays both made by the Lasky Company last summer, are "The Explorer," based on William Somerset Maugham's play, and "The Unknown," from I. A. R. Wylie's widely read novel, "The Red Mirage."

PRESIDENT OF YORKE FILM COMPANY LOOKING FOR STUDIO SITE

Special to Motion Picture News

Los Angeles, July 1.

Fred J. Balsofer, president and general manager of the Yorke Film Company, arrived in Los Angeles last week after spending the past eight months in New York, and is now negotiating for a studio to use for a number of months until the lease held by the Christie Company, on the studio property Mr. Balsofer owns in Hollywood, expires. The players of the Yorke Company remained in New York to complete a picture, and are expected to arrive here within the next few days. Mr. Balsofer also advises that other Metro companies will come to Los Angeles within a short time to make this their principal place of production. The list of stars to come west will in all probability include May Allison, Harold Lockwood, Francis X. Bushman, Beverly Bayne and others.



Two Scenes from "The Fool's Game," and "The Hero of E. Z. Ranch," Horsley-Mutual

"SHOES" DRAWS BIG HOUSE

In adopting its new purpose of exploiting plays in preference to players, Bluebird Photoplays, Inc., is backing its national advertising campaign with such features as "The Three Godfathers," originally published in the Saturday Evening Post, and "Shoes."

"Shoes" has thus early attracted remarkable attention among the exhibitors, houses that usually play Bluebirds one day having exhibited "Shoes" from two to three days—while the Moss and Brill theatres are using the subject for a full week.



Francelia Billington and Louise Lovely in "L'Abbe Constantin," Bluebird

Another angle of the Bluebird theory will be exploited in "Bettina Loved a Soldier," to be released early in August. There will be three players whom Bluebird has previously advertised as stars concerned in the portrayal of this screen version of Ludovic Halevy's "L'Abbe Constantin." Rupert Julian, who directed; Louise Lovely and Francilla Billington have all been stars in earlier Bluebirds, and now they meet in "Bettina Loved a Soldier."

"Photoplays Can't Be Made by Rule-of-Thumb, Like Shoes"

"Producing a Motion Picture Is an Art, Not a Job," Is Contention of Capellani, Clara Kimball Young Director, Whose Studio Work Qualifies Him to Speak

THE yard-stick and so-called "efficiency engineer" constitute the greatest menace to the artistic development of the motion picture, according to Albert Capellani, whose work in "Les Miserables," "Camille" and "La Vie de Boheme" has established him as one of the greatest directors in America.

"You can't make photoplays as you make shoes," declares the Director General of the new Clara Kimball Young Film Corporation. "There are too many motion picture factories in America and too few real studios. Producing a motion picture is an art, not a job.

"The standardizing of the feature picture into five reels is one of the greatest drawbacks to the advancement of our art. You might as well tell a novelist just how many words he must write his next story in, or a painter how many brushfuls of paint he must use on his next canvas. The majority of stories produced as five-reel pictures today could have been done infinitely better in three reels. On the other hand many a wonderful story has been ruined by the necessity of cutting it to five reels.

"In other words, I hope to see the day when the length of the picture will be governed by the story it tells. With our new company, for instance, we are not going to spoil our pictures by cutting them all to five reels. I expect to put 'The Common Law' for Clara Kimball Young in six reels. It may go to seven. It depends on the material. Its exact length will be determined when we have finished the story and come to assembling the picture."

In commenting on the trend of the studio art in this country Mr. Capellani said:

"If there is any tendency more than another that I have noticed and would criticize it is the two free use of the 'close-up' and the apparent timidity of directors as to the sustained length of a scene.

"The 'close-up' is an extremely useful bit of photographic technique, but it must not be overdone. It should be used just as the spectator in a theatre uses his opera-glasses—for occasional magnified glimpses of the players, in order to register more powerfully certain moments in the progress of the story.

"The chopping-up of big scenes into short lengths with little 'flash-backs' to unimportant details and outside happenings, is getting to be a nuisance. There is no reason why a big scene in a picture cannot be sustained straight through to its climax without a single flash-back or cut-in that isn't absolutely essential to the immediate action."

M. Capellani is an ardent advocate of the high-priced scenario. He believes that the only way producing companies can get stories worth putting on the screen is by making it worth while for big writers to create them.

"You can't expect trained and gifted writers to put in three months' work on a big story and sell it for $1,000—the top price today for a five-reel subject," said the noted director.

"The employment of staff writers of scenarios is ruinous to the quality of a company's output. They grind the stuff out week by week—like literary hacks. Spend money on your stories and get the really talented people to write them.

"If I were asked to make a percentage table on what makes a great picture I should say: 50 per cent story; 30 per cent star and 20 per cent director. Judging by the average picture we see today, the percentage table as compiled in the producing company's office would read: 50 per cent advertising, 40 per cent star and 10 per cent direction—with no story at all."

PRINT OF "BATTLE OF PRZEMYSL" IS STOLEN

Lewis Pennant Features reports that "The Battle of Przemysl," a five-reel production, has been stolen from the Lewis offices at 110 West 40th street, New York.

MUTUAL CHAPLIN SPECIALS



Showing

CHARLIE CHAPLIN

MUTUAL CHAPLIN

CHARLIE CHAPLIN in the Mutual-Chaplin Series has a new value. In each of the years you have known him he has been steadily adding to his popularity until to-day he is the best known and most followed man in all the world. But, while he was building up reputation he was also gaining in skill. Each succeeding season found him a better actor—a surer comedian.

This year under the Mutual environment he has acquired UNCTION—that indefinable something which marks the difference between the bread worker and the true artist.

To-day a hundred million people will agree that Charlie Chaplin as he appears in the Mutual-Chaplin pictures, "The Floor Walker," "The Fireman," "The Vagabond," and the other nine still to come, is, beyond all comparison, the greatest laugh maker that ever lived.

"FUTURISTIC" TEA PARTY AT MRS. BLACKTON'S

Mrs. J. Stuart Blackton, wife of the vice-president of the Vitagraph Company of America, was hostess at an unique party given at the Blackton summer home in Oyster Bay this week.

The grounds of her home were chosen as the "set" for a number of the scenes in the Vitagraph picture, "The Battle Cry of War," which is now being made and which will be a sequel to "The Battle Cry of Peace."

The company doing "The Battle Cry of War," among whom were Alice Joyce, Harry Morey, Naomi Childers, and several others, worked in the gardens of the house from ten in the morning until four in the afternoon. Just as director William Earle was getting ready to embark his company in their motors for the return home, a trim maid came from the house, and invited the company to tea.

The resultant party was interesting. Officers of the American and "Ruritanian" armies; Miss Childers as Jeanne D'Arc; Miss Joyce as an heiress naturally careless of countries and governments, and other novel characters expressed by their costumes, all were present.

Mrs. Blackton presided over her futuristic tea-party, pouring the tea herself, and originating a volley of repartee that sent the whole company away from the Blackton estate with hopes for another scene to bring them there again.

MISHAPS OF A FOX PICTURE

Fate did its best to keep the new William Fox photoplay which stars Virginia Pearson, from being shown to the public. To begin with, Victor Sutherland, who plays the male lead, became ill just after the trip to Virginia where many scenes were taken, and had to stay in bed for two weeks. Tonsilitis was too much for him.

Then the films which were taken in Virginia got mixed in their routing back to New York, and could not be recovered until the picture was practically completed. For a while it looked as if the entire company would have to return, and take again the scenes that had been filmed there. But at the last minute, the express company found the reels, and returned them to the New York office.

ROBERT WARWICK IN "NATHAN HALE," WORLD FILM

Continuing his policy of developing a new period in photoplay production, William A. Brady now has in the course of camerizing Clyde Fitch's story, "Nathan Hale." The story will have as its central personality, Robert Warwick, whose physique and characteristics lend themselves admirably to the characterization of the beloved character.

In addition to Mr. Warwick, the cast will contain Gail Kane, Johnny Hines and other well-known players on the World Film roster.

DONALDSON CREATED LEADING MALE ROLE IN "FADED FLOWER"

The leading male role in Ivan Abramson's latest production, "The Faded Flower," was created by Arthur Donaldson, well-known screen and legitimate actor. He is one of four stars in this production, the others being Marguerite Snow, Alma Hanlon, and Rose Coghlan.

Mr. Donaldson enacted the role of the Prince in "The Prince of Pilsen" for four consecutive seasons, and then went into pictures. His recent pictures include "A Woman's Honor," "Hearts of Men," and "The Salamander."



Arthur Donaldson (Ivan)

Anita Stewart, Vitagraph Star, Feted at New Haven by Film Fans and College Students



Anita Stewart Arriving in New Haven (Right) and the Star's Appearance at the Orpheum Theatre

Anita Stewart, the Vitagraph star, went to New Haven last week to participate in two events. On reaching New Haven Miss Stewart entered a waiting machine which took her to the Hotel Taft, where a dinner was served in her honor by several of the graduating students of Yale University.

At 8:30 P. M. Miss Stewart arrived at the Orpheum theatre, where she was presented by the management and patrons of the theatre, in token of her work on the screen, with a beautiful silver loving cup. The star made a short address to the management and patrons for the presentation, and then left in her limousine for Yale University, where she was the guest of the senior class of 1916.

Miss Stewart, as she entered the reception hall, received an ovation that lasted for several minutes, from fully five thousand present, which included many notables as well as the greater portion of students present to attend the commencement exercises.

NO "DAMAGED GOODS" SHOWING AFTER SEPTEMBER 1ST

The Mutual Film Corporation announces that it will accept no bookings for "Damaged Goods" the seven part Richard Bennett drama for showing after September 1. "All the prints now working will be withdrawn on that date and they will be absolutely taken off the screen at that time," said J. C. Graham, assistant to the president of the Mutual. "The exhibitors who expect to play 'Damaged Goods' must book it for exhibition in the months of July and August."

Richard Bennett, the actor who made 'Damaged Goods' famous both in the picture and on the speaking stage, is now at work at the American studios in Santa Barbara on "The Sable Curse," a Mutual Star production for which a release date will be announced later.

LONG RUN FOR "POLICE" IN CINCINNATI

Through the Cincinnati exchange of the General Film Company, "Police" was booked for a run of sixteen consecutive days at the Alhambra Theatre, that city. After a week had intervened, the picture was booked into the Colonial, only two doors from the Alhambra, for a seven day run.

PARAMOUNT SOUVENIRS AT NATIONAL CONVENTION

Many attractive souvenirs are being prepared for distribution at the Paramount Pictures Corporation booth during the Sixth Annual Convention of the Motion Picture Exhibitors League of America to be held in Chicago, July 12-18.

FOUR PLAYERS ADDED TO HORSLEY-MUTUAL ACTING FORCE

Four new players have been added to the Horsley-Mutual playing forces during the past week. They are Myra Davis Dowling, Marguerite Foss, Lloyd Holton and Corine Bradford.

Miss Dowling is an actress of wide experience both on the speaking stage and in pictures, having appeared at various times in the support of numerous noted players. As a member of the Horsley-Mutual contingent, Miss Dowling will appear in support of Margaret Gibson and William Clifford, co-starring in two reel Centaur features, released through the Mutual.

Miss Foss, who has been in picture work for several years, playing with several of the important producing companies, has been engaged as a member of the same company.

Lloyd Holton has been engaged as a member of Crane Wilbur's recently organized company. For the past year he has been playing important roles in productions filmed at one of the large California studios.

Corine Bradford, who has posed for numerous artists throughout the country, is a newcomer to motion pictures. She, too, has been assigned to Crane Wilbur's company of players and will make her debut in a production now under way.



One of the Striking Scenes in "The Beckoning Trail," a Coming Universal Subject

ESSANAY STUDIO FACILITIES AID QUICK PRODUCTION

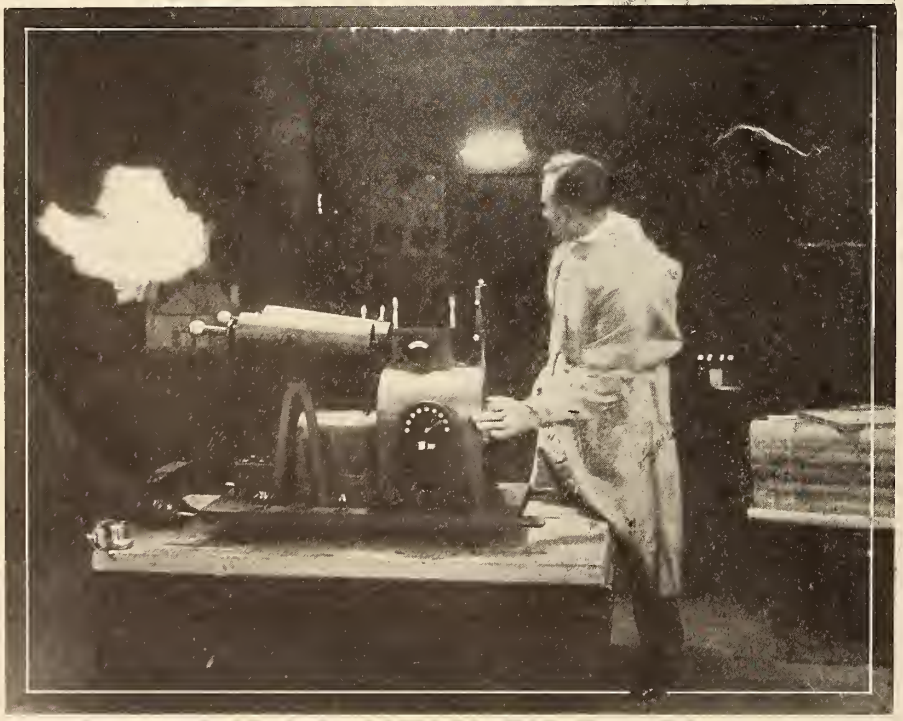
The new Essanay studio in Chicago has so greatly facilitated production that the company now has completed plays clear through the month of September. The company has now three studios in operation at 1333 Argyle street, on the North Side of the city, and can take care of both features and short subjects at the same time with ease.

The new studio, said to be the largest indoor, artificially lighted studio in the world, is 350 feet long by 175 wide. It forms a west wing to the old studio buildings and runs from Argyle street one block south. On the east side of the old building there is an extension for factory purposes, while in the center there is a large portico, so that the building as it now stands forms a perfect "E."

The main offices have been moved to the new studio building. There is a large reception room on the first floor where those who come on business are directed to the various departments. To the right of the entrance is a large carpenter shop and back of this is the studio proper, stretching back to the rear of the building. At one side is a large new property room.

The front of the building, on the second floor, is devoted to the main offices, including that of George K. Spoor, president of Essanay and other officials. Here also are the advertising, scenario and auditing departments, and offices of the directors and assistants.

The entire wing of the old building formerly occupied by these offices, has been given over to the women's department.



The Electric Laboratory Scene in "The Intrigue," Morosco-Pallas, Showing the Wireless X-Ray Gun

MONTREAL DAILIES ALL REPRESENTED AT FOX SHOWING OF "FOURTH ESTATE"

Special to Motion Picture News.

Montreal, P. Q., July 1.

A great deal of interest was shown on Friday of last week when Chandos St. John-Brenon, the local manager for the Fox Film Corporation Limited gave a private screening of "The Fourth Estate" to the press of Montreal. Not a single paper failed to send its representative and both Managing Editor W. Crandall, and City Editor H. M. Boland of the Star, Montreal's leading paper, were present. Papers represented were the Star, the Standard, the leading film page paper in the province, with F. J. Arrowsmith in charge; the Herald, the Mail and News, the Tatler, Beck's Weekly, La Presse, La Patrie, Le Devoir and the Gazette.

"DIDN'T KNOW IT WAS LOADED" THEME IN AN AMERICAN

"Didn't know it was loaded" has been the sadly expressed excuse for serious or fatal shooting accidents ever since the invention of firearms, although, perhaps, it is generally the reason for accidents to children.

This thought has been worked into a two-part scenario by William Parker, of the American Film Company staff of writers, and the action of the story is carried by Vivian Rich, Alfred Vosburgh and George Periolat.

The name of this two-reel "Flying A" drama is "Killed by Whom?" to be released by the Mutual on July 3.

LEONORE ULRICH AT WORK ON "THE INTRIGUE" FOR PALLAS PICTURES

Leonore Ulrich, who recently closed a season on Broadway in Belasco's play, "The Heart of Wetona," is now busily engaged at the Pallas Pictures studios in Los Angeles on her latest photoplay vehicle for the Paramount program "The Intrigue." The subject is being staged under the direction of Frank Lloyd and presents a timely drama by Julian Crawford Ivers. The story involves the present international condition, although it is not actually a war play.

Staged partly in Europe and partly in the United States, it tells of a young American inventor and his perfected X-ray gun that would revolutionize warfare. In negotiations with a foreign power he is shadowed by the secret service of another nation at war.



Leonore Ulrich and the Dog which Appears in "The Intrigue," Pallas-Morosco

Leonore Ulrich in the role of the beautiful spy, Countess Sonia Varnli, is given a character that will prove quite different from any in which she has appeared heretofore. The supporting cast will offer several new faces under the Pallas Pictures trade-mark, including such talented players as Cecil Van Anker, Florence Vidor and Paul Weigel, together with the the two Pallas actors, Herbert Standing and Howard Davies.

Director Frank Lloyd has spent considerable time planning the immense X-ray gun, or rather apparatus, which will be shown in destructive action. The photography is under the chief supervision of James Van Trees.

"NEWS" HAS NO COMPETITOR

Motion Picture News,
New York City.
Gentlemen:

I find the "News" by far the best motion picture magazine on the market, bar none. Which is not my honest opinion alone, but of others who take the "News" here.

Yours truly,
E. J. Thomas,
Coeur d'Alene, Idaho.

Minister Uses "Who's Guilty?" as Topic for Sermon

Rev. D. J. Bradley of Highland Church, Cleveland, Urges His Congregation to See the Pathe Series—"I Approve of the Pictures Because They Make People Think," He Says

THE Pathe series, "Who's Guilty?" produced by the Arrow Film Corporation, so impressed the Rev. D. J. Bradley, of Highland Church, Cleveland, that he used it as the topic of a recent sermon.

"I approve of the 'Who's Guilty?' series," said Mr. Bradley, "because they make people think. The picture also gets away from theatricalism, which is a good thing."

In his sermon, Mr. Bradley said in part:

"It is really a timely question that is being asked in the Pathe photo drama called 'Who's Guilty?' In spite of the fact that the authoress has given the episodes a glamour which is never found in real life, and has developed her themes often quite superficially, the theme and treatment of it are well worth while. It should make many thoughtless people think. It will help in making us all realize how much we often share in responsibility for crimes which others have committed.

"Let me take just two episodes. The first involves a young doctor, who has risen to the summit of success, in the unintentional murder of his wife. She is a charming young woman who does not enjoy the brilliant social life which her husband's success has opened to them. The doctor comes under the influence of a handsome woman who is infatuated with him—the same old triangle! Finally, when the young surgeon is about to operate upon his own wife—in spite of professional ethics—his mind becomes obsessed with the other woman, his hand slips—and Death enters the room. From that time on his career is broken and he ends up a hopeless wreck. Who's Guilty?

"In this case the answer is not hard to find. The man himself is guilty—so weak in letting himself be enticed into a compromising relationship—so blind in failing to see his own wife's splendid devotion. And then—so pitifully feeble of will to go down and down the ladder into disgrace. The moral is a strong one. To any man the same temptation is likely to come—it is part of life's experience. Can you meet it strongly, securely? Have you enough Godly common sense to meet such a situation triumphantly? If not, you yourself are guilty—and you cannot lay the blame on the foolish woman who has tempted you.

"The second episode deals with a New England mill owner, the employer of many girls. He has a son whom he treats as an office boy, and whose self-respect he unwittingly undermines every day. This young man has fallen in love with an attractive girl employed in his father's mill. They resolve to be married, but father sets his foot down, dismisses the girl from his employ, and sees to it that she can find no other job in town. Broken in spirit she goes to the city, and after searching vainly for work, takes "the easiest way." Her beauty helps her along in the underworld and she ends up as the mistress of a wealthy man-about-town. In time she is accidentally discovered by her former suitor. There is a mess in which she, her former lover and her present companion are involved. The story ends with a tragedy.

"Who's Guilty here? Unqualifiedly the father and mill owner is guilty! He has robbed his son of a chance to develop the finest manhood. He had interfered in a sweet and wholesome love affair. He had driven an innocent girl into poverty and temptation. To be sure, she might have "starved first." But the guilt was upon the man who had caused her to stumble—who had thrust her against a wall without a chance for self-defense. It is such sins as that of this so-called 'Godly man,' church member, Puritan and all—that are hardest to forgive. Our industrial life is full of the same thing. It will be a glad day for religion when all men come to think of it as not so much a matter of ritual observance of so-called 'divine law,' but a matter of shielding the weak, protecting the fatherless, and helping those who are dependent upon us into strong, self-reliant and honest living. I advise each and every one of you to see this series of pictures."

When an audience of more than two thousand people packed Loew's theatre in New Rochelle to the doors on Thursday evening, June 15, at prices ranging from two to three dollars, there was another indication as to the extent of the popularity of "Who's Guilty?" and those who play in it. The occasion was a performance for the benefit of the Blessed Sacrament Church, the feature of which was, by special request of those in charge, the personal appearance of Anna Nilsson and Tom Moore, stars of "Who's Guilty?"

EILEEN GODSEY DANCES INTO A LONGER KALEM ENGAGEMENT

To secure the "real thing" in "The Artful Dodger," a recent Kalem comedy Director Harry Millarde especially engaged Eileen Godsey, a well known vaudeville favorite for a specialty dance in one scene.

Following her initial screen appearance she was induced to consent to a longer engagement. As a result she will be seen in a number of Ham comedies, including "Ham the Explorer," "The Peach Pickers," and the "Baggage Smashers."



Beverly Bayne as Juliet in Metro's Production of "Romeo and Juliet"



Illustrating Three Current Vitagraph Offerings: "Wrong Beds," "The Waters of Lethe," and "The Man from Egypt."

Cobe Finds Business Brisk Throughout the Country

Vice-President of Unity Sales Corporation States Demand for Serials Is on Increase—"Yellow Menace," 16 Episodes, Is Proving an Attractive State Rights Proposition

ANDREW J. COBE, vice-president and general manager of the Unity Sales Corporation; who has been making an active country-wide campaign on behalf of the Unity Sales Corporation, reports that business throughout the country in the industry is brisk, with promises of immediaate future improvement. On his return to New York last week Mr. Cobe stated that the demand for serials appeared to be on the increase, as evidenced by the business he has done with the Unity serial, "The Yellow Menace," in which Edwin Stevens is starred, supported by Margaret Gale and Florence Malone.

"The Yellow Menace," which is the first serial ever to be sold on the State rights basis, has been snapped up by independent exchanges all over the country. Among the exchanges that have acquired State rights to "The Yellow Menace" are the Electric Theatre Supply Company, 13th and Vine strets, Philadelphia; Quality Film Company, Inc., 404 Ferry street, Pittsburgh; Eastern Feature Film Company, 57 Church street, Boston; William A. Lochren Company, 16-18 No. Fourth street, Minneapolis; General Feature Film Company, 5 So. Wabash avenue, Chicago, Ill.; Scott and Sanford, Commerce street, Dalals, Tex.; Famous Players Film Service, 12 Queen street East, Toronto; Balaban-Hershberg Film Attraction, Chicago.

"The Yellow Menace," Mr. Cobe wishes to emphasize, will be in sixteen episodes, and sixteen episodes only, despite the volume of business already booked for the picture. There is no prospect of the Unity Sales Corporation adding additional episodes. Diversity of interest is Mr. Cobe's primary object in mapping out the Unity program. On this he has attained his object with "Diana," the colored three-reel Grecian classic, starring Paul Swan and Valkyrien. "My Country First," a six-reel patriotic feature starring Tom Terriss; "The Pursuing Vengeance," a detective romance featuring Sheldon Lewis; "The Marriage Bond," a powerful society drama, with Nat C. Goodwin in the leading role, supported by Margaret Greene.

"The Lottery Man," a five-reel comedy drama, with Thurlow Bergen, Elsie Esmond and a favorable cast. "The Bishop's Secret," a modern photodrama of startling and unusual interest, dealing with life in the Orient and in New York City.

Unity Sales Corporation also announces a series of comedies in which the European comedian, Perez, will be seen. The first two releases of the comedies, which will be known as the "Tweedledum" series, are "Tweedledum Torpedoed by Cupid" and "Tweedledum Plays the Hero." The comedies are being made by Ed. Dunn of the Eagle Film Corporation, at Jacksonville, Fla.

"I have future plans to announce," says Mr. Cobe, "which will prove of vast interest to the industry at large. The success of 'Diana' has strengthened me in a determination to make a series of mythological photodramas based upon the immortal stories of the Greek classics. I also have the option on the services of several noted stars and the works of many authors, which I think will in the near future prove to be of great importance. While I am not ready to announce my plans more definitely, the summer is going to be a very busy season for the Unity Sales Corporation.

"For instance, with 'The Yellow Menace' I have launched with the Chicago Herald an arrangement by which the story of the serial will be syndicated in 1,100 newspapers throughout the country, giving exhibitors a tremendous impetus in boosting and advertising this wonderful serial. We have also inaugurated a special publicity and advertising campaign in connection with 'The Yellow Menace.' We are trying in every way to live up to my original design in founding the Unity Sales Corporation, which was to serve the best interests of producer, exchange man and exhibitor alike by a service of co-operation and fairness."

TOURNEUR BACK FROM MAINE VACATION

Maurice Tourneur has returned from his two weeks' vacation in Maine, where he sought absolute quiet for the purpose of preparing himself for his next picture, in five reels. It deals with a new angle of the social problem. Mr. Tourneur states his next picture will contain a new and novel idea in the line of producing and will undoubtedly be the best he has made for the Paragon Studios.

ONLY THE KEYSTONE STAFF IS ABLE TO FURNISH RIGHT KIND OF SCENARIOS

Special to Motion Picture News.

Los Angeles, July 1.

With all rejected scenarios returned to the writers, Hampton Del Ruth, scenario editor and manager of production of the Keystone Company, is enclosing a letter asking the writers not to submit other stories, with the explanation that in three years' time he has found that it is a loss to employ a reader to go over the submitted synopsis, as the company has not found sufficient scenarios that meet their peculiar needs. Mack Sennett and Del Ruth have found by experience that the staff of writers of the Keystone scenario department are the only parties who are able to furnish the organization the kind of stories required for its productions.

SHOW BOTH PICTURES AND BE NEUTRAL, URGES MUTUAL

Exhibitors reached by the Mutual exchange of Omaha are being urged to book both the "Fighting for France" and "Fighting for Germany" pictures, thus showing both sides of the question and still maintaining perfect neutrality. In Nebraska, where there is a number of foreign-born people, the plan is meeting with great success. In a number of places a percentage of the proceeds for the first is given to the Belgian relief fund, and for the second, part of the proceeds go to the local or state German organizations. In a number of places the German singing societies have given concerts immediately before the picture, "Fighting for Germany."

SIS HOPKINS COMEDIES EXPECTED TO DUPLICATE SUCCESS IN ENGLAND

Reports following the introduction of Kalem's Sis Hopkins comedies in England indicate that the fun-maker will duplicate in the land of Johnny Bull the success she achieved here in her screen debut. The Kalem productions are giving English theatregoers their first glimpse of Sis.

During the years of her success on the stage her engagements were planned so far in advance that it was never possible to consider the many offers for foreign tours. The same advertising methods used here on the Sis Hopkins subjects are being employed in the English market.

ROWLAND ENTERS SUIT

Richard A. Rowland, through his attorneys, Cadwalader, Wickersham and Taft, has filed a suit in the United States District Court for the Southern District of New York, against Albert E. Smith, George Kleine, J. A. Berst, Frank L. Dyer, William N. Selig, Alice M. Long, as administratrix of the estate of Samuel Long, deceased, George K. Spoor, William T. Rock, William Pelzer, Jeremiah J. Kennedy, Paul G. Melies, Carl H. Wilson, Frank J. Marion, Biograph Company, Kalem Company, Thomas A. Edison, Inc., Pathe Freres, Vitagraph Company of America, Essanay Film Manufacturing Company, Selig Polyscope Company, and Melies Manufacturing Company, as defendants.

The bill of complaint sets forth that the "action is brought to recover from the said defendants the value of the preferred stock in said General Film Company owned by the complainant, which value has been destroyed by defendants by the acts hereinafter described committed in fraud of the rights of the complainant."

It is further alleged that "the value of the shares of preferred stock owned by the complainant at the time of his acquisition thereof was upwards of $46,000; that by reason of the acts of the defendants..... the value of said shares of stock owned by the complainant has been totally lost and destroyed....."

The bill prays for the ascertainment of the value of the above mentioned preferred stock, and that the defendants be compelled to pay the amount of the alleged loss and destruction so ascertained.

WILLIAM FOX LEASES PLANT TO PRODUCE COMEDIES ON COAST

By Telegraph to MOTION PICTURE NEWS

Los Angeles, July 2.

General Western Representative Carlos, of the Fox Film Corporation, has leased the Dixon National Drama Corporation studios and laboratories here, and they will be used as a comedy-producing plant by William Fox. Five or six companies will be put to work therein.

Director Charles Parrott and Comedian Hank Mann, late of Keystone, have been engaged, and the rest of the personnel will be announced soon. The Edendale studios will be maintained for Fox dramatic productions, and will be used by Directors Apfel, Raoul Walsh and others. In all, Fox will have nine or ten directors at the two plants. Hitherto, he has had three companies on the West Coast.

"MARTYRS OF WAR" SHOWN AT GLOBE, NEW YORK

"The Martyrs of the War," a three-reel film presentation of the French Government's work in aid of its battle-blinded, was shown at the Globe theatre, New York, last week. These views were secured by George A. Kessler of the executive committee of the B. F. B. Permanent Blind Relief Fund, and will be sold to the highest bidder, the entire proceeds to go toward the rehabilitation of the Allied blinded.

The French Government gave its official sanction to the film.

Early Bird Estabrook Catches the Morning Exercise

Star of "The Mysteries of Myra," the Hearst Serial, Gets up with Friend Sol at the Wharton Studios, Ithaca, N. Y., and Works the Medicine Ball



Howard Estabrook, International Star, at Work and at Play

LEGENDS which have persisted in sticking to stars of the screen regarding their hours of rising have been rudely shattered by Howard Estabrook. Mr. Estabrook believes in reaching his place of work before 1 P. M. or sunset, so up in Ithaca, N. Y., at the Wharton studio he has instituted something of a club, which is generally known as "The Early Birds." The star of the Hearst serial "The Mysteries of Myra" astounds everyone by getting up with the sun or thereabouts.

Studio employees who have wasted many perfectly good hours waiting for other stars to arrive, that work might proceed with the picture in hand, have only just recovered from Mr. Estabrook's early rising habits. But more than this, he is not content to be the only one up with the sun. He makes the rounds every morning and routs other mothers' sons from bed.

Exercising is the order, after all hands are up. One of Mr. Estabrook's best exercises is shown in the accompanying photo. He has assumed the role of gymnastic instructor and hence he has a license to recommend it to anyone, as he does. All you need for it is a doorway. Place the doorway in a desirable position and then go ahead and exercise according to the cut. Some may need short doorways because Mr. Estabrook is unusually tall. However, doorways can be made to order. The idea of this exercise, take it from Mr. Estabrook, is "to brace yourself and push vigorously, then relax and push again."

The medicine ball has also proved a popular means of early morning exercise with the members of "The Early Birds." It is reported that some of the studio employees can even catch the sphere now without falling over.

Valkyrien, Danish Beauty, Star in 8 Features Since August

New York Society Painter and Noted Belgian Dry Point Artist Join in Acclaiming Her the Living Incarnation of Classic Norse Ideal

FEW stars of the American motion picture studios who have originally hailed from foreign lands can claim such a stellar position in the ranks of the profession as does Valkyrien, the Danish actress. Still in her teens Valkyrien has starred in no less than eight feature pictures made in America since her arrival here last August.

Valkyrien lays claims to being the most beautiful woman of Denmark, having won the national beauty prize there prior to her coming to the United States. She was at first a solo danseuse in the Corps de Ballet of the Royal Danish theatre. After winning the government beauty contest she entered the ranks of the Great Northern Film Company of Denmark and was immediately starred. Then after touring her native country at the head of a company of classic dancers, she came to this country and started on picture work again.

Since last August she has appeared in eight American made features. They are, "Youth," Vitagraph; "Diana," Plurograph; "The Valkyrie," "Cruise of Fate," "Silas Marner," "Hidden Valley" and "The Image Maker of Thebes." Thanhouser-Mutual; and a Fox sea drama which is as yet unamed.

The perfect features and figure of Valkyrien have resulted in her being sought after by prominent painters of this country and Europe. Albert Sterner, of New York, known as a society painter, and Joseph Pierre Nuyttens, the Belgian dry-point artist, join in acclaiming her the living incarnation of classic Norse beauty.

P. L. WATERS FILES $10,000 LIBEL SUIT

A suit for $10,000 and costs has been entered by Percival L. Waters against Albert E. Smith in the Supreme Court of the County of New York.

The plaintiff alleges that the defendant published, or caused to be published in the *Morning Telegraph* on or about June 18, in the *Moving Picture World* of July 1, and MOTION PICTURE NEWS of July 1, certain matter, respecting the suit brought by Waters and James L. Clark against the members of the General Film Company. This matter Waters alleges, in his complaint, to be "false and defamatory."

GAUMONT GETS AUTHORITY OF GOVERNMENT OFFICIALS TO SEND CAMERAMAN WITH FLEET IN MEXICAN WATERS

Following a conference between Editor Pell Mitchell of The Mutual Weekly and Secretary of the Navy Daniels, The Mutual Weekly was authorized to send a representative with the fleet operating in Mexican waters. A man to represent this motographic news reel was sent immediately to



Editors of the News Weeklies in Washington for Their Conference with Secretaries Baker and Daniels. (Left to right) H. S. McKean, International; Pell Mitchell, Gaumont; Jack Wheeler, Selig-Tribune; Jack Cohn, Universal; Eric Mayell, Pathe

Galveston, Tex., whence he will board a government vessel for Vera Cruz. The film must first be passed by the navy censors at Washington.

Mr. Mitchell also saw Secretary of War Baker before returning to the Gaumont Laboratories at Flushing, N. Y., where The Mutual Weekly is manufactured. Secretary Baker referred the matter to General Funston, but it is expected that a special Mutual Weekly camera-car will be attached to the main column should the present crisis lead to hostilities.

"CASEY AT THE BAT" OVER 'PHONE FROM LOS ANGELES TO NEW YORK

Special to Motion Picture News.

Los Angeles, July 1.

New York City league ball players are to see the Fine Arts Triangle picture, "Casey at the Bat," in which DeWolf Hopper is the star, on the evening of July 2, in New York City, and prior to the projection they will hear the giant comedian recite for the eleventh hundred and s'teenth time the poem he has made famous, even though he is in Los Angeles. Arrangements for this treat for the ball players have been completed by Marion Strauch of the Triangle Los Angeles publicity bureau, and the stentorian tones and whispers of the comedian will be transmitted over the long distance telephone from a private dining room at the Alexandria Hotel, where Hopper on this evening will be the guest of honor at a dinner. The party at the hotel will also witness the private showing of Hopper's latest picture, which is said to be his best release.

Determined Attack Made on Political Censorship

G. W. Sahner of Pittsburgh Is Elected President of Pennsylvania Branch; Frank Stehle of Altoona Is Vice President; James Delves of Pittsburgh is Secretary

Special to Motion Picture News.

Pittsburgh, July 1.

A DETERMINED attack on the political censorship of Pennsylvania was the chief feature of the convention of the Motion Picture Exhibitors League of Pennsylvania, at Pittsburgh, last week. The convention was one of the most profitable and interesting three-day session ever held in the industry, and the members left Pittsburgh after enthusiastic resolutions to work for better pictures, and the good of the industry generally.

Fred J. Herrington, of Pittsburgh, led the attack on censorship. In his address he said:

"The motion picture industry did not know what immoral pictures were until political censorship was established. There are more immoral pictures since censorship was established than ever there were before.

"Under the censorship in Pennsylvania a picture was shown in Philadelphia, but when that picture was sent to New York the motion picture exhibitors prohibited its being shown, and in New York they have no censorship. That is, a picture too bad for New York was shown in Philadelphia, where they have political censorship."

Ben H. Zeer, president of the League, also attacked censorship, and roused the greatest enthusiasm when he announced that he was ready to recruit a company of soldiers for the Mexican front from the picture industry.

Many excursions, sightseeing trips and a banquet were provided for the delegates. Several of the prominent picture stars were present at the convention sessions and banquet.

Officers were elected as follows: President, G. W. Sahner, Pittsburgh; vice-president, Frank Stehle, Altoona; secretary, James Delves, Pittsburgh; treasurer, I. W. Shearer, Pittsburgh; delegates to the national convention, William Fritz, Pittsburgh; W. W. Dawson, Gallitzin; Charles Peterson, Tamaqua; G. W. Sahner, Pittsburgh; James E. Smith, Pittsburgh; A. J. Barthell, Pittsburgh; Oliver McKee, Pittsburgh; I. W. Shearer, Pittsburgh, and M. J. Franney, Shenandoah.

Fred J. Herrington of Pittsburgh, who is now president of the Motion Picture Exhibitors' League of America, was endorsed for the presidency of that body for the coming year to succeed himself. Ben H. Zeer of Reading, retiring president of the State organization, was elected vice-president in the national organization, each State being entitled to a vice-president.

HOFFMAN FILM GETS RIGHTS TO PIKE'S PEAK AUTO RACE

The Hoffman Film Company of Denver has secured the exclusive rights of the Pike's Peak Auto Race, which will be held in Colorado Springs in August. A large number of machines have entered in this run, which includes some of the most famous racing cars in the United States. This meet is being hailed as the greatest ever held in Colorado. Preparations are being made in Colorado Springs for many thousands of people.



Beverly Bayne in a Scene from the Metro Production of "Romeo and Juliet"

GYPSY ABBOTT AS LEADING COMEDIENNE IN RUBE MILLER COMPANY

With two companies engaged in the production of three pictures weekly, and several new faces included in the casts, the Vogue-Mutual studios at Los Angeles are humming with activity these days.

Latest of the recruits to join the Vogue-Mutual contingent are Gypsy Abbott and Elsie Greason. Miss Abbott has been assigned as leading comedienne of Rube Miller's company, while Miss Greason for the past year and a half has been appearing in Selig releases, having previous to that been engaged by several of the big producing companies.

At present, Rube Miller and his company are putting the finishing touches to "Some Liars" in which Miller and Ben Turpin have the principal parts. Miss Abbott and Lillian Hamilton play opposite them.

Jack Dillon, Paddy McQuire and Arthur Moon, are the trio of funmakers in "A Mix up in Dry Goods," first of the Vogue-Mutual comedies in which Miss Greason will appear.

ZENA KEEFE JOINS FOX COHORTS

Zena Keefe, well known star of a dozen moving pictures, has joined the William Fox Companies, and will appear soon in support of June Caprice and Harry Hilliard. Miss Keefe has had several years of experience in the films and has done stage work since the age of three.

She first appeared in Palmer Coxe's "Brownies in Fairyland," and has been connected with the stage in some manner or other ever since that time.

SCREEN EXAMINATIONS

"THE CRUCIAL TEST"

(Paragon-World—Five Reels)

REVIEWED BY HARVEY F. THEW

WE have here an intensely dramatic story, well handled, and well presented. All the drama of this subject, which is considerable, has been brought to the surface and "put over" in good melodramatic fashion. It is a good example of what scenario editors like to refer to as the "wallop" in a script.

To get this "wallop" it apparently has been necessary to sacrifice originality, and there is little in this play which has not been seen in other plays, both on the screen and spoken stage. It might be described as a collection of situations from the "Yellow Ticket," "Hearts in Exile," and "Panthea" skillfully knitted



In the Siberian Wastes

together, and the result looks like a strong box-office attraction. Much of this is due to Frances Marion, and much to the capable cast and the direction of Robert Thornby.

Kitty Gordon plays the part of Thanya, a beautiful Russian girl, who loves, and is loved by Vance Holden, an American artist. Vance has reason to believe that the girl looks on him with disfavor, and he leaves Petrograd. Later she falls under the eyes of Bagroff, the hated Grand Duke, who covets her, but she spurns him. She finds that a band of nihilists have selected her brother Boris to kill the Grand Duke, and she resolves to aid him.

The attempt is made at a reception at Bagroff's home; it fails and Boris is captured. To save her brother, Thanya takes the blame, and both she and Boris are sent to Siberia. They escape; later in Paris Thanya again meets Vance, their disagreement is adjusted and they are married.

Bagroff visits Paris. He finds Thanya, and conveys to her the information that he can make her husband the vogue among the European nobility, if she, Thanya, will pay the price. For the sake of her husband, the girl decides to sacrifice herself.

Boris returns to Paris from America; he learns of Bagroff's presence, and gains entrance to his apartments just in time to prevent Thanya's sacrifice. The Grand Duke is killed by Boris, and the murder remains a mystery. Thanya returns to her husband, and happiness.

In the cast are also Niles Welch, as Vance; J. Herbert Frank as Bagroff; W. Cohill as Boris, and Winnifred Harris as the Princess Xenia.

"THE DUPE"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

THE number of pictures of this type produced by the Lasky studios would seem to indicate that a stock company, especially adapted to this kind of plays has been built up, and the play built to suit the company. At all events, we have Ernest Joy playing a part practically identical with at least three others he has played in the last two or three months.

The story is good and skilfully handled. In plot, players and production, the picture smacks of the Lasky standard—a standard which many other producers have come to covet. It presents the more complex side of modern life, yet without any of those complexities of presentation which raise the story "over the heads" of the average audience. Its box-office value should be considerable.

The work is that of the brilliant Turnbull family, which has had a large share in bringing the Lasky product to its present high standing. Hector wrote the story, and his sister, Margaret, picturized it. It presents Blanche Sweet as the unsophisticated secretary of Mrs. Strong, a shallow young society woman, who has tired of her husband, and is carrying on a love affair with Jimmy Regan.

Jimmy immediately falls in love with Ethel, the secretary, and



The Temptation

Ethel returns his love. In order to appear to the best advantage in his eyes, the girl yields to temptation, steals $150 from her employer and buys a magnificent gown.

Later her conscience spurs her on to confess the theft. Mrs. Strong threatens to prosecute and disgrace her unless she assists Mrs. Strong in obtaining a divorce. The girl feels herself forced to consent, and accepts Strong's invitation to dine with him at a tavern of unsavory reputation.

At the tavern she encounters Jimmy with a party of friends. Jimmy puts the wrong construction of her presence, and leaves the party after attempting to induce Ethel to go home. From Mr. Strong he learns that Mrs. Strong is in love with Jimmy, and then she rushes home, seeks out Jimmy and confesses the whole thing. Mrs. Strong is obliged to admit her part in the plot, and everything ends happily for Ethel and Jimmy.

Blanche Sweet is appealing and sincere as Ethel, and is ably supported by Ernest Joy, Thomas Meighan and Veda McEvers.

"WHO'S GUILTY?"

(Pathe and Arrow—Fifth and Seventh Chapters)

REVIEWED BY PETER MILNE

"SOLD Out," and "Truth Crushed to Earth," offer two widely divergent themes for "Who's Guilty?" series. The first is an exciting melodrama that makes no pretense at being anything else, while the second contains one of the best psychological studies of a young man, afraid to tell the truth because Truth has never gained him anything but sorrow, that has ever been pictured. Both are entertaining but in ways as divergent as the pictures themselves.

"Sold Out," the fifth of the series, tells a conventional story in a like manner, but its treatment is sufficient to warrant it strong and reliable when it comes down to interest and appeal. A mining engineer marries a wealthy society girl and takes her west where she keeps house for him. There is gold in the mine but it is not to be taken easily. The wife is brought back east by her parents and resumes her old life. She has in her possession several shares in her husband's mine. These an old suitor manages to buy from her at a miserable sum after he has learned that the mine has started to pay. The husband returns to his wife and learns of the situation. He attacks the other man and in their fight they knock the wife down stairs and she is killed. It must be confessed that the question "Who's Guilty?" is void of the ethics intended to be implied. Most obviously the guilty persons are the two men who knock the young woman down stairs. But, at that, ethics don't enter into the heads of the majority of picture patrons.

"Truth Crushed to Earth" takes the case of a man who during his boyhood has learned to fear the truth. Whenever he told it he was always punished anyway. As a young man he loves his childhood sweetheart but her father believes her too young to marry. Telling the truth results in the youth's expulsion from college and his father sets him adrift to earn his own living.

He secures a position and gets along very well. One night he is entrusted with a sum of money to care for until morning. On his way home he stops in a cafe and there a light-fingered Liz spots him. Knockout drops do the rest. In the morning, fearing to tell the truth he lies and says the money was in his desk and must have been stolen. The boss finds him out and that's the end of the job. His sweetheart denounces him because she has heard from her scapegrace brother that he was in company with a disreputable woman and the young man takes to the river as a last resort.

This story is told exceedingly well. The young man's part is admirably delineated by Tom Moore. The writers have constructed the scenario logically and the actions of the central character are always natural.

Mr. Moore and Anna Nilsson continue in the leading parts in both numbers while supporting casts of uniform ability appear in each instance.

"THE GRASP OF GREED"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

WILLS have been more or less prominent in motion pictures since their inception but this is probably the first time a document of such legal importance has been tattooed on the smooth white back of a young lady. This is the most prominent feature of "The Grasp of Greed," the latest Bluebird photoplay, and it is so unusual both in respect to its cause and effect (and said effect is the climax of the picture) that it bears first place in the review. This will, made by a dying publisher, on a desert island where no writing materials were to be obtained, must be produced in court in order that the publisher's son may establish his claim to his inheritance.

The picture builds up well to this point but when the young lady's back is exposed to view, and when the judge proclaims that it must be passed around the court so that all the attending attorneys and claimants may see it, there is no more seriousness in the picture. Thereafter it is comedy and we fear unintentional comedy. However, real good laughs are none too plentiful these days and perhaps the spectator will be willing to be deprived of a dramatic climax for the privilege of a hearty burst of laughter. In most other respects "The Grasp of Greed" is satisfactory.

The picture is based on Rider Haggard's "John Meeson's Will." Ida May Park prepared the scenario. Hers is good work up to the court scene. If here she wanted to retain the seriousness of the film, she should have refrained from instituting the passing about of the will. Perhaps Miss Park was accomplishing an intended result and if so, the above goes for naught. The story is well presented. The characters are precisely drawn and the development of the scenario is good, following closely in the track of the original work.

Joseph De Grasse directed. His work is good, too. The sensations of the picture include a series of scenes taken on board ship while the craft is sinking. These are done realistically. The locations on the desert island were well chosen and the settings done with fine taste. One point in Mr. De Grasse's direction is open to criticism. It is impossible to conceive why he overlooked it. The hero rushes in and at the point of a pistol rescues the heroine from two toughs. Then he takes an opportunity to embrace the young lady, and in so doing he leaves the men unguarded. They, good actors that they are, remain against the wall with their hands up.



Tattooing the Will

Louise Lovely appears as the heroine and it is on her back that the important will is inscribed. C. N. Hammond is the old miser, while Jay Belasco is the son. Lon Chaney in a comedy role is excellent, while the supporting cast is capable to a satisfactory degree.

"THE ETERNAL QUESTION"

(Popular Plays and Players—Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

IT appears that there are many Eternal Questions. In this case it is dress for women. To prove that dress is the great feature in the "making" of any woman, Pierre Felix, a noted couturier bets $25,000 with young Ralph Courtland that he can take a girl from the streets, and from dint of dress, make her accepted in the best society within ninety days.

Bianca, a European peasant, who is found assisting an organ grinder, is selected for the experiment. She is dressed and coached to perfection, and introduced to society as a Russian countess. She is quite the rage, and she finds no more devoted admirer than Ralph Courtland himself. The two are often seen together, walking, riding and driving, and soon both are deeply in love.

Bianca shows great perturbation when the Grand Duke Serdian, of Montenaro, is announced at a reception, and she manoeuvers successfully to avoid him.

In the meantime, Ralph's fortune is swept away by speculation, and on top of that comes a double blow. The three months are up, and Ralph discovers that he not only has lost the $25,000, but the woman he has loved is an impostor.

He goes to Bianca and charges her with having ruined him and disgraced his family. She then reveals to him that she is, in reality, the daughter of the King of Montenaro, who escaped to this country to prevent being forced into marriage with the Grand Duke Serdian.

This turns the result of the wager against Felix. He is furious, and in revenge plots to betray Bianca into the hands of Serdian. She is kidnaped and taken aboard the Duke's yacht, in the harbor. Ralph, who is practicing flights in his aeroplane, hears of the kid-

naping, flies to the ship, which is under way, and alighting on the deck, fights his way to Bianca. Through the interference of a lawyer friend, a cruiser is sent after the yacht to prevent its leaving the three-mile limit; Ralph's marriage to Bianca prevents further persecution by the Grand Duke.

Mme. Olga Petrova gives a convincing portrayal of Bianca. Mahlon Hamilton, Arthur Hoops, Warren Oland, Edward Martindel, Henry Leone, Howard Messimer and Evelyn Dumo are other members of a generally capable cast. The story was written by Aaron Hoffman, and directed by Burton King and Harry Revier.

"THE CONFLICT"

(Vitagraph Blue Ribbon—V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

LUCILLE LEE STEWART makes her second appearance as a star in this production, which gives her plenty of opportunity for emotional acting. She is an attractive screen figure. Her work is pleasing, when one considers that the role she is called upon to carry is in itself not strong in motive, and the story apt to confuse the spectator at times.



Madeleine Meets Paul Unexpectedly

We have had scores of pictures possessed of the eternal triangle idea, but "The Conflict" offers something out of the ordinary in the shape of a quadrangle: a husband, a wife (Miss Stewart), the other woman, and the other woman's brother. The other woman, envious of the wife, enlists her own brother in a scheme to separate her from her husband. She succeeds, although husband and wife continue to live in the same house. Then when the brother threatens to expose the plot, the other woman follows him to the home of her rival, and wounds him fatally by striking him with a poker.

The husband, entering the house immediately after, thinks his wife is guilty, and shoulders the blame. An ante-mortem statement from the brother clears him, and places the blame where it belongs. Husband and wife are thus reunited.

Inasmuch as the wife has been depicted as thoroughly dissatisfied with her marriage, even to the extent of contracting gambling debts which her husband refuses to pay, and conducting herself in a cold manner toward him, it is a little surprising to find her suddenly face about. This can be ascribed to her realization of her folly, but the motive is not clear to the spectator.

Nevertheless, the action carries considerable suspense, and is enlivened by some excellent touches, so that even if the spectator is puzzled, he will not fail to be interested.

Ralph W. Ince's direction, if we may consider it apart from the story, is very good. The staging is admirable, and the handling of the cast entirely acceptable.

Huntley Gordon offers a finished bit of work as the husband, and Jessie Miller is convincing as the schemer. Others are William Lytell, Jr., Frank Currier, John Robertson, and Richard Turner.

"THE MYSTERY OF THE LEAPING FISH"

(Fine Arts-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

LAYING aside the sort of parts for which he has become famous Douglas Fairbanks goes in for pure farce here, his role being that of a "nut" detective, whose characteristics are well described by his name—Coke Ennyday. It is near-slapstick, without a trace of the heart interest which Fairbanks handles with such distinction, and in fact is a burlesque of Fairbanks' own style of acting, to a degree, and more emphatically, a burlesque of the know-it-all "scientific detective," and his methods.

Just to show that the picture is not to be taken too seriously as a picture, the last scene reveals Fairbanks reading to the Fine Arts scenario editor a script of his. It dawns upon the spectator that this script is the picture he has just seen. The scenario editor tells Fairbanks he had better stick to acting, and give up trying to be a scenario writer, whereupon the star, in disgust, goes out, leading Bessie Love, who has just been seen with him in "The Mystery of the Leaping Fish." This twist at the end, of course, makes the whole thing a joke.

The picture is what might be called refreshing nonsense, farcical to the last degree. Fairbanks romps around thinly disguised behind a weird combination of clothes and a drooping mustache. He starts his day's work by drinking a lot of fiery stuff supplemented by generous use of the needle. When he gets a call from the police to detect a mysterious stranger who is rolling in wealth, without visible means of support, the trail leads to the shore, where he finds the stranger, with a woman confederate, engaged in smuggling huge sums of greenbacks, thrown off a ship in cans.

Of course the stranger is also pursuing the girl, and Coke is called upon to rescue her in a Chinese laundry. He gets full of hop, and subdues his rival by fighting a duel in the dark with him. After he has reduced his rival to a small equation—the fight is burlesque all the way, and little of it is shown—he wins the girl's undying affection.

Bessie Love has a small part, which she does very well. Others are A. D. Sears, Tom Wilson and Alma Reubens. John Emerson, directed.

"TEMPTATION AND THE MAN"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

CATHERINE CARR must have gone to work on the old typewriter with the idea of creating in "Temptation and the Man," the sort of picture mindful of Horatio Alger at his balmiest moments. There is a large following for such melodrama even though that following is not the sort that thinks beneath



Jim's Helping Hand (and Others') Prove Valuable

the surface when selecting its entertainment. If it did think it would in all probability discover a dozen odd loopholes of various dimensions that punctuate melodrama until it is far from logical.

On the other hand, the picture has all the essentials for a popular melodrama of the cheaper class. The hero is an ex-convict. Children love him. He loves a settlement worker and because of his love for her he sacrifices his good reputation made since his release from jail to save her worthless fiance from disgrace. Back in prison he goes and is made a trusty after a time. The pal of the woman largely responsible for the fiance's downfall is sent up too and the hero hears that he contemplates vengeance on his release. Both get out together. The hero tries to prevent a double tragedy but the other will have it so and he kills the woman and the worthless man, now married to the settlement

worker. And the settlement worker and the twice ex-convict go down in the slums to start all over again.

This is the mere skeleton of the plot. It is told quickly and there is action to every scene. There are a good many stock situations that various writers have had recourse to during the past ten years or so, but perhaps these will still further enhance the appeal that the offering will make to its particular audience. The impossibilities of the picture should not be entirely relegated to Miss Carr's scenario. The film has obviously been extensively cut and the various sensational episodes have been bunched together as closely as possible.

Hobart Henley essays the hero's active role and makes a good job of it. The action never fails to glorify him to the last degree in the audience's mind. Sydell Dowling is the settlement worker, Sydney Bracy the fiance and Joseph Granby the man who does the murdering in the last reel. Others are Bert Busby as the heroine's father, and Clara Beyers as the fiendish adventuress.

"THE LITTLE SCHOOL MA'AM"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

IF the exhibitor is looking for a picture which will appeal beyond question to 99 per cent. of his patrons, because it deals effectively with one of the episodes in the life of nearly every one of them, he should not overlook "The Little School Ma'am."

The episode in question concerns days spent in school, and all that they meant, particularly in small town life. We have the teacher, the children, the blundering trustees, the sixteen-year-old



The Trustees Make a Visit of Inspection

boob who brings presents to the teacher, the children's dramatic society, and other necessary elements presented in a thoroughly delightful, human way. If you have seen other pictures in which the Fine Arts children figured, you know what to expect here. We are sorry for anybody who fails to appreciate the human nature in this offering.

But the picture does not rely wholly upon that. It has a story—not a new story to be sure, but new in the presentation—which introduces a young playwright from Virginia. His appearance on the scene changes the whole life of the teacher, through an incident in which both were blameless, but which is interpreted by the gossips of the village as something it is not.

They go driving on a Sunday evening, and leave their carriage for a moment to visit a spring in the woods. The horse runs away, and the couple are forced to await the dawn before returning. This leads the trustees to "fire" the teacher, much to the grief of the children.

Then the playwright rescues the teacher from violence at the hands of the son of Squire Tolliver, one of the trustees, and of course very soon marries her.

All of which is told with plenty of action, excellent touches and some suspense. The settings are admirable, and the types right.

Dorothy Gish gives a characteristic, and wholly praiseworthy rendition as the teacher, and Elmer Clifton is excellent as the playwright. Others are George Pierce, Jack Brammall, Howard Gaye, Josephine Crowell, Luray Huntley and Millard Webb. There are at least a dozen children in the cast, headed by George Stone.

The direction is by C. M. and S. A. Franklin from a story by F. E. Woods and Bernard McConville.

"TO SAVE THE ROAD"

(Kalem—One Reel)

REVIEWED BY PETER MILNE

WHILE this number of the Hazards of Helen series contains nothing extraordinary in respect to either story or thrill to lift it above its fellow pictures of the same classification, it is commented upon here for the means of crediting the Kalem company with the production of a series of pictures that maintain consistently a high standard week in and week out, until months and even years are rolled up. Exhibitors are liable to forget that a picture such as this is often needed to add zest to a program. Logically evolved and working to the usual climax



The Scheme to Foil the Conspirators

for the good of which Helen is always ready to stake her nerve against her life, almost any issue of the series may be relied upon to entertain the average patronage of a motion picture theatre.

"To Save the Road" traces its authorship to Homer Von Flindt. Mr. Flindt, it must be confessed has not drawn upon material at all original for his story, which has for its basis the effort of a scheming party to prevent a railroad official from reaching a meeting, at which his will be the deciding vote. Such action is familiar both in fiction and pictures. But Director James Davis has pictured it adequately, has provided it with a convincing surface and has installed into it his extensive knowledge of railroad lore.

Helen Gibson is present with her weekly stunt. This time she executes a daring leap from an engine, grasping a rope overhead and then dropping to the tender of a following engine and bringing it to a stop. The action of this is clearly the real thing, although it may be a little too fast for complete comprehension. G. A. Williams and P. S. Pembroke leads Miss Gibson's suporting cast.

"THE EYE OF THE NIGHT"

(Kay-Bee-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

LAID in an English fishing village, and excellent as to atmosphere and types, "The Eye of the Night" offers a story which hinges upon coincidence and improbability, and which is one of C. Gardner Sullivan's least successful efforts. At the same time, the picture is strong in heart interest, and becomes more than usually interesting when it introduces a raid on the village by hostile aeroplanes.

The central figure is William H. Thompson, who has a role widely different from his accustomed parts. He is seen as an old keeper of a lighthouse, religious, a lover of humanity, and altogether a sterling character. To him Jane comes for refuge,



Scenes from Three Essanays: "The Secret of the Night"; "Repentance," and "The Grouch"

after the birth of her illegitimate child, whose father is a young man of the village, absent at the front. The spectator is not long in discovering that Jane is really the old man's daughter, lost to him for many years as a result of his wife's desertion, and much of the suspense is destroyed by this discovery. But the old man loses his position through the enmity of the villagers, and the suspense is thus restored for a time.



The Friend of the Children

Jane's lover is at first reported killed in action at Loos, but he returns at the right moment, merely wounded, and the couple are then married. By means of two photographs, father and daughter discover their relationship, long after the spectator is thoroughly convinced of that very fact.

It is easy to see what pathos and what emotional scenes might be brought out of such a story, and indeed they have been brought out well, and without offense. Mr. Thompson is very nearly a perfect type for his part, and except when he is called upon to hold scenes that are overlong, is excellent.

Marjory Wilson registers her difficult part with sincerity, and generally to good effect, and Thornton Edwards is entirely acceptable as the lover. Others are J. P. Lockney and Agnes Herring. There are also a number of extras.

Walter Edwards' direction is splendid as to externals, and is chiefly responsible for our conviction that the exhibitor will find this, on the whole, a worthy picture.

"PARAMOUNT SHORT SUBJECTS"

(Pictographs—One Reel. Burton Holmes' Travelogues—One Reel)

REVIEWED BY HARVEY F. THEW

THE Pictographs this week lead off with an illustrated article "Taming a Green Lion," showing how the circus trainer takes the king of beasts, fresh from the jungle and makes a docile, performing animal, fit for the vaudeville stage or circus ring; there is an article on Golf by Alec Smith, in which he illustrates the proper method of grasping the club and making various shots. "Better Babies" deals with the handling of children around the ages of three or four years. An article on Coney Island, and the "Bally-Hoo," and one on animal experimentation at Wistar Academy, complete the reel.

Burton Holmes begins his series of picture talks on "Europe at Peace," which proposes to take the audiences through the countries now at war and show the life and conditions before the scourge descended upon them. The first one concerns itself with Berlin, and there are interesting street scenes, views of public buildings and resorts, and "types."

"A VICTIM OF APHASIA"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

MANY subjects that have innate dramatic possibilities and that always seem to interest screen patrons are introduced during the action of this play. Among them are criminology, amnesia and hypnotism. These topics are used in the usual screen day—that is, the treatment is more dramatically than scientifically correct.

The very competent cast is called upon to make plausible some pretty strained coincidences, and it handles this assignment very creditably. Sydney Ainsworth, usually seen in heavy roles, here assumes a heroic character, and offers a smooth performance. Opposite him Lillian Drew has a congenial part. John Lorenz and Gertrude Glover are satisfactory as the juvenile and ingenue. The settings and general manner of production are adequate, and the photography is good.

After Martin, a detective, and Evelyn Glenn have been married one year, Martin is struck by lightning, and, a victim of amnesia, goes to another town. Shortly after, Evelyn gives birth to a daughter. Years afterward this daughter comes under the influence of a hypnotist adventurer. To save the girl, Evelyn writes to Harding, a famous detective, to investigate. When Harding arrives, Evelyn recognizes him as her husband. The familiar surroundings of the past revive Martin's memory.

"HEARTS AND SPARKS"

(Keystone-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

A WHIRLWIND finish, in which the girl wins an auto race while the hero, imprisoned in a barn by two crooks, directs her to victory by operating a wireless spark-plug, makes this a novel Keystone so far as the last reel is concerned.

Trick photography is brought into play to make the race as exciting as possible. A regular track is used, and the cars are sent around it at a dizzy speed.

In the cast are Hank Mann, Bobbie Vernon, Gloria Swanson, Nick Cogley, Billie Bennett, Tom Kennedy, and Joe Lee. Their work is good. Charles Parrott directed.

"THE WORLD'S ROAD"

(Educational Film Corp.—700 Feet)

REVIEWED BY OSCAR COOPER

THIS excellent scenic, showing the new Columbia Highway in Multnomah County, Oregon, opened on June 7, was run at the Rialto theatre, New York, last week. It unfolds some interesting views along the sixty-mile boulevard, which clings to a narrow ledge overhanging the gorge of the Columbia River and winds its way past beautiful cataracts, and through forests and mountains.

The photography is very fine, and the titles fully descriptive.



William S. Hart, Enid Markey and Dorothy Dalton in Striking Scenes from "The Captive God," Ince-Triangle

"THE CAPTIVE GOD"

(Kay-Bee-Triangle—Five Reels)

REVIEWED BY PETER MILNE

EXHIBITORS may expect something far different than the average feature in "The Captive God," although he must not expect the customary breadth of appeal that is found in most of Thomas Ince's pictures that boast William S. Hart as their star. As a production it is magnificent. The locale is Mexico, the time is the early years of the sixteenth century, immediately prior to that country's partial subjugation by the Spanish. It was in this period that the various peoples of Mexico were believers in the Aztec faith. The story deals with this religion in very great detail.

Montezuma, the ruler of the wealthiest portion of the country, takes prisoner Chiapa, leader of a rebellious tribe, who has captivated the heart of one of his daughters. Montezuma proclaims that he shall be sacrificed to the Aztec god, but the arrival of his followers prevents the carrying out of this plan. Montezuma is overthrown and Chiapa and Lolomi are allowed to go their way in peace.

This is the mere skeleton of the story furnished by Monte M. Katterjohn. The situations that arise in the course of the development of this main plot and two or three other themes dependent on it, are enough to supply the picture with plenty of material for its length. There will be no tiring of "The Captive God" because of insufficient material. There are numerous spectacular scenes, most of them depicting warfare between the Montezumian forces and the adherents of Chiapa that were handled excellently by Charles Swickard, the director. Entire villages consisting of the Pueblo residences were erected for the expansive scenes and the historical detail is without doubt reproduced correctly in every instance.

If "The Captive God" were to play in houses of the same type as the Rialto of New York throughout the country we should have no hesitation in recommending it, but not all picture goers are as intellectual as the Rialto clientele. The "movie" person will hardly be able to penetrate the surface of the picture any deeper than the war scenes, which he will no doubt glory in. The religious side of the picture will not appeal in an understandable fashion to the seeker of the society or underworld melodrama. The picture as it stands is quite perfect, and let not the above be taken as a slur on any angle of it. If Mr. Ince wants to educate his audiences up to his idea of the artistic production he should be commended for so doing.

Mr. Hart, whose acting always does away with the thought that he receives a pay envelope at the end of the week, appears as Chiapa. As usual his personality fascinates the spectator. It is not the good-bad-man role that Mr. Hart carries this time. Here he is the tanned, naked Spaniard brought up among the Indians since childhood. Enid Markey as Lolomi is happily cast and she acts with skill. Dorothy Dalton has a heavy role. If the picture were laid in the present she would be stamped "adventuress," and such a character, according to the present conception of it, but with the passionate animation befitting the period of the picture, is just about ten times more alluring. Robert McKim, P. D. Tabler, Dorcas Matthews, Herbert Farjean and Robert Kortman contribute excellent performances in other roles.

"THE MAN FROM BITTER ROOTS"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

FROM a story by Caroline Lockhart, Director Oscar C. Apfel has constructed a pleasing and effective vehicle for the abilities of William Farnum. Mr. Farnum, as usual, dominates the picture throughout, and gives a strong performance. Before we proceed to other considerations, we call attention to the introduction of comedy relief in the shape of a corpulent young man, ably impersonated by Willard Louis, who, after tense dramatic moments, invariably suggests: "Let's eat" or "When do we eat?" This got laughs from the audience at the Academy of Music last Sunday, but it served to emphasize, not to detract from, the main effect, which is quite serious, with a tinge of melodrama.

Mr. Farnum is at his best in a role into which pathos, coupled with rugged strength, is thrown, and that is the sort of part he



Bruce Gets His Man

has here. We do not think it the most impressive role Mr. Farnum has ever been given, but he puts it over in excellent style, which is another way of saying that the picture holds without difficulty. The locale is mainly Western—a mining camp—and Mr. Farnum is occupied with seeing that the step-sister of his former partner gets her rights. The villain, who wants the girl for a sinister purpose, hires a forger to alter the diary left by her stepbrother so as to make it appear that he was killed by Burt (Mr. Farnum) in a fit of insanity. In reality, the stepbrother was himself insane, and committed suicide in Burt's presence.

This false accusation of insanity pursues Burt until the very end, when a woman whom he defended from insults at the hands of a rough character, gets the forger to come to her cabin. She plies him with drink and caresses, and learns the truth. After Burt checkmates the villain in his attempt to burn the electric

plant at the mine, the way is paved for a pleasing happy ending.

The high lights of the story are registered with ease by Mr. Farnum, assisted by a large cast which includes Betty Schade, Betty Hart, Ogden Crane, Charles Whittaker, H. A. Barrows, Harry De Vere, William Burress, and Harry J. Herbert. Miss Hart is especially good as the woman who aids Burt to clear himself of the charge of insanity; and Burress, assigned a semi-comic character role as a Chinese cook, is excellent.

Director Apfel went to considerable pains to get correct atmosphere, and succeeded notably in the case of a snowstorm, which seems to be the real thing. The fire at the electric plant is quite effective, although the photography could have been better. The continuity is good, and the story sufficiently involved to compel interest, despite one or two coincidences.

As a whole, this picture will register well with any audience, and will appeal still more strongly, of course, to Farnum fans.

"JAFFERY"

(Frohman Amusement—Six Reels)
REVIEWED BY HARVEY F. THEW

MOST of William J. Locke's stories are difficult to picturize; they appear to lack several of the essential elements of drama. They are, however, intensely human narratives, and this same description applies to "Jaffery," the picture, produced under the direction of George Irving.

"Intensely human narrative" calls for careful production, accurate settings and a good cast; these have all been provided, and the net result is a film of more than usual importance. The cast includes such prominent and capable people as C. Aubrey Smith, Florence Deshon, Eleanor Woodruff, Paul Doucet, Ben Hendricks, and, by no means least, George Irving, himself.

"Tony" Kelley made the scenario; he and the director seem to have worked with an unusual sympathy with each other's ideas and objects, and this kind of team work cannot help but be beneficial. All in all, an elaborate production has been provided; considerations of trouble and expense evidently have not weighed heavily.

"Jaffery" is a war correspondent; he is a confirmed bachelor, and spends his life roaming about little known corners of the earth. Nevertheless, he is generally beloved, and has many friends.

On a Balkan trip, his companion meets Liosha, the daughter of a Balkan chieftain; the two fall in love, are married, and the bride becomes one of the party. Her husband dies, and Jaffery inherits the care of the girl, whom he brings to England, and places in a boarding house, where her volatile and unEnglish ideas make trouble for everybody.

Jaffery meets, and for the first time in his life, falls in love with a girl who is to marry Adrian, an unsuccessful young writer. Jaffery again goes away, and when he returns, the two have been married, but Adrian has died, and died famous. He won fame by putting out, in his own name, a novel, the manuscript of which was left in his care by a noted novelist who left on a voyage from which he never returned. His widow adores his memory, looks upon him as a genius, and in order to perpetuate this memory, decides to have published a second novel on which he was working at the time of his death; she gets Jaffery and another friend to get this in shape. The two, on going over Adrian's papers, discover that the first novel was stolen, but they keep the fact from the widow.

The second novel is found to be hopeless; Jaffery, however, substitutes a work of his own, but the widow accuses him of having spoiled the work of her late lamented genius. Only when going through Jaffery's desk, in his absence, in search of the original manuscript, does she learn the truth about her husband. Later she is inclined to look more favorably on Jaffery, but it is too late: in the meantime he has learend to love Liosha, who has long been in love with him.

One of the most striking scenes is that in the hold of a sailing ship in a high sea, when the cargo breaks loose, and Jaffery and Liosha lend a hand in helping the crew prevent it from breaking through the ship's side.

"THE WOMAN WHO DARED"

(California Motion Picture Corporation—Eight Reels)
REVIEWED BY HARVEY E. THEW

AN elaborate production has been made from the story by C. N. and A. M. Williamson; it is a story of intrigue, love and adventure in European political life, and the action takes place in Rome and Paris.

The settings have been elaborately and carefully arranged. Where exteriors are shown, care has been used to see that nothing came before the camera which would mar the European atmosphere, and the interiors, dress and manners are all distinctively European. Several views are given of outside and inside of railway trains, and these are especially good.

The picture, however, from the dramatic standpoint, hardly justifies the use of eight reels in the presentation; there are several places where film could have been saved and at the same time made the story more compact.

Beatriz Michelena plays the role of the princess Beatrix, of France, singing in opera in Rome; she is loved by Noel Brent, a young American, by the Duke de Grozzi, of the Italian foreign office, and by a Count, who is concerned in an international intrigue, which involves a scret treaty between Italy and Russia, to the detriment of France.

The princess is led to bestow her affections on the Count, to the anger of the Duke, and the bitter disappointment of Noel, who goes away to Paris. The French ambassador learns of the secret treaty, and appeals to the patriotism of the Princess to steal it and send it to Paris long enough for the foreign office to peruse it. The treaty is in the safe of her fiance, and the princess manages to get it, and deliver it to the messenger, who starts for Paris.

On his return, the messenger is waylaid by the Duke's agents, who seek to recover the treaty. Noel comes on the scene in time to get the document, and learning that the Princess' reputation is in danger unless the treaty is returned, hurries with it to Rome. He is in time to save the Princess from an attack by the Duke, who has lured her to his office, and after numerous complications, the treaty is restored to its place in the safe, and the Princess comes out of the deal unscratched. She is quick to break her engagement to the Count and marries the American.

The scenario which was made by Captain Leslie Peacocke, brings out the best drama of the story; Captain Peacocke himself plays one of the roles.

Miss Michelena does some sincere and effective work as the Princess; assisting her in the cast are Andrew Robson, Theodore Pike, Albert Morrison and James Leslie. The picture was directed by George Middleton.

THIS TELLS ITS OWN STORY

"Motion Picture News,"

110 So. Dearborn St., Chicago, Ill.

Dear Gentlemen: We have now disposed of the rights for "WAS SHE TO BLAME?" for practically the entire country and our next feature is not yet ready to be announced.

Consequently we shall discontinue advertising for the time being.

As soon as we are ready with the next feature, we will certainly take the matter of advertising up with you, as we were more than satisfied with the result that our four one-eighth page advertisements in your paper brought.

We received 48 inquiries from this ad, while our ads in corresponding issues of other trade papers brought us 12 inquiries in all.

Bids from every territory in the U. S. A. resulted from these ads placed with the "News."

We remain

Yours very truly,

Linick & Melchior,

Ludwig L. Linick.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Private Officer." (Essanay. Re-issue. Two reels. Tues., July 11.)—This re-issue not shown for review; the story follows: Harry Lampton and Lieut. Frothingham are rivals for the hand of Muriel March. Lampton discovers the army man to be a fortune-hunter and tells the girl of his discovery. The Lieutenant enters the room at that moment, and Muriel declares she will marry him. In desperation Lampton joins the army. He is horrified to find himself in Frothingham's troupe. The officer continually humiliates him. One night Frothingham goes on a debauch, and Lampton, to save him from disgrace, takes advantage of his facial resemblance to the officer, poses in his place and saves him. The Colonel discovers the affair, and the girl learns the truth. Lampton is promoted and wins the girl.

The leads are taken by Francis X. Bushman, Beverly Bayne and Thomas Commerford.

"The Fable of the Small-Town Favorite Who Was Ruined by Too Much Competition." (Essany. Wed., July 12.)—This Geo. Ade comedy not shown for review; the story follows: The daughter of a well-fixed mortgage shark, living in a tank town, had all the component parts of a peach. She got her fashion hints, etiquette and behaviour from the Questions and Answers Department of an Agricultural monthly. A gay young drummer from the city made a solid hit with the peach, until father sent his offspring to a finishing school. There she met her ideal, and with him came home for her summer vacation. "Don't you know me?" said the drummer when they met. "Surely," she said, "it seems that I have seen you somewhere. Are you the man who tunes the piano?" As he moved away, the drummer kept his hand on his solar plexus. Moral: Anybody can win unless there happens to be a second entry.

"The Secret of the Night." (Essanay. Three reels. Sat., July 15.)—Will be reviewed in a subsequent issue.

"To Save the Road." (Kalem. Sat., July 8.) —Reviewed at length elsewhere in this issue.

"The Quack Quakers." (Kalem. Wed., July 12.)—Samuel J. Taylor has written an amusing picture in this. Uncle, who is a staid old Quaker, comes to see Ethel and her father and they, to appease the old man, presume to be equally staid and quakerish. But things are in an uproar as Ethel wants to go on the stage and well dressed young men are continually calling on her. There are many humorous situations in this reel which numbers in its cast besides Ethel Teare, Gus Leonard, Jack MacDermott, Victor Rottman and G. Hopkins.

"The Wishing Ring." (Kalem. Fri., July 14.) —Sis Hopkins is presented with a ring which, her lover says, will grant any three wishes she may desire. She wishes for a soul mate and he comes in the shape of an eluder of the strong arm of the law. He comes twice again to her when wished for, but finally he is captured and Sis receives the reward. Frank Howard Clark prepared this comedy and has burlesqued the familiar romance to a fine degree. The usual supporting cast headed by Henry Murdock appears.

"Black Magic." (Kalem. Two reels. Last Episode.)—This concluding the chapters of "The Social Pirates" shows the girls pitting their forces against a Hindu fakir who has a rich woman in his power. With the aid of their fiances the girls are able to show the man up in his true colors and the woman, grateful for their kindness, presents all four with a sum of money as wedding presents. This chapter keeps well up to the standard of all its predecessors.

"Otto, the Traffic Cop." (Lubin. Mon., July 3.)—Those who are familiar with Davy Don's work will find him in his usual vein here. Although the comedy, as usual, is crude, it provokes a few laughs. Patsy De Forest is the same attractive figure. George Egan and Eleanor Blanchard are also in the cast. The direction is by Edwin McKim.

"The Stolen Master." (Lubin. Three reels. Thurs., July 6.)—This is the old, old story of the stolen masterpiece which is brought to America by two foreign crooks, and then copied by a struggling young artist, so that the fake may be unloaded on the unsuspecting millionaire. The love interest, which involves the artist with the wicked woman crook, on the one hand, and the good daughter, of the shop keeper, on the other, is fairly well done. Settings, except for a few backdrops, are excellent, and the photography is, of course, very fine. Samuel Curtis, Evelyn Page, Alan Forrest, Adda Gleason, George Routh, and Bird Hopkins do average work. Capt. Wilbert Melville directed.

"A Terrible Tragedy." (Lubin. Split reel. Sat., July 8.)—A crowd of Nihilists, a reporter, and a box containing a mummy are mixed here to produce a simple comedy, which may be considered fair entertainment, though it offers nothing original. The cast includes Jerold T. Hevener, also the director; Babe Hardy, Bill Bowers, and Lellie Farrin.

"The Rival Queens." (Lubin. Split reel. Sat., July 8.)—Enacted by an all-negro cast, this can be called out of the ordinary only because of that fact. The story was written by Epes Winthrop Sargent, and is quite elementary. It depicts the antics of a crowd of Zulus exchanging one ruler for another because the latter's mate discovers a trunk containing a strange costume in which she attires herself, thus working on the superstitions of the band, who think her a goddess. One seashore location is quite picturesque. Will Louis directed, with John Edwards, Mattie Bright, and Joseph Bright as principals.

"A Milk White Flag." (Selig. Three reels. Mon., July 10.)—A lot of ingenious business, much of it unhackneyed, is brought in during the enacting of this farce. While Charles Hoyt's original comedy of the same name is credited as the source of the plot, the film version is a disconnected series of moderately humorous episodes. A good deal of the footage is devoted to slapstick, so Otis Harlan, the principal, is not given the chances for legitimate funmaking he had on the stage. Supporting Mr. Harlan are James Bradbury and Grace Darmond. T. N. Heffron directed.

In the little town of Godforsaken there are two rival military organizations—the Black Guards and the White Guards. O. Whatter Mann is taken into the fold of the White Guards, and by his original ideas does much to give his club prominence. He hires a pretty uniformed girl to act as bar-maid, turns a fire-hose on a parade of the Black Guards, and in other ways distinguishes himself.

To make some money, he insures his life for $100,000 and then pretends to be dead. He spends several hours on the morgue ice-cakes, and then is put in a hearse and carried to the cemetery. But the horse runs away, and the casket falls into the river. Mann's duplicity is discovered, and he is threatened with arrest, but a million dollar legacy arrives for him, and everything is smoothed over.

"Legal Advice." (Selig. Sat., July 15.)—While this Tom Mix Western comedy relies entirely on slap-stick methods and familiar episodes for its humor, yet the unusually daring riding, roping and shooting feats will make it popular in houses that like to see the stunts indulged in by the old-time plainsmen. Supporting Tom Mix is his usual cast, including Victoria Forde, Pat Chrisman, George Pankey and Joe Ryan.

Ruth Sands, an Eastern girl, arrives at Coyote Flats to practice her profession as an attorney-at-law. All the cowboys vie for her favor, but Tom Walton hits on a sure-fire scheme. He steals the sheriff's horse and shoots up the town. When he is finally captured and brought to trial, Ruth appears as his lawyer. In the middle of the trial, however, an Eastern fop swaggers into the court-room, and introduces himself as Ruth's husband. This causes universal consternation.

MUTUAL PROGRAM

"Love's Bitter Strength." (Flying A. Two reels. Mon., July 10.)—A rather impossible story involving amnesia. Dick returns to his city home with his bride, Paula. A few days later Paula is out driving, and her car runs over a cliff; the car is smashed, and Paula, seriously hurt and semi-unconscious, crawls into an open box-car, and is carried out into the country. Her husband and his friends find the wrecked car, but no trace of Paula. Out in the country she is taken in by Jim Brenton and his mother. She has no recollection of her past or who she is. Jim falls in love with her, but she refuses to marry until the mystery of her past is cleared up. Jim comes to the city on business with Dick's firm. He is entertained at Dick's home, and from a portrait, recognizes Paula, and hears the story. He struggles with himself, but finally restores Paula to her husband. George Field, Lizette Thorne, Dixie Steward, Ed. Coxen, and Bessie Banks are in the cast.

"Stung by Gum!" (Vogue. Tues., July 11.) —Rube, the chief of police, and Art, a member of the force, and rivals for Madge, a farmer's pretty daughter; she has an ugly sister, Alice. The farmer misses eggs from his hen house, and Rube decides to get Art out of the running by fixing the crime on him. He arranges a trap, and Art is caught in the henhouse. He is sentenced to marry Alice or go to jail. Urged by Madge he consents to the wedding and on that day, Madge and Alice change clothes; Rube marries Alice, and Art and Madge are happily united. Rube Miller, Arthur Tavares, Henry Huckins, Madge Kirby and Alice Neice compose the cast.

"Nugget Jim's Pardner." (Mustang. Two reels. Fri., July 14.)—A moral story of a wealthy good-for-nothing who "went right." Hal is ordered from the house by his rich father who has lost patience, and the young man goes West. He falls in with Nugget Jim, a drunken miner, who forces him to go to work to pay for food he has stolen. Hal likes the work and decides to stay. Jim has a daughter Madge, who is entertainer in a dance hall. Hal overhears the girl plead to be taken out of that life, but the father brutally refuses; that night Hal brings the girl home; there is a hard battle with Jim, but Hal wins, and in the end succeeds in reforming Jim. Frank Borzage, Jack Farrell, Anna Little, and Dick La Reno compose the cast.

UNIVERSAL PROGRAM

"The Heart of a Child." (Red Feather. Five reels. Mon., July 10.)—Reviewed at length in the issue of July 8.

"Henry's Little Kid." (Nestor. Mon., July 10.)—An old number of Al Christie's with Billie Rhodes and Jack Dillon leading the cast and Harry Rattenberry appearing in the other role of importance. The story concerns the son who has told his father he has a wife and child. His sweetheart plays the wife but it is not so easy to get the third party. Finally two friends each bring a baby while the butler procures one of the colored variety. This makes fair entertainment despite its conventionality.

"Nature, Incorporated." (Gold Seal. Two reels. Tues., July 11.)—A comedy in which an exclusive diet of beans and peanuts proves too much for a young man who has married the daughter of the dietarian, so the two break home ties and set out for themselves. This picture was scenarioized from a story by Sinclair Lewis which ran in the Saturday Evening Post and while offering nothing extraordinary in the way of comedy it makes a most enjoyable offering. William Worthington directed the usual cast, composed of Herbert Rawlinson, Agnes Vernon and Mark Fenton.

"A Stranger in His Own Home." (Imp. Tues., July 11.)—An excellent comedy with Matt Moore and Jane Gail. The wife and her score of relatives immediately get hubby's goat and later when her mother comes to stay and mistakes a drunk for her son-in-law hubby gets furious and drives her out. J. Grubb Alexander wrote this most humorous story and Moore himself directed.

"Ignatiz's Ice Injury." (L-KO. Two reels. Wed., July 12.)—Skating with roller skates on ice is the most important bit of business, or it should be said, section of business that this comedy contains. After this the various players, still on roller skates, repair to the roof of a tall building where they indulge in the thrilling pastime of skating along the edge of the roof. This release combines comedy and sensation in



Helen Holmes and Prominent Members of the Signal Company in Scenes from "Medicine Bend," Mutual Masterpicture de Luxe

proportions that are very suitable. The indoor ice rink makes an unusual scene. Billy Armstrong, Lucile Hudson, Reggie Morris and Dan Russell are the leads. One criticism might be that there is just a little too much of Armstrong.

"A Conflicting Conscience." (Victor. Wed., July 12.)—Although this is another version of the old theme wherein a husband discovers that his wife was once an artist's model, it is given a pleasing twist by omitting any wrongdoing on anybody's part, unless it be the artist's futile attempt to separate the pair. The direction is by C. D. Bennett from a script by F. McGrew Willis. Maude Emory, Wadsworth Harris and Bertram Grassby are in the cast.

"No. 16 Martin Street." (Laemmle. Two reels. Thurs., July 13.)—Detective pictures, much on the order of detective stories, are either good or bad—there is no between. "No. 16 Martin Street" is good. It holds the attention every minute, which is the best thing that can be said of it. Bess Meredyth prepared the scenario for Lloyd B. Carleton's company composed of Dorothy Davenport, Emory Johnson, Alfred Allen and Gretchen Lederer.

"The Three Brave Hunters." (Big U. Thurs., July 13.)—The costuming of this is in the style of Shakespeare's time or thereabouts, and the plot a burlesque of cowardice on the part of three swaggering hunters, who fail to make good when some of the townsmen dress up as lions, tigers, and other ferocious beasts. It is fair entertainment.

"The Little Grey Mouse." (Imp. Two reels. Fri., July 14.)—An Edith Roberts picture specially and obviously molded for the talents of the bright little lead. She appears as a convent girl, whose vivacious manner quite unfits her for her surroundings. Incidentally she prevents the execution of a badger game on an old gentleman and enters into a correctly concluded romance with his son. Harry Benham and Miss Roberts appeared under direction of Winthrop Kelley, who worked on a script by Catherine Carr.

"Little Boy Blue." (Victor. Fri., July 14.)—A most delightful little drama, suggested by Eugene Field's poem and produced by Rupert Julian. The pathos of the picture is enhanced by excerpts from the poem which are worked in very well. Baby Clemens plays the title part with a charm that is irresistible.

"The Human Pendulum." (Bison. Three reels. Sat., July 15.)—Its a pity that Henry McRae was unable to procure a better story than this in which to stage a series of wonderful thrillers. Its a railroad picture and included in the sensational incidents is the wrecking of a train (in miniature) and a breath taking rescue of the heroine who has fallen over a cliff, by the hero. The story, however, which is crudely melodramatic and contains merely the successive attempts of the villain to blast the hopes of the hero, confines the picture to the lower classes. Marie Walcamp, Lee Hill, L. C. Shumway and Iver MacFadden are the leads.

"The Harem Scarem Deacon." (Joker. Sat., July 15.)—The deacon gets in a "joint" and indulges in a blissful pipe dream, in which he invades a harem to his great joy. But the king passes off his dearest wife to him and just because the wife is Gale Henry the deacon awakes. This is a good comedy, excellently produced by Allen Curtis. The various scenes of the dream are wreathed in smoke. William Franey, Gale Henry, Lillian Peacock, Milburn Moranti and Charles Conklin are the leads. E. B. Lewis furnished the scenario.

"The Crimson Yoke." (Rex. Two reels. Sun., July 16.)—This picture from a scenario by George Edwards Hall and Harvey Gates, deals with the hopeless love entertained by a Mexican girl of low birth for one of the aristocracy. To free him from gambling debts she sells herself into slavery, but later she is rescued by Caribi, a man who has loved her for a long time. This story has been exceedingly well produced by Cleo Madison and William Mong. Some of its scenes, particularly those showing the girl being dragged along a dusty road, tied to a slaver's wagon, are a little too cruelly realistic, but in other respects the reels are commendable. Miss Madison, William Mong, Jack Mulhall, Frank MacQuarrie and Helen Wright are the leads.

"Two Seats at the Opera." (Imp. Sun., July 16.)—A rather futile comedy depicting the adventures of two opera tickets. Nobody who has the opportunity of receiving them wants to go to the opera. The action is quite slow and there are few real laughs in the reel. William Garwood and Edwina Marten are the leads.

"Baseball Bill No. 2." (Laemmle. Sun., July 16.)—In this second of the series Bill poses as a fop after he has finally procured befitting clothes, but in his girl's house he disgraces himself. This comedy strikes us as being very futile. The business of the players does not get over and nothing is accomplished either in the picture or by it. Billy Mason and Orin Jackson are the principals.

"Peg o' the Ring." (Universal Special Feature. Two reels. Tenth Episode. Week of July 3.)—In Mexico Peg is rescued from the bandits by Frank (Dr. Lund, Jr.) Then she is entertained at the Lund home, which seems to be convenient to either Mexico or any part of the United States. Mrs. Lund tries to kidnap her there but is unsuccessful. At the horse races, Mrs. Lund puts Peg's jockey out of commission but Peg rides and wins the race. Afterwards Mrs. Lund's henchmen succeed again in making Peg captive.

WEEKLIES

Hearst International News Pictorial, No. 52.—National funeral for Gen. Gallieni, "the savior of Paris"; Kitchener memorial service at St. Pauls, London; annual field day of New York police; Sultan of Turkey rides in state to the Mosque; fashions; war views at El Paso; National Guard mobilization; other views.

Mutual Weekly, No. 79.—Chicago gas tank explosion kills four; steamer Bear goes ashore on Sugar Loaf Rock, Cal.; English troops cheered as they pass through Marseilles; Harvard oarsmen defeat Yale on the Thames; Lowell, Mass., Normal School holds festival; suffragists end coast-to-coast auto trip at San Jose; New York regiments off for the border; Jersey National Guard at Sea Girt mobilization camp; other views.

Pathe News, No. 53. (Pathe)—Mayor Michel opens new cofferdam in heart of New York city; first volunteer motor battery is mobilized at Peekskill, N. Y.; manicuring the leopards at Central Park Zoo, New York; classes of 1917, 1918 and 1919, already organized, are reviewed at Vincennes, France; King George inspects British military camp at Aldershot; President and Mrs. Wilson at memorial services for Yuan-shih-Kai, at Washington; scenes with the American Expedition in Mexico; canoeists at "bayonet" combat in river at Pana, Ill.; war on mosquito plague at New York; horses gathered for American troops at San Antonio; athletes in marathon race at San Francisco; fourteen-inch gun loaded at Bremerton Navy Yard for shipment to the Philippines.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

WESTERN "CIVILIZATION" CORPORATION; Manufacture of moving picture films and furnish same to schools, churches, and other places; capitalized at $250,000 in Wilmington, Del.; incorporators are: Herbert E. Latter, Wilmington, Del.; Norman P. Coffin, Wilmington, Del., and Clement M. Egner, Elkton, Md.

In Illinois:

AMERICAN STANDARD MOTION PICTURE CORPORATION OF ILLINOIS; Moving picture business; capitalized at $2,500 in Chicago, Ill.; incorporators are: James M. Burke, 164. West Washington St., Chicago, Ill.; Eugene Quay, 164 West Washington St., Chicago, Ill., and John B. Devine, 164 West Washington St., Chicago, Ill.

In New Jersey:

BROADWAY THEATRE CO. OF LONG BRANCH, INC.; Operate theatres, etc.; capitalized at $100,000; Long Branch, N. J.; incorporators are: Henry Rosenberg, 112 W. 34th St., New York City; Helen L. Bergen, 112 W. 34th St., New York City, and Henry Sencer, 718 Mattison Ave., Asbury Park, N. J.

CIVILIZATION FILM CORPORATION: Moving picture film exchange; capitalized at $125,000 in Hoboken, N. J.; incorporators are: Frank G. Hall, 635 Washington St., Hoboken, N. J.; Harry T. Hall, 635 Washington St., Hoboken, N. J., and George A. Enright, Hudson Trust Building, Hoboken, N. J.

DON'T FORGET THE DATE

SEPTEMBER 9

MOTION PICTURE STUDIO DIRECTORY

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AMERICAN COMMERCIAL FILM CO.

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Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, July 10, 1916.

BIOGRAPH—The Squaw's Love, D. (Reissue), 1000.. 20866
KALEM—No release on this date.....
LUBIN—Otto the Sleuth..... 20867
SELIG—Selig-Tribune, No. 55, N., 1000..... 20865
SELIG—The Milk White Flag, C., 3000..... 20861
VITAGRAPH—Wrong Beds, C., 1000..... 20864

Tuesday, July 11, 1916.

EDISON—No release this date.....
ESSANAY—The Private Officer, D. (Reissue), 2000... 20868
KALEM—Ham Comedy. The Baggage Smashers, C., 1000 20870
LUBIN—The Half Wit, D., 2000..... 20871

Wednesday, July 12, 1916.

BIOGRAPH—Men and Women, D. (Reissue), 3000.... 20875
EDISON—No release this date.....
ESSANAY—The Fable of the Small Town Favorite Who Was Ruined by Too Much Competition, C., 1000 20874
KALEM—The Quack Quakers, C., 1000..... 20873
VIM—Spring Cleaning, C., 1000..... 20878

Thursday, July 13, 1916.

LUBIN—Expiation, D., 3000..... 20879
SELIG—Selig-Tribune, No. 56, N., 1000..... 20882
VIM—Spaghetti, C., 1000..... 20883

Friday, July 14, 1916.

KALEM—The Wishing Ring, C., 1000..... 20887
KNICKERBOCKER STAR FEATURE—The Dupe, D., 3000 20884
VIM—The Great Safe Tangle, C., 1000..... 20889
VITAGRAPH—The Man From Egypt, C., 1000..... 20888

Saturday, July 15, 1916.

ESSANAY—The Secret of the Night, D., 3000..... 20890
KALEM—The Broken Brake (H. of H. Series), D., 1000 20897
LUBIN—Hang On Cowboy, C., 1000..... 20893
SELIG—Legal Advice, C., 1000..... 20898
VITAGRAPH—The Waters of Lethe, D., 3000..... 20894

RELEASES FOR COMING WEEK

Monday, July 17, 1916.

BIOGRAPH—The Informer, D. (Reissue), 1000.....
LUBIN—Title not reported.....
SELIG—Selig-Tribune, No. 57, N., 1000.....
SELIG—The Private Banker, D., 3000.....
VITAGRAPH—The Musical Barber, C., 1000.....

Tuesday, July 18, 1916.

BIOGRAPH—By Man's Law, D. (Reissue), 2000.....
ESSANAY—The Other Man, D. (Reissue), 2000.....
KALEM—Ham Comedy (Title Not Reported), C., 1000

Wednesday, July 19, 1916.

ESSANAY—Vernon Howe Bailey's Sketch Book of New Oreleans, and Scenic, Split reel.....
KALEM—A Watery Wooing, C. (Ethel Teare), 1000..
VIM—The Connecting Bath, C., 1000.....

Thursday, July 20, 1916.

LUBIN—Title not reported.....
SELIG—Selig-Tribune, No. 58, N., 1000.....
VIM—Aunt Bill, C., 1000.....

Friday, July 21, 1916.

KALEM—A Double Elopement, C. (Sis Hopkins), 1000
KNICKERBOCKER STAR FEATURE—Sybil's Scenario, D., 3000.....
VIM—Help! Help!, C., 1000.....
VITAGRAPH—The Fur Coat, C., 1000.....

Saturday, July 22, 1916.

ESSANAY—The Grouch, Com.-D., 3000.....
KALEM—In Death's Pathway, D., 1000.....
LUBIN—Title not reported.....
SELIG—Shooting Up the Movies (Tom Mix), C., 1000
VITAGRAPH—No Broadway Star Feature this week

MUTUAL FILM

Monday, July 3, 1916.

AMERICAN—Killed by Whom? D., 2000..... 04868

Tuesday, July 4, 1916.

VOGUE—The Chaser Chased, C., 1000..... 04870

Wednesday, July 5, 1916.

MUTUAL—Mutual Weekly, No. 79, Topical, 1000.... 04871
BEAUTY—Billy Van Deusen Masquerader, C., 1000.. 04872
GAUMONT—See America First, Sc., (Mobile, Ala.) and Kartoon Komics, Cart., Split reel..... 04873

Thursday, July 6, 1916.

GAUMONT—The Hidden Face, D., 3000..... 04874

Friday, July 7, 1916.

MUSTANG—The Taming of Wild Bill, D., 2000..... 04877
CUB—A Merry Mix-Up, C., 1000..... 04879

Saturday, July 8, 1916.

CENTAUR—The Good-For-Nothing Brat, D., 2000... 04880

Sunday, July 9, 1916.

BEAUTY—The Gink Lands Again, C., 1000..... 04882
VOGUE—Hired and Fired, C., 1000..... 04883
GAUMONT—"Reel Life," Magazine reel, 1000..... 04884

Monday, July 17, 1916.

AMERICAN—The Dancer, D., 2000..... 04902

Tuesday, July 18, 1916.

VOGUE—No release reported for this date.....

Wednesday, July 19, 1916.

MUTUAL—Mutual Weekly, No. 81, Topical, 1000..... 04904
BEAUTY—In the Land of the Tortilla, C., 1000..... 04905
GAUMONT—See America First (New Orleans, La.), Sc., and Kartoon Komics, Cart., Split reel..... 04906

Thursday, July 20, 1916.

GAUMONT—Gate of Divorce, D., 3000..... 04907

Friday, July 21, 1916.

MUSTANG—The Dyspeptic, D., 2000..... 04910
CUB—Jerry's Stratagem, C., 1000..... 04912

Saturday, July 22, 1916.

CENTAUR—The Ostrich Tip, D., 2000..... 04913

Sunday, July 23, 1916.

BEAUTY—A Studio Satire, C., 1000..... 04915
VOGUE—For Ten Thousand Bucks, C., 2000..... 04916
GAUMONT—"Reel Life," Magazine reel, 1000..... 04918

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 11, D., 2000 01601

Monday, July 10, 1916.

RED FEATHER—The Heart of a Child, D., 5000 01583
NESTOR—Henry's Little Kid, C., 1000 01584

Tuesday, July 11, 1916.

GOLD SEAL—Nature Incorporated, Com-D., 2000 ... 01585
REX—The Laugh of Scorn, D., 1000 01586
IMP—A Stranger in His Own House, C., 1000 01587

Wednesday, July 12, 1916.

VICTOR—A Conflicting Conscience, D., 1000 01588
L-KO—Ignatz's Ice Injury, C., 2000 01589
UNIVERSAL ANIMATED WEEKLY—No. 28, N.. 01590

Thursday, July 13, 1916.

LAEMMLE—No. 16 Martin Street, D., 2000 01591
BIG U—The Three Brave Hunters, Juv. C., 1000 01592
POWERS—Sammy Johnsin Gets a Job, Com., Car., and Mexican Natural History, Dittmars, Ed 01593

Friday, July 14, 1916.

IMP—The Little Grey Mouse, D., 2000 01594
VICTOR—Little Boy Blue, D., 1000 01595

Saturday, July 15, 1916.

BISON—The Human Pendulum, D., 3000 01596
JOKER—The Harem Scarem Deacon, C., 1000 01597

Sunday, July 16, 1916.

REX—The Crimson Yoke, D., 2000 01598
LAEMMLE—Baseball Bill, No. 2, C., 1000 01599
IMP—Two Seats at the Opera, C., 1000 01600

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 12, D., 2000 01620

Monday, July 17, 1916.

RED FEATHER—The Seekers, D., 5000 01602
NESTOR—Kill the Umpire, C., 1000 01603

Tuesday, July 18, 1916.

GOLD SEAL—The Crystal's Warning, D., 3000 01604
VICTOR—The Gentle Art of Burglary, C., 1000 01605

Wednesday, July 19, 1916.

LAEMMLE—The Garden of Shadows, D., 2000 01606
L-KO—A Bold, Bad Breeze, C., 1000 01607
ANIMATED WEEKLY—No. 29, N., 1000 01608

Thursday, July 20, 1916.

VICTOR—The Belle and the Bell Hop, C., 2000 01609
BIG U—His Own Story, D., 1000 01610
POWERS—The Devil Dancers of India, Ed., 1000 01611

Friday, July 21, 1916.

IMP—Le Blount Goes Home, D., 2000 01612
REX—The Phone Message, D., 1000 01613
NESTOR—The Come-On, C., 1000 01614

Saturday, July 22, 1916.

BISON—A Midwinter Madness, D., 2000 01615
LAEMMLE—A Social Slave, D., 1000 01616
JOKER—She Was Some Vampire, C., 1000 01617

Sunday, July 23, 1916.

REX—Branscombe's Pal, D., 2000 01618
L-KO—Spring Fever, C., 1000 01619

UNICORN PROGRAM

Monday, July 3, 1916.

HIAWATHA—Wisdom of the White Man, W. D., 1000 750
JOCKEY—The Closed Door, C., 1000 751
LILY—The Blindness of Jealousy, D., 1000 752

Tuesday, July 4, 1916.

UTAH—A Cowboy's Love, W. D., 1000 ..... 752A
SUNSET—The Missing Bracelet, D., 1000 ..... 752B
JUDY—Family Troubles, C., 1000 ..... 753C

Wednesday, July 5, 1916.

PURITAN—The Rise of a Nation, D., 2000 753
JOCKEY—A Vacation Romance, C., 1000 754

Thursday, July 6, 1916.

UTAH—The Prairie Flower, W. D., 1000 ..... 754A
LILY—His Brother's Redemption, D., 1000 ..... 754B
HIPPO—Foxy Cupid, C., 1000 ..... 754C

Friday, July 7, 1916.

BUFFALO—The Double Penalty, W. D., 2000 755
SUPREME—The Little Heroine, D., 1000 756

Saturday, July 8, 1916.

PURITAN—Little Joe's Daddy, D., 2000 757
JUDY—Caught in the Movies, and Eastern China, Split 758

Sunday, July 9, 1916.

BUFFALO—The Indian Warpath. W. D., 2000 759
SUPREME—The Cashier's Ordeal, D., 1000 760

Monday, July 10, 1916.

HIAWATHA—The Mohawk's Treasure, W. D., 1000 ... 775
HIPPO—Love and Carnations, C., 1000 776
SUNSET—Mother, D., 1000 777

Tuesday, July 11, 1916.

UTAH—For the Papoose, W. D., 1000 ..... 777A
LILY—The Triumph of Right, D., 1000 ..... 777B
JOCKEY—A Gay Deceiver, C., 1000 ..... 777C

Wednesday, July 12, 1916.

BUFFALO—The Heart of an Indian, D., 2000 778
SUPREME—Threads of Fate, D., 1000 779

Thursday, July 13, 1916.

RANCHO—The Outlaw Colony, W. D., 1000 ..... 779A
LILY—The Torn Note, D., 1000 ..... 779B
JUDY—A Telephone Entanglement, C., 1000 ..... 779C

Friday, July 14, 1916.

PURITAN—The Temple of Mammon, D., 2000 780
GAYETY—Daddy Puts One Over, C., 1000 781

Saturday, July 15, 1916.

UTAH—His Promise, W. D., 2000 782
PURITAN—Loved and Lost, D., 1000 783

Sunday, July 16, 1916.

PURITAN—When Love Is Law, D., 2000 784
HIPPO—Romantic Miss Fortune, C., 1000 785

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

6— 6. The Yaqui, Cur., D. (Re-Issue).....2000
6—12. The Spirit Awakened, D. (Re-issue)..1000
6—14. Liberty Belles, C.....3000
6—19. A Misunderstood Boy, D., (Re-Issue).....1000
6—20. The Reformers, D., (Re-Issue).....2000
6—26. The Unwelcome Guest, D. (Re-issue).1000
6—28. A Fair Rebel, D.....3000
7— 3. The Blue or the Grey, D. (Re-Issue) 1000
7— 4. His Trust and His Trust Fulfilled, D. (Re-Issue).....2000
7—10. The Squaw's Love, D. (Re-Issue)....1000
7—12. Men and Women, D. (Re-Issue).....3000

EDISON

6— 7. Love's Labor Lost, Cart., and Camping with the Black Feet, Sc., Split Reel
6—13. The Man in the Street, D. (Re-issue).3000
6—14. The Charge of the Light Brigade, D.1000
6—20. Out of the Ruins, D.....3000
6—21. The Pied Piper of Hamelin, Juve....1000
6—27. The Southerners, D.....3000

ESSANAY

6—10. Fool's Gold, D.....3000
6—13. Putting it Over, C.....2000
6—14. Canimated Nooz Pictorial, No. 11, Cart., and 500 ft. Sc.....Split Reel
6—17. The Promise Land, D.....3000
6—20. The Girl at the Curtain, D.....2000
6—21. The Fable of the Undecided Brunette, C.....1000
6—24. A Traitor to Art, D.....3000
6—27. The Voice in the Wilderness, D. (Re-Issue).....2000
6—28. Vernon Howe Bailey's Sketch Book of St. Louis, Cart and 500 ft., Sc..Split Reel
7— 1. The Regeneration of Margaret, D.....3000
7— 4. The Fable of the Fearsome Feud Between the Furst Families, C..2000
7— 8. Power, D.....3000
7—11. The Private Officer, D. (Re-Issue)...2000
7—12. The Fable of the Small Town Favorite Who Was Ruined by Too Much Competition, C.....1000
7—15. The Secret of the Night, D.....3000

KALEM

5—31. A Smoky Adventure, C.....1000
6— 2. Sis the Detective, C.....1000
6— 3. The Spiked Switch (H. of H. Series), D.....1000
6— 6. Midnight at the Old Mill, C.....1000
6— 7. In Cinderella's Shoes, C.....1000
6— 9. Juggling Justice, C.....1000
6—10. The Treasure Train, D.....1000
6—16. The Stenographer's Strategy, C.....1000
6—17. A Race Through the Air, D.....1000
6—19. In the Service of the State, D.....2000
6—23. Her Great Invention, C.....1000
6—24. The Mysterious Cipher.....1000
6—26. The Music Swindlers, D.....2000
6—28. When Opportunity Knocked.....1000
6—28. The Lotus Woman, D.....5000
6—30. Setting the Fashions.....1000
7— 1. The Engineer's Honor.....1000
7— 3. Black Magic, D.....2000
7— 4. The Peach Pickers, C.....1000
7— 5. Notch Number Nine, D.....1000
7— 7. The Psychic Phenomenon, C.....1000
7—11. The Baggage Smashers, C.....1000
7—12. The Quack Quakers, C.....1000
7—14. The Wishing Ring, C.....1000
7—15. The Broken Brake, D.....1000

KNICKERBOCKER STAR FEATURES

5—19. A Child of Fortune, D.....3000
5—26. The Flirting Bride, D.....3000
6— 2. Shadows, D.....3000
6— 9. The Stained Pearl, D.....3000
6—16. Pay Dirt, D.....3000
6—23. The Ancient Blood, D.....3000
6—30. The Master of the House, D.....3000
7— 7. The Crooked Road, D.....3000
7—14. The Dupe, D.....3000

LUBIN

6— 8. The Scapegrace, D.....3000
6—10. Two Smiths and a Haff, C.....1000
6—12. Otto the Cobbler, C.....1000
6—13. The Avenger, D.....2000
6—15. Sons of the Sea, D.....3000
6—17. Hubby Puts One Over, C.....1000
6—19. Otto's Legacy, C.....1000
6—22. Love is Law, D.....3000
6—24. Persistency, C.....1000
6—26. No Place Like Jail, C.....1000
6—27. Out of the Flotsam, D.....2000
6—29. The Return of John Boston, D.....3000
7— 1. Edison Bugg's Invention, and Under a Barrel.....Split Reel
7— 3. Otto the Traffic Cop, C.....1000
7— 6. The Stolen Master, D.....3000
7— 8. A Terrible Tragedy, C., and The Rival Queens, C.....Split Reel
7—10. Otto the Sleuth, C.....1000
7—11. The Half Wit, D.....2000
7—13. Expiation, D.....3000
7—15. Hang On Cowboy, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

5—27. A Five Thousand Dollar Elopement, C.....1000
5—29. The Hare and the Tortoise, D.....3000
6— 3. Crooked Trails, D.....1000
6— 5. A Temperance Town, C.....3000
6—10. Going West to Make Good, D.....1000
6—12. The Two Orphans, D.....3000
6—17. The Cowpuncher's Peril, D.....1000
6—19. The Reprisal, D.....3000
6—24. Taking a Chance, W. D.....1000
6—26. The Sacrifice, D.....3000
7— 1. The Girl of Gold Gulch, D.....1000
7— 3. The Return, D.....3000
7— 8. Some Duel, Com. D.....1000
7—10. The Milk White Flag, C.....3000
7—15. Legal Advice, C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Vogue.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur, Falstaff.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

6— 9. A Dollar Down, C.....1000
6—15. Hungry Hearts, C.....1000
6—16. The Raid, C.....1000
6—22. Never Again, C.....1000
6—23. For Better or Worse, C.....1000
6—30. For Value Received, C.....1000
6—29. Better Halves, C.....1000
6—30. For Value Received, C.....1000
7— 5. Housekeeping, C.....1000
7— 6. A Day at School, C.....1000
7— 7. Furnished Rooms, C.....1000
7—12. Spring Cleaning, C.....1000
7—13. Spaghetti, C.....1000
7—14. The Great Safe Tangle, C.....1000

VITAGRAPH

6— 9. She Won the Prize, C.....1000
6—10. The Strange Case of Robert Burnham, D.....3000
6—12. Her Loving Relations, Com.-D.....1000
6—16. Harold the Nurse Girl, C.....1000
6—17. Ashes, D.....3000
6—19. Stung, C.....1000
6—23. Curfew at Pokey Center, C.....1000
6—24. Would You Forgive Her?, D.....3000
6—26. The Foxy Trotters, C.....1000
6—30. Losing Weight, C.....1000
7— 1. Letitia, D.....3000
7— 3. Billie's Mother, C., and a tour from Bergen to Bandak, Sc.....Split Reel
7— 7. When it Rains it Pours.
7— 8. No "Broadway Star Feature" this week.
7—10. Wrong Beds, C.....1000
7—14. The Man from Egypt, C.....1000
7—15. The Waters of Lethe, D.....3000

MUTUAL PICTURES

AMERICAN

5—22. Repaid, D.....2000
5—29. The Release of Dan Forbes, D.....2000
6— 1. The Trail of the Thief, D.....3000
6— 5. Jealousy's First Wife, D.....2000
6—12. Convicted for Murder, D.....2000
6—19. The Gentle Conspiracy, D.....2000
6—26. The Fate of the Dolphin, D.....2000
6—29. Tangled Skeins, D.....3000
7— 3. Killed by Whom? D.....2000
7—10. Love's Bitter Strength, D.....2000
7—13. Quicksands of Deceit, D.....3000

BEAUTY

6— 4. Ima Knutt Gets a Bite, C.....1000
6— 7. Billy Van Deusen's Operation, C....1000
6—11. Thinim Stout, C.....1000
6—14. Billy Van Deusen's Eggs-spensive Adventure, C.....1000
6—18. Pedigrees, Pups and Pussies, C.....1000
6—21. The House on Hokum Hill, C.....1000
6—24. The Day's Work, C.....1000
7— 2. The Gink from Kankakee, C.....1000
7— 5. Billy Van Deusen Masquerader, C..1000
7— 9. The Gink Lands Again, C.....1000
7—12. Two Slips and a Miss, C.....1000
7—17. The Rummy Act of Omar K. M., C...1000

CENTAUR

6—24. A Siren of the Jungle, D.....2000
7— 1. A King o' Make Believe, D.....2000
7— 8. The Good-for-Nothing Brat, D.....2000
7—16. The Fool's Game, D.....2000

CUB

6— 2. Sawdust Love, C.....1000
6— 9. Jerry's Big Lark, C.....1000
6—16. Jerry and the Moonshiners.....1000
6—23. Jerry's Elopement, C.....1000
6—30. Jerry's Big Haul, C.....1000
7— 7. A Merry Mix-Up, C.....1000
7—14. The Hero of the E. Z. Ranch, C.....1000

FALSTAFF

5— 1. The Dashing Druggist's Dilemma, C..1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000
5—15. Deteckters, C.....1000
5—20. Steven's Sweet Sisters, C.....1000
5—22. Politickers, C.....1000
5—27. Sammy's Semi-Suicide, C.....1000
5—29. Disguisers, C.....1000
6— 3. Peterson's Pitiful Plight, C.....1000
6— 5. Advertisementers, C.....1000
6—10. Where Wives Win, C.....1000
6—12. Real Estaters, C.....1000
6—17. Doughnuts, C.....1000

GAUMONT

6— 8. The Flames of Vengeance, D.....3000
6— 11. "Reel Life," Magazine Reel.....1000
6—14. See America First, Kartoon Komics, Scenic and Cartoon.....Split Reel
6—18. "Reel Life," Magazine Reel.....1000
6—21. See America First, Sc., The Belle of the Village Green, Shgrf.....Split Reel
6—22. The Criminal Thumb, D.....3000
6—25. "Reel Life," Magazine Reel.
6—28. See America First, Sc., and Kartoon Komics .....Split Reel
7— 2. "Reel Life," Magazine reel.....1000
7— 5. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
7— 6. The Hidden Face, D.....3000
7— 9. "Reel Life," Magazine Reel.....1000
7—12. See America First (Glacier National Park), and Kartoon Komics....Split reel
7—17. Reel Life, Magazine Reel.....1000

MUSTANG

6— 2. A Man's Friend, D.....2000
6— 9. The Pilgrim, D.....2000
6—16. The Sheriff of Plumas, D.....2000
6—23. A Modern Knight, D.....2000
6—30. The Demon of Fear, D.....2000
7— 7. The Taming of Wild Bill, D.....2000
7—14. The Good-for-Nothing Kid, D.....2000

RELEASE DATES FOR READY REFERENCE

MUTUAL WEEKLY
Issued every Thursday.

THANHOUSER
5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000
5— 9. When She Played Broadway, D.....2000
5—16. The Answer, D.....2000
5—23. For Uncle Sam's Navy, C.....2000
5—30. The Nymph, D.....2000
6— 6. John Brewster's Wife, D.....2000
6—13. Brothers Equal, D.....2000

VOGUE
5—30. Shy Thirty Cents, C.....1000
6— 4. Nailing the Lid, C.....1000
6— 6. A Plane Story, C.....1000
6—11. His Blowout, C.....1000
6—18. Delinquent Bridegrooms, C.....1000
6—20. Ruffhouse, C.....1000
6—25. The Iron Mitt, C.....1000
6—27. A Safe Loss, C.....1000
7— 2. Just for a Kid, C.....1000
7— 4. The Chaser Chased, C.....1000
7— 9. Hired and Fired, C.....1000
7—11. Stung by Gum, C.....1000
7—17. A Deep Sea Liar, C.....1000

PATHE EXCHANGE, INC.

Week of June 26, 1916.

The Iron Claw, No. 18, "The Green Eyed God," D.....2000
Who's Guilty?, No. 8, "Beyond Recall," D.....2000
Luke's Society Mixup, C.....1000
Our Lobster Supply, Ed., and Perak, the Protected, Sc., Split Reel.....1000

Week of July 3, 1916.

The Iron Claw, No. 19, The Cave of Despair, D.....2000
Who's Guilty? No. 9, The Weaker Strain, D.2000
Luke's Washful Waiting, C.....1000
Nutty News, Com. Cartoon and The Porcupine (Colored), Ed.....Split reel
Across the Malay Archipelago, Sc., and The Kinkajou, Ed.....Split Reel

Week of July 10, 1916.

The Iron Claw, No. 20, The Triumph of the Laugh Mask, D.....2000
Who's Guilty? No. 10, A Trial of Souls, D..2000
Luke Rides Roughshod, C.....1000
The Ban Miu Gold Mines, Ed., and Some Ports in Catalonia, Sc.....Split reel

Week of July 17, 1916.

Who's Guilty? No. 11, The Lost Paradise, D.2000
The Grip of Evil, No. 1, Fate, O.....2000
Unfriendly Fruit, C.....1000
Home Sweet Home, Cartoon and The Caterpillar (Colored), Ed.....Split Reel

UNICORN FILM PROGRAM

BUFFALO
6—25. A Message from the Hills, D.....2000
6—28. The Strength of the Weak, D.....2000
7— 2. A Deserter's Courage, D.....2000
7— 7. The Double Penalty, D.....2000
7— 9. The Indian Warpath, D.....2000

GAYETY
5—29. A Bride to Order, and In the Balkans.....Split Reel
6— 2. All for the Love of Laura, C.....1000
6— 5. The Baby in the Case, C.....1000
6— 9. The Re-Made Maid, C.....1000
6—12. Little Grains of Rice, C.....1000
6—15. Love and Overalls, and His Wife's Visitor, C.....Split Reel
6—19. Little Grains of Rice, C.....1000
7— 2. The Lure of the City, C.....1000

HIAWATHA
6— 6. Bob Armstrong's Reward, Western D.1000
6—26. The New Prospector, D.....1000
7— 3. Wisdom of the White Man, D.....1000

JUDY
5—30. The Skating Craze at Moodyville, C.1000
6— 6. Taming of the Shrew, C.....1000
6—30. A Resourceful Lover, C.....1000
7— 4. Family Troubles, C.....1000
7— 8. Caught in the Movies, C., and Eastern China, Ed.....Split reel

HIPPO
6— 3. Nearly Married, C.....1000
6— 7. Mixed Brides, and Pale-Faced Injuns, C.....Split Reel
6—10. Hubby's Escapade, and His One and Only, C.....Split Reel
6—14. Wifie's Dilemma, C.....1000
6—17. A Circumstantial Hero, and the Live Wire, C.....Split Reel
6—21. Wifie's Dilemma, C.....1000
6—24. A Circumstantial Hero, and The Live Wire, C.....Split Reel
6—29. Family Troubles, C.....1000
7— 6. Foxy Cupid, C.....1000

PURITAN
6—15. The Ghost's Bride, D.....2000
6—26. His False Friend, D.....1000
6—28. The Recoil, D.....1000
6—30. The Slums of Humanity, D.....2000
7— 2. The Fortune Hunter, D.....2000
7— 5. The Rise of a Nation, D.....2000
7— 8. Little Joe's Daddy, D.....2000

LILY
6—27. The Inner Mind, D.....1000
7— 2. The Derelict, D.....1000
7— 3. The Blindness of Jealousy, D.....1000
7— 6. His Brother's Redemption, D.....1000

JOCKEY
6— 8. Johnny-On-the-Spot, C.....1000
6—11. Two of a Kind, C.....1000
6—13. Their Noble Relation, C.....1000
6—18. The New Maid, C.....1000
6—20. General Mix-up, C.....1000
6—26. Clarence the Cowboy, C.....1000
6—27. A Bald Lie, C.....1000
7— 3. The Closed Door, C.....1000
7— 5. A Vacation Romance, C.....1000

RANCHO
6— 9. The Higher Voice, Western D.....1000
6—17. His Leading Lady, W. D.....1000
6—18. The Man Who Came Back, W. D....1000
6—23. From Out of the Past, D.....1000

SUNSET
6—10. The Rustler's Retribution, Western D.1000
6—13. Mother, D.....1000
6—20. The Brand of Fear, D.....2000
6—29. Fires of Fate, D.....1000
7— 4. The Missing Bracelet, D.....1000

SUPREME
6—10. The Eternal Truth, D.....1000
6—17. The Noble Love, D.....1000
6—18. The Little Heroine, D.....1000
6—19. The Two Waifs, D.....1000
6—23. The Eternal Truth, D.....1000
6—25. The Nobler Love, D.....1000
7— 7. The Little Heroine, D.....1000
7— 9. The Cashier's Ordeal, D.....1000

UTAH
6—27. The Indian Trail, D.....1000
6—29. The Bandit's Bride, D.....1000
7— 4. A Cowboy's Love, D.....1000
7— 6. The Prairie Flower, D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
6—20. The Grip of Crime, D.....2000
6—28. God and the Baby, D.....1000
6—29. Twice at Once, C.....1000
7— 6. The Wishing Lamp, Juv-D.....1000
7—13. The Three Brave Hunters, C.....1000

BISON
6—10. The Cage Man, D.....2000
6—17. A Railroad Bandit, D.....2000
6—24. The Ghost of the Jungle, An. D.....2000
7— 1. The Money Lenders, D.....2000
7— 8. The Committee on Credentials, D...3000
7—15. The Human Pendulum, D.....3000

GOLD SEAL
6—20. The False Part, D.....2000
6—27. Jackals of a Great City, D.....2000
7— 4. They Wouldn't Take Him Seriously, Com-D.....2000
7—11. Nature Incorporated, Com.-D.....2000

IMP
6—16. The Devil's Image, D.....2000
6—18. A College Boomerang, C.....1000
6—20. His Picture, C.....1000
6—22. Behind the Secret Panel, D.....3000
6—23. The Heart Wrecker, Com. D.....1000
6—27. Peggy and the Law, D.....1000
6—30. Blind Man's Buff, Com.-D.....2000
7— 4. The Clever Mrs. Carter, C.....1000
7— 6. The Man Across the Street, D.....2000
7— 7. The River Goddess, Com-D.....1000
7—11. A Stranger in His Own Home, C....1000
7—14. The Little Grey Mouse, D.....2000
7—16. Two Seats at the Opera, C.....1000

JOKER
6—17. Love Quarantined, C.....1000
6—24. The Fall of Deacon Stellwaters, C...1000
7— 1. Bashful Charley's Proposal, C.....1000
7— 8. An All Around Cure, C.....1000
7—15. The Harem Scarem Deacon, C.....1000

LAEMMLE
6— 3. Alias Jane Jones, D.....2000
6—11. The False Gems, D.....1000
6—15. Her Soul's Song, D.....2000
6—18. Romance at Random, C.....1000
6—25. The Rogue With a Heart, D.....1000
6—29. The Human Cactus, D.....1000
7— 2. Baseball Bill, No. 1, C.....1000
7—13. No. 16 Martin Street, D.....2000
7—16. Baseball Bill, No. 2, C.....1000

L-KO
5—31. Tough Luck on a Rough Sea, C.....2000
6— 7. Billie's Waterloo, C.....1000
6—11. Phony Teeth, and False Friends, C...1000
6—14. How Stars Are Made, C.....2000
6—21. The Jailbird's Last Flight, C.....1000
6—25. Dirty Work in a Beanery, C.....1000
6—28. Pirates of the Air, C.....2000
7— 5. A Gambler's Gambol, C.....1000
7— 9. Getting The Goods on Gertie, C.....1000
7—12. Ignatz's Ice Injury, C.....2000

NESTOR
5—26. Love and Brass Buttons, C.....1000
5—20. All Over a Stocking, C.....1000
6— 2. Good Night Nurse, C.....1000
6— 6. Never Again Eddie, C.....1000
6— 9. Twixt Love and the Iceman, C.....1000
6—12. Their Awful Predicament, C.....1000
6—16. Almost a Widow, C.....1000
6—18. Wanted, a Husband, C.....1000
6—23. What Could the Poor Girl Do? C...2000
6—26. The Browns see the Fair, C.....1000
7— 7. Double Crossing the Dean, C.....2000
7—10. Henry's Little Kid, C.....1000

POWERS
6—15. Prof. Wiseguy's Trip to the Moon, Cart., and Little Journeys in Japan, Sc.....Split Reel
6—22. The Young Sleuths, C.....1000
6—29. Sammy Johnsin, Magician, Cart-C., and The Children's Paradise, Ed...Split Reel
6—30. Such is Life in China.....
7— 6. The Janitor, C.....1000
7— 8. Sports of the Rajah in Mysterious India, from the Dr. Dorsey Expedition, Ed.....1000
7—13. Sammy Johnsin Gets a Job, Cartoon C., and Dittmars Ed.....Split Reel

REX
6— 4. As in a Dream, D.....3000
6— 9. The Code of His Ancestors, D.....1000
6—11. The Sheriff of Pine Mountain, D 2000
6—18. The Finer Metal, D.....2000
6—23. The Rosary, D. (Re-Issue).....1000
6—25. The Fool, D.....2000
6—27. The Toy Soldier, C.....1000
7— 2. The Sting of Conscience, D.....3000
7— 4. The Head of the Family, D.....1000
7— 9. A Dead Yesterday, D.....2000
7—11. The Laugh of Scorn, D.....1000
7—16. The Crimson Yoke, D.....2000

VICTOR
6—21. The Scarlet Mark, D.....2000
6—30. Muggins, D.....1000
7— 5. Behind the Veil, D.....2000
7— 7. Any Youth, D.....1000
7—12. A Conflicting Conscience, D.....1000
7—14. Little Boy Blue, D.....1000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

6—12. Bobbie of the Ballet (Louise Lovely). .....5 reels
6—19. The Three Godfathers (All star cast). .....5 reels
6—26. Shoes (Mary McDonald).....5 reels
7— 3. Broken Fetters (Violet Mersereau).5 reels
7—10. The Love Girl (Ella Hall).....5 reels
7—17. The Grasp of Greed (Louise Lovely).5 reels
7—24. The Silent Battle (J. Warren Kerrigan) .....5 reels
7—31. The Secret of the Swamp (Myrtle Gonzales) .....5 reels

Fox Film Corporation

5—29. The Spider and the Fly.....5 reels
6— 5. Hypocrisy. .....5 reels
6—12. A Woman's Honor.....5 reels
6—19. East Lynne (Theda Bara).....5 reels
6—26. The Man From Bitter Roots (William Farnum).....5 reels
7— 3. Ambition (Bertha Kalich).....5 reels
7—10. A Tortured Heart (Virginia Pearson) .....5 reels
7—17. Caprice of the Mountains (Harry Hilliard and June Caprice).....5 reels

Ivan Feature Productions

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels

Kleine-Edison Feature Service

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong..5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

Metro Pictures Corporation

F. A. BALSHOFER

4—24. The Come-Back (Harold Lockwood and May Allison).....5 reels
6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

3—13. Lovely Mary (Mary Miles Minter).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore)5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)...5 reels
5—22. Notorious Gallagher (William Nigh and Marguerite Snow).....5 reels

POPULAR PLAYS AND PLAYERS

4—17. Playing with Fire (Mme. Petrova).5 reels
5—29. The Scarlet Woman (Mme. Petrova)5 reels
5—15. The Spell of the Yukon (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

3—20. Her Great Price (Mabel Taliaferro)5 reels
5— 1. The Snow Bird (Mabel Taliaferro).5 reels
6— 5. Dorian's Divorce (Lionel Barrymore and Grace Valentine).....5 reels
6—19. The Flower of No-Man's-Land (Viola Dana).....5 reels

QUALITY PICTURES

3—27. The Wall Between (Francis X. Bushman and Beverly Bayne)...5 reels
5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels

Mutual

STAR PRODUCTIONS
Week of June 19, 1916.

No. 112. Far From the Maddening Crowd (Florence Turner) Turner.....5 reels
Week of July 3, 1916.
No. 115. Medicine Bend (Helen Holmes) Signal .....5 reels
No. 116. The Highest Bid (William Russell) American .....5 reels

MASTER PICTURES, DE LUXE EDITION
Week of June 26, 1916.

No. 113. The Sign of the Spade (Helen Rosson) American.....5 reels
No. 114. The Decoy (Frances Nelson) Mutual .....5 reels

Paramount Pictures

FAMOUS PLAYERS

6—12. Silks and Satins (Marguerite Clark).5 reels
6—15. Destiny's Toy (Louise Huff).....5 reels
6—22. Susie Snowflake (Ann Pennington and Wm. Courtleigh, Jr.). .....5 reels
6—26. The World's Great Snare (Pauline Frederick). .....5 reels
7— 6. The Smugglers (Donald Brian)....5 reels
7—20. Under Cover (Hazel Dawn).....5 reels
7—27. Little Lady Eileen (Marguerite Clark). .....5 reels
7—31. Hulda of Holland (Mary Pickford).5 reels

JESSE LASKY COMPANY

6— 1. The Gutter Magdalene (Fannie Ward). .....5 reels
6—19. The Clown (Victor Moore).....5 reels
7— 3. The Dupe (Blanche Sweet).....5 reels
7—10. The Selfish Woman (Cleo Ridgely and Wallace Reid).....5 reels

MOROSCO PHOTOPLAY COMPANY

5—18. Pasquale (George Beban).....5 reels
7—24. An International Marriage (Rita Jolivet) .....5 reels

PALLAS

5— 1. David Garrick (Dustin Farnum)...5 reels
6— 8. The Making of Maddalena (Edna Goodrich). .....5 reels
6—29. The American Beauty (Myrtle Stedman). .....5 reels
7—13. Davy Crockett (Dustin Farnum)..5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

4—18. Big Jim Garrity.....5 reels
5—15. The Girl With the Green Eyes....5 reels
6—19. A Matrimonial Martyr..... 5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

5—28. The Market of Vain Desire (H. B. Warner). .....5 reels
6— 4. The Bugle Call (Wm. Collier, Jr.)..5 reels
6—11. The Sorrows of Love (Bessie Barriscale). .....5 reels
6—18. The Dividend (W. H. Thompson and Charles Ray).....5 reels
6—25. The Apostle of Vengeance (Wm. S. Hart) .....5 reels
7— 2. The Phantom (Frank Keenan)....5 reels
7— 9. The Deserter (Charles Ray).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

5—28. Mr. Goode the Samaritan (DeWolf Hopper). .....5 reels
6— 4. Going Straight (Norma Talmadge).5 reels
6—11. Reggie Mixes In (Douglas Fairbanks). .....5 reels
6—18. An Innocent Magdalene (Lillian Gish). .....5 reels
6—25. A Wild Girl of the Sierras (Mae Marsh). .....5 reels
7— 2. Casey at the Bat (De Wolf Hopper) .....5 reels
7— 9. Flirting With Fate (Douglas Fairbanks) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

4—30. The Lion and the Girl (Joe Jackson)2 reels
4—30. His Bitter Pill (Mack Swain).....2 reels
5— 7. Her Marble Heart (Charles Murray).2 reels
5— 7. A Dash of Courage (Harry Gribbon). .....2 reels

Red Feather Productions

5—29. The Iron Hand (Hobart Bosworth and Jane Novak).....5 reels
6— 5. The Madcap (Flora Parker DeHaven). .....5 reels
6—12. What Love Can Do (Adele Farrington). .....5 reels
6—19. The Man From Nowhere (King Baggot) .....5 reels
6—26. It Happened in Honolulu (Myrtle Gonzales) .....5 reels
7— 3. The Way of the World (Hobart Bosworth) .....5 reels
7—10. The Heart of a Child (Edna Flugrath) .....5 reels
7—17. The Seekers (Flora Parker DeHaven) .....5 reels
7—24. Temptation and the Man (Hobart Henley). .....5 reels

Vitagraph-Lubin-Selig-Essanay

HEARST-VITAGRAPH NEWS PICTORIAL
Issued every Tuesday and Friday.
to and including No. 46

VITAGRAPH

5—29. The Lights of New York (Leah Baird and Walter McGrail).....5 reels
6— 5. The Destroyers (Lucille Lee Stewart). .....5 reels
6—12. The Redemption of Dave Darcy, (James Morrison). .....5 reels
6—19. The Man Behind the Curtain (Lillian Walker, Evart Overton).....5 reels
6—26. The Shop Girl (Edith Storey)....5 reels
7— 3. The Conflict (Lucille Lee Stewart) 5 reels
7—10. Fathers of Men (Robert Edeson, Noami Childers). .....6 reels
7—17. The Tarantula (Edith Storey, Antonio Moreno). .....5 reels

LUBIN

5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels
7—31. The Light at Dusk (Orrin Johnson) 5 reels

SELIG

5— 1. At Piney Ridge (Fritzi Brunnette).5 reels
5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale). .....5 reels
6—26. The Valiants of Virginia (Kathlyn Williams) .....5 reels
7—24. The Prince Chap (Bessie Eyton, Geo. Fawcett).....5 reels

ESSANAY

4—24. The Little Shepherd of Bargain Row (Sallie Fisher, John Junior and Richard C. Travers).....5 reels
5—15. Sherlock Holmes (William Gillette) 7 reels
6—12. That Sort (Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz). .....5 reels
7—10. According to the Code (Marguerite Clayton) .....5 reels

World-Equitable Program

WORLD

5—29. Fate's Boomerang (Mollie King)..5 reels
6— 5. His Brother's Wife (Ethel Clayton and Carlyle Blackwell).....5 reels
6—12. Perils of Divorce (Edna Wallace Hopper and Frank Sheridan)..5 reels
6—19. La Boheme (Alice Brady).....5 reels
6—26. What Happened at 22 (Frances Nelson and Arthur Ashley).....5 reels
7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Story of Susan (Clara Kimball Young) .....5 reels
7—17. Friday the Thirteenth (Robert Warwick) .....5 reels
7—24. The Weakness of Man (Holbrook Blinn) .....5 reels
7—31. The Velvet Paw (House Peters and Gail Kane) .....5 reels

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ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels

AMERICAN COMMERCIAL FILM CO.
Animated Cartoons.....

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation..... ..6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

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March—The Unwritten Law (Beatriz Michelena). .....7 reels
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CELEBRATED PLAYERS' FILM CO.
The Birth of a Man.....5 parts

CHAMPION SPORTS EXHIBITION
Willard-Moran Fight.....4 parts

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, INC.
Heart of New York.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

E. & R. JUNGLE FILM CO.
No. 18. It Can't Be done.
No. 19. It Doesn't Pay.
No. 20. Teacher's Pet.
No. 21. Hitting the High Places.
No. 22. The Bear Idea.
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

E-K-O FILM CO.
The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?.....5 parts

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

HERALD FILM CORPORATION
4—10. Charlie the Busy Barber, C. Cart..1 reel
4—17. Charlie the Animal Trainer, Com. Cart. .....1 reel
4—24. Charlie's Jitney Hunt, Com. Cart..1 reel
5— 1. Charlie Prepared, Com. Cart.....1 reel

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
The Price of Liberty.....5 reels
Aircraft .....1 reel

SUN PHOTOPLAY CO., INC.
The Princess of India.....5 reels
A Woman Wills.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

MISCELLANEOUS

EDUCATIONAL FILMS CORP., OF AMERICA
The Film Hunters.....1 reel
The Yarn of the Slowern'ell.....1 reel
In the Hanging Glacier Country...1 reel
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
American Game Trails.....1 reel

"THE BEACON FILMS," INC.
Offering of Flowers.
Gorges of the Bourne.
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In the Land of the Rising Sun.
Curious Creations of Pond Life.
Lord Kitchener at the Front
In the Land of the Edelweiss
The Antwerp Zoo

EMERALD M. P. CO.
6— 1. Tom & Jerry, Bachelors, No. 1....2 reels

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MUTT AND JEFF FILMS
ANIMATED CARTOONS
1. Jeff's Toothache.
2. Mutt and Jeff in the Submarine.

PARAMOUNT PICTURES CORPORATION
PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES
7—10. Beautiful Bavaria.
7—17. Down the Danube to Vienna.
7—24. The Real Bohemia.
7—31. Picturesque Prague.
8— 7. From Carlsbad to Moravia.

PARAMOUNT-BRAY CARTOONS
6— 8. Farmer Alfalfa and His Tentless Circus.
6—15. Kid Casey the Champion.
6—22. Colonel Heeza Liar and the Bandits.
6—29. Bobby Bumps' Fly Swatter.
7— 6. Farmer Alfalfa's Watermelon Patch.

PATHE EXCHANGE, INC.
Pathé travels (See Pathé).

UNIVERSAL
Uncle Sam at Work (See Powers Universal).

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Upper Bavarian Mountain Lakes.
In the Land of the Hindoos.
Victoria Falls.
Should a Baby Die?.....5 reels

VITAGRAPH (V. L. S. E.)
FRANK DANIELS' COMEDIES
5—15. Kernel Nutt Wins a Wife.
5—22. Kernel Nutt the Janitor.
5—29. Kernel Nutt the Footman.
6— 5. Kernel Nutt and the Hundred Dollar Bill.
6—12. Kernel Nutt in Mexico.....

SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine.....Signal
Peg o' the Ring.....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
The Mysteries of Myra.....International Film Service
Gloria's Romance.....Kleine

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LATE RELEASES

Ann Pennington in "SUSIE SNOWFLAKE." Direction of James Kirkwood. An Adaptation of Shannon Fife's Story. Famous Players.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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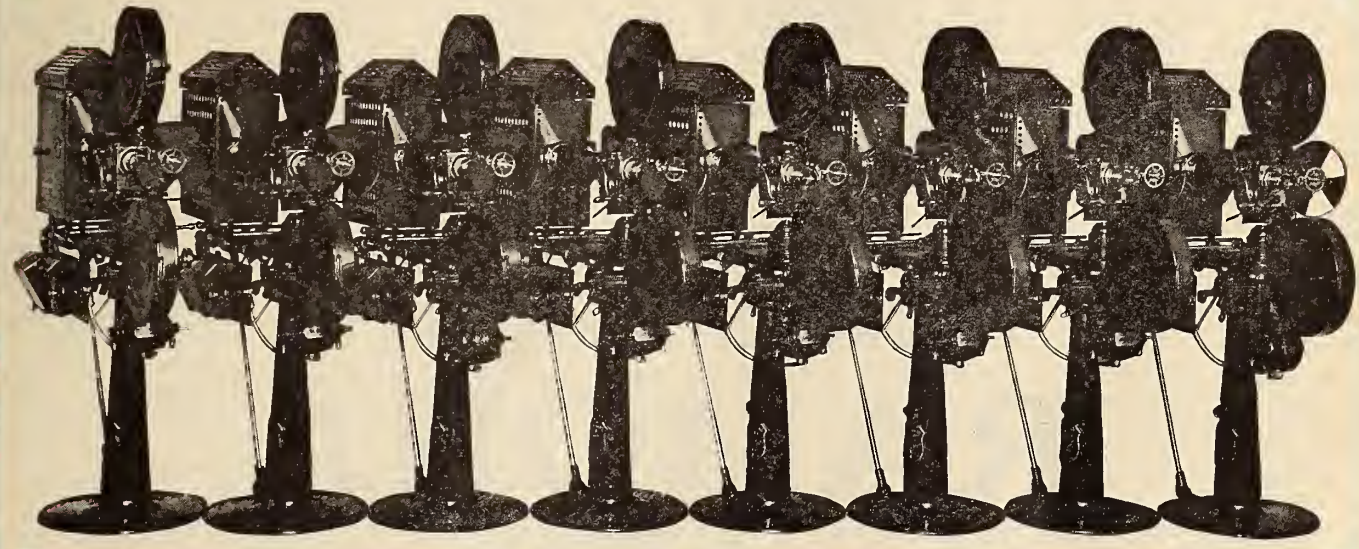
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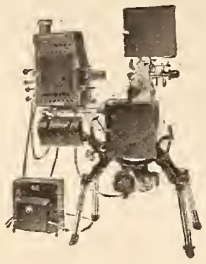
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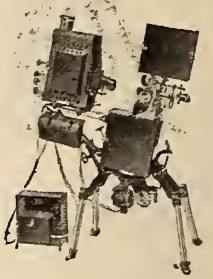
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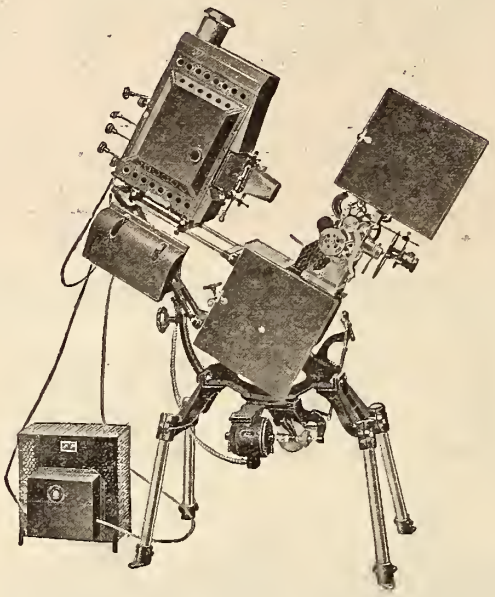
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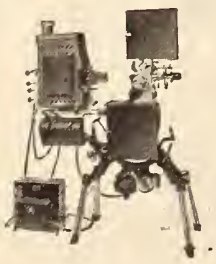
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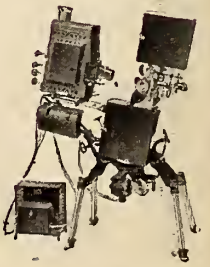
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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

115—Suppose that instead of using the battery "A" with the circuit breaking device illustrated by "D," "E," "F" and "G" in Fig. 51 we provide A. C. from an electric lighting system or similar source of supply for the excitation of the iron core "H" by passing the A. C. through primary coil "B," would the results obtained at the terminals of the secondary coil "I" be the same?

Ans.—No, the results would not be the same because with the circuit breaking device as illustrated in Fig. 51, using a D. C. battery "A" the current passing through the primary coil "B" is always in the same direction, therefore, the north pole of the magnetic core "H" will always remain at the same end of the core. In other words, the left-hand end of the core "H" may be the north pole and the right-hand end, south pole, but due to the making and breaking of the current at the contact point "F" the excitation current flowing through the primary coil "B" will drop to zero when the current breaks and when it is made again it will come up to full strength. It is this constantly rising and falling current in the coil "B" which causes the magnetism in the core "H" to come up to full intensity and drop to zero an instant later, only to come back again to full strength within the fraction of a second.

The current flowing through "B" is always in the same direction but it is pulsating. In other words, it is of varying value and it is this variation as stated which makes the magnetic strength in the core "H" also of varying or pulsating value but without changing the position of the magnetic poles. In placing the secondary coil "I" upon the core "H" the rise and fall in magnetism creates a potential and current in the coil "I" but the current flowing through the coil, "I" will always be in the same direction. In other words, you could measure the current flow through the windings "B" and "I" with an instrument intended for D. C. only.

Now, when an A. C. is put through the primary winding "B" then instead of having a pulsating current flow, we have actual reversal of current in the primary coil "B".

By previous study of the answers to questions concerning choke-coils you have learned that when a magnet core is put under the influence of a coil through which A. C. is flowing the magnetism not only rises from zero to full strength and then falls again to zero, but on the second half of the cycle or reversal of the current the magnetism is reversed so that the magnet pole which was north during the first impulse of current becomes a south pole during the second current impulse. This state of affairs has a corresponding influence upon the current in the secondary coil "I" which on that account does not flow in the same direction, merely starting at zero; going up to full strength and then back again to zero, but the potential and current generated in the secondary "I" makes a complete reversal at every zero point which makes it an alternating current. You realize that it would be impossible to read the potential or measure. The current strength on the secondary coil under this condition with a D. C. instrument.

116—Could a transformer such as illustrated in Fig. 51 be used for the purpose of changing a low voltage to a higher potential or a higher voltage into a low potential with A. C.?

Ans.—Yes, but such a transformer as illustrated herewith in Fig. 52 would be inefficient for the purpose and is therefore not practical. At the same time it is suggested that you consider illustration Fig. 52 and your particular attention is called to the dotted lines representing the magnetic field or flux generated by th primary coil "I". You will note that when the iron core is very long and when the primary and secondary coils "I" and "B" are separated as illustrated in Fig. 52, the magnetic lines leak around the primary coil through the air without doing work or without influencing the secondary coil "B" to the fullest extent.

You will observe that I have illustrated a comparatively large number of lines of force by the dots around the coil "I" which never reach the coil "B". In other words, that portion of the core "H" which is surrounded by the coil "B" does not have forced through it, the full number of magnetic lines of force generated by the primary coil "I".

In view of this fact, it is evident that you must have

Copyright, 1916, by J. H. Hallberg.

WITH this issue of the "News," J. H. Hallberg relinquishes the editorship of the Projection Department.

His work during the past year has not only been characterized by careful and painstaking investigation, but of the greatest benefit to our subscribers, as their many letters have proven. We regret that Mr. Hallberg's added responsibilities and the need of further extending the department has caused him to sever his connections with us.

We are, however, from time to time, anticipating contributions from him on various subjects in the form of special articles, so that those who have followed his work in the past may not entirely lose the benefit of his help in the future.

E. K. GILLETT.

many more turns on coil "I" and more turns on coil "B" and a larger body of iron in order to take care of this great waste in magnetic lines of force.

Still it remains a fact that the transformer or induction coil as illustrated in Fig. 52 is an operative device and is the very simplest although perhaps the most inefficient form of transformer which can be made.

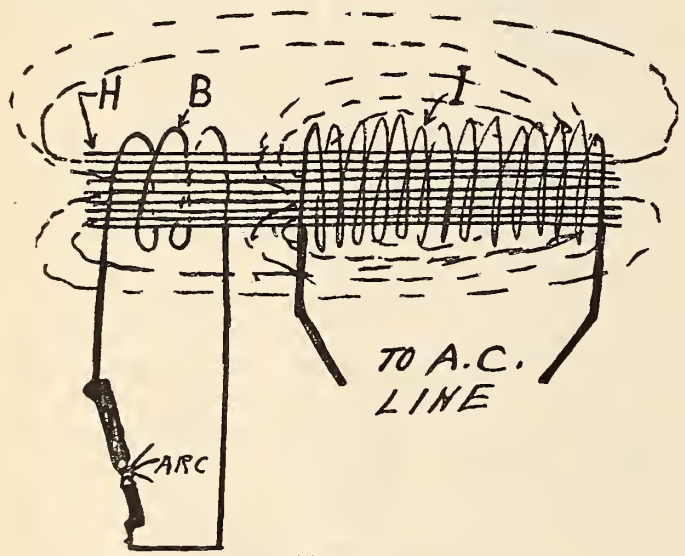


Fig. 52

NICHOLAS POWER MAKES DISPLAY AT THIRD NATIONAL EXPOSITION OF SAFETY

INCLUDED among the exhibits shown at the third National Exposition of Safety held at the Grand Central Palace, New York City, May 22 to 27, 1916, was the display of the Nicholas Power Company, Power's Cameragraphs Nos. 6A, 6B, "Road Equipment," the new nitrogen lamp equipment and a model showing comparison of the movement used in the Power's machines and the old Geneva movement discarded by this company some years ago, comprised the exhibit of the Power Company. Nicholas Power was awarded the Grand Prize.

Including this honor, previous awards received by Mr. Power are: American Museum of Safety, 1913, Gold Medal; American Museum of Safety, 1914, Grand Prize; American Museum of Safety, 1916, Grand Prize; and Panama-Pacific International Exposition, 1915, First Grand Prize.

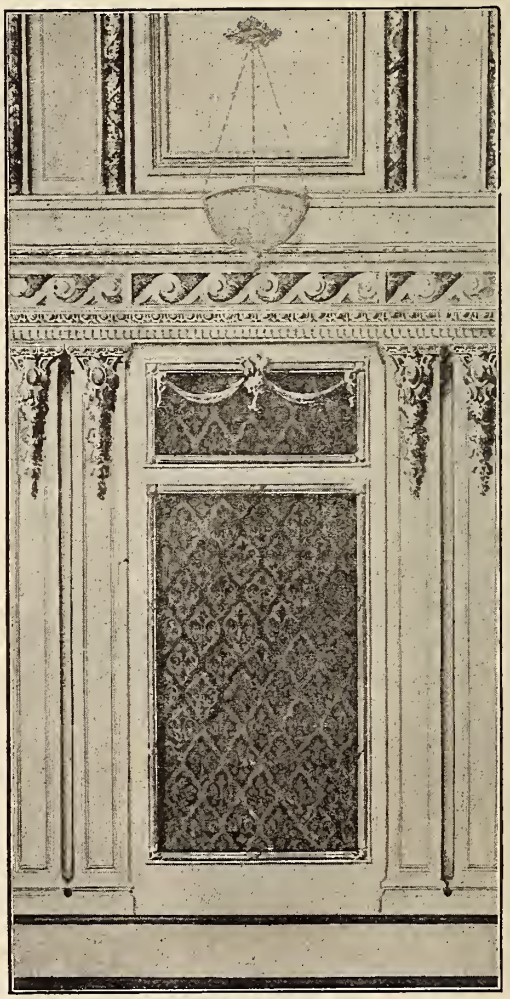
DECORATIVE SUGGESTIONS GO WITH YOUR PAINT ORDER

WITH the recognition by far-sighted exhibitors of the importance of proper interior decorating and painting, many manufacturers of paint have made special efforts to render assistance to picture house managers, with expert advice. Not only the men operating the larger and more pretentiously furnished screen theaters, but the men with small neighborhood houses feel the necessity of making their places as attractive as possible by a careful consideration of pleasing decorations.

There was a time, not long ago, when many a theater manager wanted bright-colored walls with elaborate decorative designs and the fronts of the theaters were ornately white affairs, like icing on a birthday cake. But all that is changed—for which everybody having the interest of the industry at heart rejoices.

Among the firms that not only sell the paint and varnish to the exhibitor, but give him suggestions for decorative schemes, free of charge, is the Sherwin-Williams Company, the largest manufacturer of paints and varnishes in the country, and perhaps in the world.

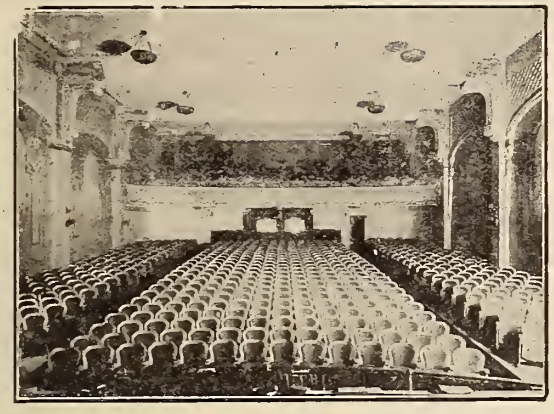
About ten years ago the Sherwin-Williams Company inaugurated what it called a "Decorative Department." This department which started on a very modest scale developed as a result of the many requests which the company received for help and advice in regard to painting and decorative problems. The requests were turned over to one person to handle, who soon discovered that he was devoting his whole time to these matters. Of course, the answers to a great many of the inquiries could be standardized, but in most cases it required special study and special suggestions in order to give the inquirer advice which would prove helpful and really efficient.



A Decorative Suggestion Prepared Especially for the Liberty Theatre, Omaha

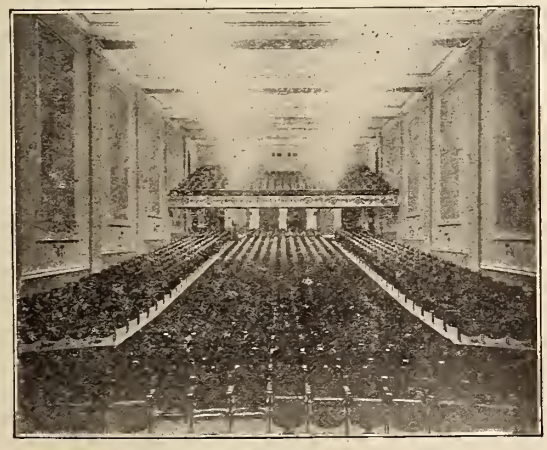
The person who handled these inquiries soon needed assistance, so surrounded himself with a staff of men and women who were experienced in giving advice on decorative and painting problems. In them the company found a big asset and their services were in such demand that they began to use this department as a big talking point in advertising and sales work.

At first the department worked almost wholly with property owners, but little by little they found they were receiving requests from schools, banks, theatres, hotels and from those who had to do with the decorating of other large buildings. As the decorators worked out problems for buildings of this type, they became more familiar with what was needed and were in a position to give more efficient service. They decided to make certain members of the decorative staff specialists along certain lines. For instance, all hotel operations were handled by one member; all theatre suggestions by another, etc. Of course, all these experts use their advise and talk over each operation as each case comes up for discussion.



The Lincoln Theatre, Bloomfield, N. J.

With the growing number of high-class moving picture theatres, the decorative advisors found that they were receiving so many requests for the painting and decorating of theatres that it seemed advisable to form a special department to make a study of this one type of building.



The Lincoln Theatre, Massillon, O., Followed Out Suggestions Submitted by The Sherwin-Williams Decorative Department

The suggestions which they are now working out for moving picture theatres are equally as high class as those which they submit to the regular theatre houses.

The word "paint" includes varnishes, stains and enamels, and nearly every surface in a moving picture theatre requires a coat of some one of these materials.

(*Continued on page* 303.)

Exhibitors!

Special juvenile performances at the regular motion picture theatres received more attention at the recent Convention of the General Federation of Women's Clubs in New York City than any other one topic.

The club women are right up on their toes and they are going to be mighty active from now on!

You are going to hear from them. They are coming to you to ask you to work with them in providing what they want, and we have tried to show them the reasonable way to approach you.

To do this, the Motion Picture News prepared a pamphlet called the *Juvenile Motion Picture News* for distribution at the Convention. Thousands of copies are already in the hands of the club women. There are a few left. Every wide-awake exhibitor should have a copy. So long as they last you may have one.

The pamphlet tells of the co-operation necessary between the local exhibitor and the women's club, and just remember that there are 9,000 of these clubs including 2,500,000 women in their membership.

The main feature, however, is the *list of films adapted to juvenile programs,* with the name of the producer and of the exchange.

Better write to-day for a copy, if you want to be sure of getting one.

MOTION PICTURE NEWS, INC.

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EXHIBITOR'S SERVICE DEPARTMENT

Projection Questions Answered

Operating Electricity

Repairing Equipment

Edited by J. H. Hallberg

Who will answer all questions you may send in, no matter how simple or difficult

GLUCKSMANN, MEMBER OF NEW ORLEANS LOCAL, IS AN INVENTOR OF A SOLDERLESS LUG

Brother T. Glucksmann of New Orleans Local No. 293 and I. A. T. S. E. Local No. 39, operator at the Orpheum theatre, New Orleans, La., has sent in to this department copies of the patent drawings covering a new form of solderless lug.

The lug is of novel design and while the patent contains many other drawings describing the finer details of this new invention of Brother Glucksmann, we reproduce only three, with the following description of Fig. 1, showing the copper blank as it comes from the punch press. It is evident that after the copper stamping has been secured which maybe of a thickness measuring anywhere from 1-32 to 1-15 of an inch, depending upon the capacity in amperes for which the lug is to be made, that this stamping can be bent into shape ready for use within a few moments.

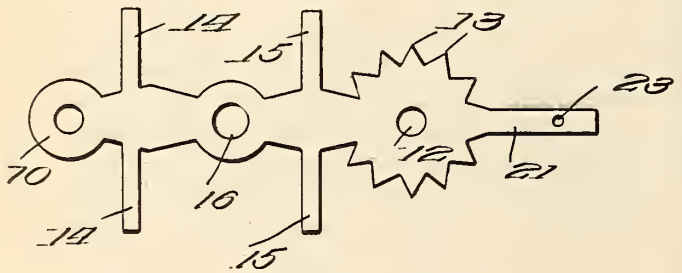


Fig. 1

In Fig. 1 the holes 10 and 12 will meet or correspond so that the lug can be put on to the contact stud or screw 19, Fig. 3. The hole 16 guides the insulation on the copper cable and after the lug has been properly bent and after the strands 17 have been twisted around the contact stud, the star points 13 shown in all of the illustrations are bent over so as to surround the copper strands, which can best be seen in Fig. 2. These copper fingers or star points are then forced down on to the copper strands by means of the upper part of the copper strip which is forced down by the nut or screw 20, as the case maybe. After the terminal has been assembled the copper strips, 14 and 15, are bent over the entire upper and lower portions of the lug as illustrated in Figs. 2 and 3, Fig. 2 showing the top view and Fig. 3 the side view.

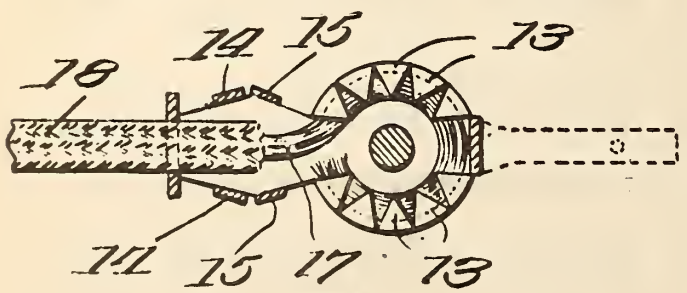


Fig. 2

Brother Glucksmann has evidently devoted a great deal of thought in developing his solderless lug, because he has also provided in making the blank punching another strip 21 with hole 23, through which a screw 22, shown in Fig. 3, may be inserted to lock the contact clamping nut or screw 20. This locking device will prevent the nut or screw 20 which clamps the cable and the lug to any device, which may be a carbon holder or a spark plug or any other kind of a contact, so that in case of movement, or vibration a solid contact, which cannot loosen up is secured, when once the lug has been properly clamped.

It is a well-known fact that the lug for clamping the asbestos cable to the carbon holder of a projector arc lamp is subjected to not only intense heat but also to the constant strain which follows the moving of the carbon holders up and down, and as the asbestos cables are generally quite stiff, especially the cheaper grades, the lug is easily loosened which causes consequent arcing and pitting between the contacts which will in a short time destroy the carrying capacity of the device and in consequence thereof, the arc becomes dull and unsteady.

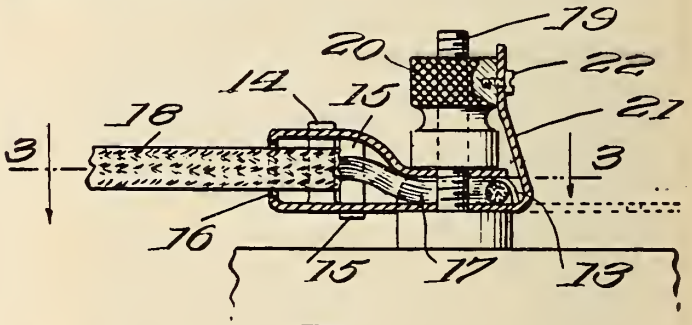


Fig. 3

I believe that if more attention was paid to the maintenance of perfect contact at the carbon holders and if new lugs were put on every few days or every week at least, much better illumination could be obtained and the results would certainly justify this small expense.

Brother Glucksmann also claims that he is working on a new film mender, different from any now on the market which may be described in this department later on.

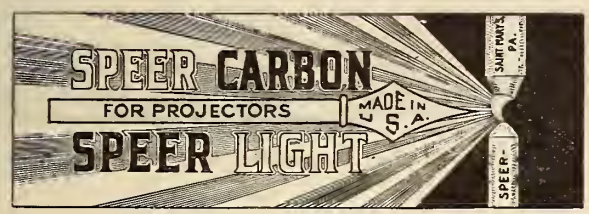
He also states that he is the inventor of the eye protector, intended to protect the operator's eye from the intensity of the spot on the film gate and film at the aperture. He claims that he is the man who developed this device and that he has applied for the patents on such a device, which can be attached to a machine without the necessity of drilling or tapping for screws to hold his eye protector in place.

The Projection Department congratulates Mr. Glucksmann on his inventive ability and trusts that other operators will become students and thinkers, which will enable them to invent and develop new and useful devices to benefit the industry as a whole.

BRITISH COLUMBIA AMENDS MOTION PICTURE ACT AFFECTING OPERATORS

THE British Columbia Legislature, sitting at Victoria, has passed the amendment to the Moving Pictures Act, which provides that applicants for operators' licenses shall be examined by the provincial authorities, and that no city shall hold such examinations In preparation for the new system, the censor's department, under which the examinations will be held, is fitting up a room in the court house in Vancouver, equipped with several makes of projection machines and various other apparatus. Applicants for licenses will be given an opportunity to show their familiarity with the various types of machinery through a practical demonstration.

THE efficiency of projection depends upon the electric arc—The brilliancy of the arc depends upon the amperes and volts applied and upon the kind of current used—**But without the right carbon results cannot be obtained no matter how expensive the equipment and how good and powerful the current may be—The SPEER Projector carbons** have demonstrated their ability to produce the most powerful arc and the steadiest burning arc with the least amount of current and attention—Be wise!!! Follow the leaders—Thomas Ince uses **SPEER Carbons** in the projection of "Civilization"—You will be pleased with the results and the comparatively low cost of **SPEER Projector Carbons—Place your order early.**



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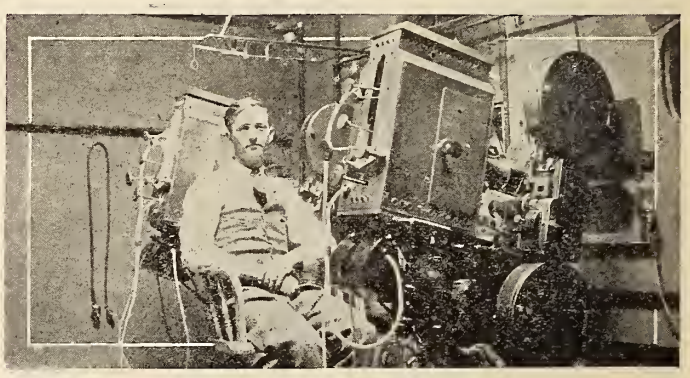
EMPIRE IN NORTH YAKIMA, WASH., HAS MODEL PROJECTION BOOTH

THE accompanying cut illustrates the operating room of the Empire theatre, North Kakima, Wash., with the chief operator, Guy Hill, seated on his comfortable perch.

Brother Hill is one of those who belong to the class of "Progressives," that is, he is a student. He believes in keeping up to date and in keeping in touch with new developments and current publications.

In his first letter to the Department he enclosed money order for $2.50 to cover the cost of the book, "Motion Picture Electricity," which he stated he needed to complete his already extensive library concerning projection and electricity. He evidently realizes that the average operator can benefit himself by careful study and that the studies should not be confined to the works or publications of any one particular individual. He rightly believes that in order to get the cream of the information he must acquaint himself with the thoughts of many experts on the subject as expressed in articles and publications issued by such experts.

The operators' position is becoming more prominent every day because the public is beginning to wake up to the fact that it is possible to have photo plays projected without flicker and without fluctuations in the illumination of the picture on the screen. The public will now tell the manager when it believes his equipment or employees are at fault, because it knows what constitutes a good picture.



Guy Hill of the Empire Theatre, North Yakima, Wash.

A good operator, one who first of all knows his business and profession and in the second place, one who is willing to make use of and knows how to apply his knowledge in producing a perfect picture on the screen, is worth a great deal to the exhibitor.

In order to find out what kind of a theatre Brother Hill conducts the projection for, he was asked to give a description of the Empire theatre, with details as to the installation of machines, current controllers, etc. He says:

"The Empire seats 1,300, six hundred on the main floor, three hundred in the balcony and loges and four hundred in the gallery. The theatre has a stage opening 30 feet wide, 25 feet high and 28 feet deep. It shows Paramount program five days a week at five cents and ten cents. Vaudeville on Saturday and Sundays at ten cents, twenty cents and thirty cents. The operating room is 14 feet wide, 18 feet long and 13 feet ceiling. In the ceiling there is a skylight 4 feet by 10 feet, that opens automatically with the port shutters. It can also be opened by hand for ventilation. When it is stormy weather and has to be kept closed there is a vent in it 18 inches square, and to keep out the light there is a window shade that can be pulled over the opening.

"We are throwing a 20-foot picture, 116 feet with a 30-foot drop on a non-metallic screen, using 40 amperes at the arc through a Wagner converter. The equipment consists of two Simplex machines, Seattle Stage Lighting Company's Spot lamps, a G. E. rectifier and the converter. Of course, the machines are motor driven.

"A word about the Simplex. I have been running these two machines for almost three years and all the repairs they have had is one intermittent sprocket on each and two lower idler brackets—a total of ten or twelve dollars. I received your book on electricity and it is well worth the price."

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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17. Film Carriers
18. Film Cement
19. Film Cleaners
20. Film Stock
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26. Interior Lighting
27. Interior Telephones
28. Lenses
29. Lighting Sets
30. Lobby Display
31. Lobby Novelties
32. Metal Ceilings
33. Motors
34. Mural Paintings
35. Musical Instruments
36. Paints
37. Perforating Machines
38. Printing Machines
39. Projection Machines
40. Projection Machines (Home)
41. Projection Boothe
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

State .....

MANAGER OF CLEVELAND THEATRE IS CAREFUL OF COMFORT OF PATRONS

THE New York theatre, 4287 Pearl road, Cleveland, is a picture house offering its patrons not only interesting programs for their amusement but it caters to their comfort as well. The theatre is about a year old and was designed by Architect Petti of Cleveland, whose office is in the Williamson Building.

The front of the theatre is in an attractive design of pressed brick and tile. The ventilating system consists of a series of fresh air ducts and numerous fans. For the severity of the winter season, the house is equipped with steam heat. The lighting system is indirect, each globe tinted a delicate shade of green. The seats were installed by the American Seating Company. The chair capacity of the New York is 744, including the main floor and the balcony.

A Minusa Gold Fibre screen is in use, and a Power 6B projector casts the pictures on the screen, 102 feet away. The interior decoration consists of a color scheme in green and ivory. The carpets and draperies match the rest of the furnishings.

Fred E. Johnson, the manager, has made music an attractive part of the entertainment, with an orchestra of three capable musicians and a baby grand piano, furnished by the Lester Piano Company.

The front of the theatre has become a magnet for the public through a judicious use of advertising material. Brass frames, containing the publicity matter sent out by the releasing companies, take part of the lobby display. Manager Johnson is a believer in liberal advertising and makes use of newspapers, billboards and window cards. He uses pictures supplied by Kleine-Edison, Universal and other important companies.

ORGANIZATION MEETING OF SOCIETY OF MOTION PICTURE ENGINEERS SET FOR JULY 24-26 IN WASHINGTON, D. C.

THE organization meeting of the Society of Motion Picture Engineers, which will stand in the same relation to the motion picture industry that the Society of Automobile Engineers does to the automobile business, or the Society of Electrical Engineers does to the electrical trade, will be held in Washington, D. C., July 24-26, inclusive, in the Oak Room of the Hotel Raleigh.

President Wilson will receive the charter members of the new society. Talks will be made by officers of the Bureau of Standards, the Bureau of Industrial Research, and the Patent Office.

The call for the meeting, which is issued by C. Francis Jenkins, states the object of the association as follows: "Every industry has its society of engineers, an association of men who are responsible for the form of structure of the mechanisms used in their trade, and it is an axiom that their meetings are productive of inestimable good to the whole industry. The time is ripe for the establishment of a Society of Motion Picture Engineers, as is evidenced by the lack of fixed standards in the industry, the direct cause of the loss of more than a hundred million dollars last year alone."

COBLENTZ PUTS IN LIGHT AND POWER PLANT IN TRUXTON

DR. Coblentz, manager and proprietor of The Truxton, Washington, D. C., has just completed the installation of an electrical plant for his park and adjoining theatre and has opened his garden with additional lighting and power.

"While the outlay of this plant was expensive," commented Dr. Coblentz, "it will reduce my electric bill one-third. This in itself is quite an item in the running expenses of a show. I am well satisfied with my investment and would advocate all owners of motion picture houses to install their own electric plant. It is not only cheaper but is more satisfactory in every way."

HOUGH IS SUCCEEDED BY GREEN AS MANAGER FOR KLEINE OPTICAL IN CHICAGO

FRANK L. HOUGH, who for some years has been manager of the Kleine Optical Company, 166 North State street, Chicago, Ill., has announced his resignation.

W. E. Green, who has had varied experiences in the film business, having been connected with Edison, Mutual Film Corporation and other branches of the industry, has been appointed in Mr. Hough's place.

The Circle Theatre of Indianapolis, Ind.

under direction of Mr. Robert Lieber, has appointed HALLBERG Consulting Projection Expert.



J. H. HALLBERG

The Circle Theatre will open in August and will have a seating capacity of over 3,000. The operating booth is located on the main floor, so as to get direct projection to insure a perfect picture when viewed from any part of the house. The contract for the complete M. P. machine equipment, together with the stage lighting and special effect apparatus with two HALLBERG 20th CENTURY MOTOR GENERATORS, one for each machine, same type as those installed in the new Rialto Theatre in New York, has been awarded to J. H. HALLBERG, of New York. The projection is thereby insured to be the best at any price. Mr. Exhibitor, wake up! Consult HALLBERG and improve your own picture. My services are free to my patrons and customers. The HALLBERG 20th CENTURY MOTOR GENERATOR stands without a rival. It is in a class by itself and costs no more than any other A. C. to D. C. or D. C. to D. C. Motor Generator or Rotary Converter of the ordinary type. Send for free Bulletin No. 1. I also have the most perfect gasoline engine and generator equipment ever produced. For information on this subject, send for free Bulletin No. 2.

Distributor of
Power's-Simplex-Baird
M. P. Machines

"Bio," "Electra" and "Speer" Carbons

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATRES COMPLETE AND CARRY SUPPLIES.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRICITY."

J. H. HALLBERG Swedish Electrical Engineer
729 7th Ave. The House of Quality New York

Mr. Dealer!

How are you meeting the demand for better projection lenses than the regular equipment of the various machines?

It will pay you to investigate and stock the best—the new Marlux oversize projection objective.

Marlux gives more light and greater steadiness of illumination. Write your nearest distributor or direct to the makers.

Crown Optical Co.
ROCHESTER, NEW YORK

INFORMATION

I am interested in Motion Picture Photography and would like

Without Obligation

on my part to obtain information on the equipment as checked

CAMERAS
CAMERA ATTACHMENTS
TRIPODS
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(Tear out this advertisement and mail to MOTION PICTURE NEWS, 729 7th Avenue, New York.)

Name .....

Theatre .....

Address .....

.....

MOTION PICTURE SUPPLY COMPANY, KANSAS CITY, HANDLES STAGE SETTINGS AND THEATRE DECORATIONS SOLD BY SOSMAN AND LANDIS

MANAGER H. G. Gill of the Motion Picture Supply Company, Kansas City, has been successful in keeping the trade interested in many new and effective novelty lines that not only help to keep down the exhibitors' overhead expense but build up their business as well. In connection with the regular line of supplies and accessories, the Motion Picture Supply Company has the selling right and is the sole agent for the Sosman and Landis output, which consists of very attractive stage settings and theatre decorations. In the near future nearly every show will have one of the many different designs of stage settings. Calls for specifications have already been received by Mr. Gill.

The Motion Picture Supply Company will also branch out into commercial work, and it is rumored that at least one cameraman will be needed to handle this department.

NEW YORK HOSPITALS DECIDE TO USE MOTION PICTURES TO ENTERTAIN INSANE PATIENTS

NEW YORK hospitals have decided to use motion pictures extensively in the treatment and entertainment of insane patients. In many of the largest institutions of the state preparations have been made for the installation of complete projection equipments, and facilities are being provided as complete as those in many of the larger picture houses.

The Kings Park Hospital on Long Island has just arranged for an equipment consisting of a Powers' Cameragraph, Powers' dissolver and special Piteco lens system, installed by the Picture Theatre Equipment Company, 1604 Broadway, New York. The Utica State Hospital and the Buffalo State Hospital have also installed similar apparatus. That at the latter institution includes besides the Cameragraph and Piteco lens system, a motor generator set, with panel board, volt and ammeter, and special change-over device.

WALTER J. NEWMAN, MANAGER OF NEWMAN PLANT IN CHICAGO, IS A BENEDICT

WALTER J. NEWMAN, manager of the Chicago plant of the The Newman Manufacturing Company, Cincinnati, Ohio, manufacturer of brass poster frames, easels, railings and other theatre fixtures, surprised all of his friends by taking out a marriage license on June 11 and becoming wedded to Ella Hockbaum, a Chicago girl of prominence.

The wedding was a quiet affair at the Hotel LaSalle and after the wedding supper, attended by only the immediate relatives, the bridal pair left for the East on their honeymoon.

Mr. Newman has been connected with the Chicago branch for a number of years and has a host of friends who wish him well.

E. C. Newman, another brother of the above and who is connected with this firm, has just left for New York City, where he is soon to become wedded to Henrietta Cohen on July 2.

WAR PROJECTS KATZ FROM OPERATOR'S BOOTH TO TRUMPETING JOB IN TWELFTH REGIMENT, NEW YORK NATIONAL GUARD

ABRAHAM KATZ, the genial operator of the Bluebird projecting artillery, is also trumpeter in Company B of the Twelfth Regiment New York National Guard. In time of peace the two jobs work all right together, but in times of war and alarms of war the infantry job comes before the operating one, and consequently Mr. Katz shook hands all around on Thursday, and departed for Camp Beekman with every expectation of being transferred in a few weeks' time to the Mexican border.

It is no new experience for Abraham, for he has served six years in the regular army in the hospital corps, having been honorably discharged from the service on December 11, 1912.

RHODES BUYS LYCEUM IN MEMPHIS, TENN., FROM ALBERT WEISS

THE Lyceum theatre in Memphis, Tenn., has been taken over by Herman M. Rhodes, president of the Rhodes Furniture Company, from Albert Weiss. The purchase price is said to be between $150,000 and $175,000. The theatre was taken over by Mr. Rhodes as an investment. It will be run in the future under his management and direction.

DECORATIVE SUGGESTIONS GO WITH YOUR PAINT ORDER

(*Continued from page 297.*)

Special paints are made for special purposes—wall paints for use in auditoriums and on walls of lobbies; varnish, especially adapted for use on theatre seats; another varnish for use on floors and a cement finish for floors. Other paints are for the pipes and radiators, and gold and silver paints for mural and fresco work.

Each theatre receives special attention, and suggestions appropriate for that one theatre are worked out and submitted. In order to work out these suggestions, the decorators must, of course, have complete information on which to work. They like to have blue-prints, if possible. In case of a theatre which is to be redecorated, they find a photograph very helpful, also a description of the lighting and color effects.

An accompanying illustration shows an elevation about 14 inches by 28 inches, made so that one can tell absolutely just what effect will be produced.

The attractive theatres shown herewith are just a few of the many which have taken advantage of this helpful service.

MORE UNION OPERATORS WORKING IN VANCOUVER HOUSES THAN AT ANY TIME IN LAST TWO OR THREE YEARS

THE hopes of the members of the Vancouver, B. C., Local No. 348, I. A. T. S. E., for an early settlement of their difficulties with the exhibitors of the city were fulfilled after the lookout against the union had been in force only a little more than a week. Union operators are now working in more local houses than at any time during the past two or three years, and present expectations are that most of the motion picture theatres will soon be using union operators exclusively.

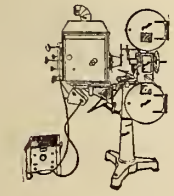
Many causes contributed to the settlement of the trouble, and some concessions were made by both sides. The "News" correspondent has been informed that one of the reasons for the reversal of the attitude of the managers was that Hector Quagliotti, manager of the Colonial theatre, who was at first a party to the agreement locking out the union, but later decided to keep his union men at work, was felt to have an advantage over the other exhibitors, and that some of them did not feel like assisting in a continuance of this condition. Good substitute operators had been rather hard to secure, and the small number of men available necessitated running the houses with only one man. This brought out objections from the fire underwriters, and was an important factor in bringing about a settlement.

The union men throughout conducted their side of the case in a quiet, orderly manner, and contented themselves with presenting arguments to the exhibitors tending to show the advantages of employing union men as operators.

The Globe, Princess and Bijou theatres have taken back their former union employees, and a member of the organization is also at work at the Rex theatre, which has been operated for a long time as a strictly non-union house. Operators at all the theatres have been given permission to apply for membership in the union.

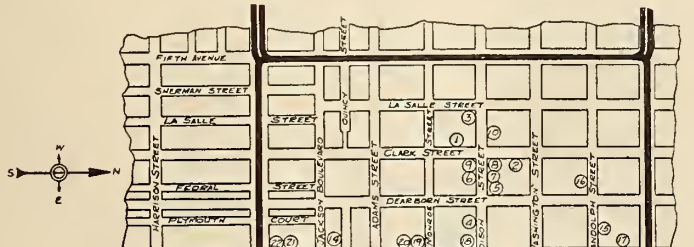
SIX A Equipment $68.00 brand new, all complete ready to place the mechanism on. **Attachments** for motor drives $6.00 for **6A** machine, 110 V. A. C. or D. C. motors complete with speed controller $33.50 at all **Dealers** handling our goods. A few used machines and Compensarcs on hand.

THE STERN MANUFACTURING COMPANY, INC. PHILADELPHIA, PA.



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3 Band Box Theatre
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5 Casino Theatre
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7 Pastime Theatre
8 Star Theatre
9 Alcazar Theatre
10 La Salle Theatre
11 Fine Arts' Theatre
12 Studebaker Theatre
13 Ziegfeld Theatre
14 Great Northern Hippodrome
15 Colonial Theatre
16 World Theatre
17 Theatorium
18 Castle Theatre
19 Orpheum Theatre
20 Bijou Dream Theatre
21 Premier Theatre
22 Lyric Theatre

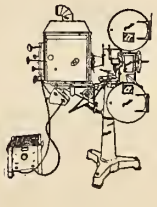
MOTION PICTURE PROJECTORS USED IN CHICAGO

Simplex - - 485

ALL OTHER MAKES - 356

12-15

Simplex Projectors will be on exhibit in the Coliseum, Chicago, at the Sixth National Exposition of the Motion Picture Exhibitors.



Catalog N Mailed on Request

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work

Stereoscopic Cinematography

Motion Pictures with the Depth and Plasticity of Photographs Viewed in a Stereoscope Will Eventually Appear, Even as the Difficult Problem of Photographing and Exhibiting of Motion Pictures in Natural Colors Will Eventually Be Solved

DURING the past few months the Camera Department has been in receipt of numerous inquiries with regard to the practicability of producing motion pictures exhibiting stereoscopic relief, and the efforts which are being made along this line.

We freely predict that motion pictures having the depth and plasticity of photographs viewed in a stereoscope will eventually appear, even as the difficult problem of photographing and exhibiting motion pictures in natural colors will eventually be solved. Experiments personally made along a hitherto entirely untouched line convince us that motion pictures in stereoscopic relief and of good quality otherwise, are a potent possibility.

A very careful study of the methods being pursued by some experimenters at present trying to produce stereoscopic motion pictures of tolerable quality, however, shows that much time and money is being wasted in trying to adapt certain methods of securing stereoscopic effect to the conditions imposed in photographing and projecting motion pictures. There are details involved in some of the processes being experimented with, which preclude all chances of really first-class results being obtained through their use. Then again, it is found that many of the would-be inventors are not possessed of the extensive knowledge of physics and optics which is so necessary in investigations of this kind, if intelligent results are to be achieved and coherent conclusions arrived at.

The Investigator Must Have Expert Knowledge

Binocular vision and stereoscopic perception are subjects of an essentially optical nature and the optical rather than the mechanical niceties of the proposition must be duly regarded if satisfactory results are desired. Many present workers on the stereoscopic effect, as applied to motion pictures, are projection machine operators (of more or less experience) who seek to produce the desired effect by some special system of projection, or some modification of the film combined with modification of the projection machine or mode of projecting. We do not wish to discourage true genius, and are always anxious to aid inventors with sound ideas, but—we scarcely think that projection machine operators (including those of considerable experience) are able to cope with the subject of stereo-motion pictures. It takes a person with

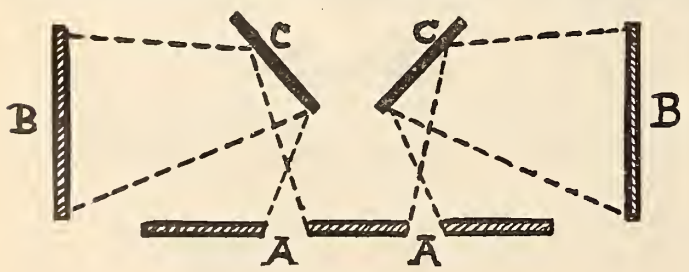


Figure 1

basic knowledge of photography and optics to appreciate all of the principles involved and the scientific niceties which must be observed in this line of work. Although photographers have the best chance, perhaps, along this line, to overcome the many obstacles which will be met with, they will find that a knowledge of the principles and practice of projection is also necessary.

Owing to the considerable interest manifested in work of this kind, and the undoubted value which a good stereoscopic motion picture will possess, we shall endeavor to set forth some of the first principles involved in stereo-photographic work and conclude with an outline of the efforts which have been made at various times to secure motion picture records which would exhibit the much-sought effect of solidarity or relief. As the subject cannot be adequately covered in one article we shall continue along the same line in the next issue.

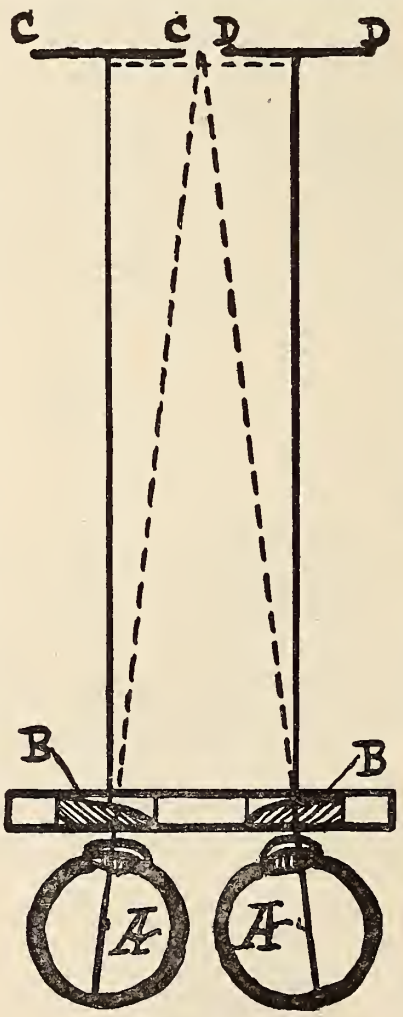


Figure 2

Due to the existence of highly complex and wonderfully perfect nerve and muscular systems controlling our eyes, we are enabled to direct their axes to one point, and clear images of what we perceive are projected onto the retina by the lens system (composed of the crystalline lens and cornea) with which the eye is provided.

What Happens When You See Anything

In looking at a view our eyes are constantly changing their focus and direction, the better to embrace all objects near and far and thus a sense of solid perspective is experienced, which is not in any sense dependent upon tone or color but is truly stereoscopic. Thus, the ordinary act of seeing, may be termed binocular vision, and is made possible by the ability of the brain to combine the slightly dissimilar images transmitted by the optic nerves. This dissimilarity of the image observed by one eye as compared to that of the other eye is due to the fact that an object which is central to the lens of one eye will fall more or less obliquely upon the lens of the other eye. This dissimilarity will be further discussed when we come to the consideration of pairs of photographs or series of views taken stereoscopically.

Many persons engaged in stereoscopic investigations fail to differentiate between binocular vision and stereoscopic perception. In binocular vision (the act of seeing) our eyes are constantly changing their focus, whereas, in stereoscopic perception we are

looking at a photographed result lying in one plane—either a print on paper or projection on a flat surface or screen—and the eye remains fixed in its focus while viewing the same. In other words, in stereoscopy all of the objects in view, regardless of their relative distance in nature, are reduced to one plane in the photographic result. The various objects—reduced to one plane in the print—are also fixed and unalterable in focal value, while upon the retina of the eye they are reduced to one plane but with alterable focal value.

By reason of these facts a dissimilar pair (or series of pairs) of photographs when viewed in a stereoscope exercise the axes of the eyes artificially in the same way as would be the case when looking at the objects in nature.

Although efforts were made by Elliot as early as the year 1834 to produce a suitable device for viewing pictures made with stereoscopic relation to each other, it was not until August, 1838, that the first practical stereoscope was brought out by Professor Wheatstone, and exhibited by him before the British Association at Newcastle. The principle on which the Wheatstone stereoscope worked is diagrammatically shown by Fig. 1, in which, A, A are the two holes to be looked through, B, B are the two pictures or photographs (having stereoscopic relationship to each other) and C, C are two mirrors which reflect the two pictures toward the observation holes or eyepieces. Although the Wheatstone Stereoscope marked a notable advance in stereoscopy its performance was faulty in several respects. One defect was its reversal of the picture being viewed—thus if a view contained lettering, the words would appear backwards. Another fault was double reflection unless special mirrors, burnished on the surface were employed.

Having given these deficiencies of the Wheatstone instrument his serious consideration, Sir David Brewster set about to design a more perfect instrument, and the result was his Lenticular stereoscope, which embodies the principle employed in the present-day stereoscopes. The Lenticular stereoscope employs the principle of refraction instead of reflection and in addition to effecting the coalescence of the dissimilar pictures they are also improved by being seen magnified. Two convex prisms are utilized in the Lenticular stereoscope and the action of the instrument is shown in Fig. 2. In Fig. 2, A, A are the eyes of the observer, B, B are two convex prisms, while C, C and D, D are the two pictures (mounted side by side) which are being examined. The convex prisms refract the light emanating from the pictures, and the eyes see their respective pictures properly combined, and (as before noted) magnified.

Originally the Lenticular stereoscope was of boxed-in form, the pictures being inserted at the top after opening a little door thereon.

But the stereoscope as we now know it—with its hood for the eyes, its frame for holding the pictures (adjustable as to distance from the lenses) and its folding handle—was designed by the well-known American poet, Oliver Wendell Holmes. It is on the lenticular principle, however, employing the same convex prisms as the Brewster instrument. In some of the best modern stereoscopes there is means provided for varying the refractive angle, which is accomplished by increasing or decreasing the separation between the eyepieces or convex prisms. This adjustment is found useful at times to accommodate persons whose eyes are abnormally separated from each other.

Having reviewed the methods of examining stereoscopic pictures, the cameras for securing pictures or series of pictures possessing stereoscopic relationship will next be considered.

Two separate cameras may be employed to secure the negatives, and when this is done the axes of the lenses may be directed toward the subject in such a way as to secure the very best effect. If of good design and accurate construction, however, the customary double or stereoscopic camera may be employed with excellent results. Lenses for stereo work should embrace a medium angle of view and should be very accurately paired or matched, with regard to identical focal length, defining quality, and speed, the latter condition not being so important as the first two mentioned.

Means should always be incorporated, in the case of double cameras, for increasing or decreasing the separation of the lenses. For a subject close at hand the lenses must be brought closer together, while for a distant subject the lenses are separated more, the normal distance between the lenses being about 2½ inches. These conditions are in accordance with the action of the eyes as detailed in the earlier part of this article.

"EASTMAN"

in the film margin answers the question,

"*How clear should a motion picture be?*"

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Classification of Material for Picture Playing

"Real Master of Problem Confronting Musicians Is He Who Takes Wealth of Material of Past and Present and Weaves Into Complete Musical Garment Ideas of Great Masters for Cloak That Will Fit Picture in All Beauty and Splendor Called for by Scenes and Characters"

BY JOSEPH C. ROEBER

EVENTS in motion picture history have moved along so rapidly that it is almost impossible to keep pace with them. Not so many years ago, at the end of a theatrical season, one would have been considered a back number if he had not "taken in" at least two shows a week. To-day in order to have even a passing knowledge of the motion picture's successes it would be necessary to attend the theatres twice a day.

For years the photoplay stood alone; a white sheet and a picture machine was all that was necessary to attract a crowd. To-day it is quite another matter. The exhibition of the photodrama must be surrounded with scenic effects and embellished with elaborate music. The silent play constitutes only one-half, or, as some experts have stated, one-third the drawing power of the program. Would a strong film story stand alone to-day? That it is not attempted is the answer.

The embellishments have now reached a point where the "as produced" is costing the exhibitor several times the film itself; that is, considering the rental cost. Does it pay? It is almost incredible what an enormous library is required nowadays to "play" a picture properly, not to mention the time and labor used in preparing the selections for the performance.

The conductor at the Strand theatre has frequently used 100 selections to fit one picture. The average theatre library consists of 600 to 1,000 pieces. This stock is easily exhausted. To facilitate the preparation of this material somewhat of the following classification is necessary:

Classification of Material

1, Overtures; 2, Agitato (Excitement, Fear, Riots); 3, Allegro Dramatic Vivace (Pursuit, Races); 4, Andante Pathetique (Sadness, Sorrow); 5, Misterioso (Sneaky, Creepy Murders, Burglaries, Stealth); 6, Furioso (Storms, Battles); 7, Galop (Parades and Train Effects); 8, Marches, Two-Steps, Dances; 9, Waltz; 10, Intermezzo; 11, Themes: (Melodies, Ballads, Serenades); 12, College Songs; 13, National Airs; 14, Popular Songs; 15, Hymns and Church Music; 16, Folk Songs; 17 Characteristic: a, Spanish; b, Russian; c, Scotch; d, Irish; e, Norwegian; f, Indian; g, Oriental; 18, Comic Operas; 19, Grand Operas; 20, Symphonies and Tone Poems.

The judicious handling of this material will surely prolong the life of the library. Still, playing in a community where the picture-fan is also "up in music," it is one of the greatest trials of the director to keep his selection from becoming stale. What is the remedy?

One well-known composer claims to have solved the problem by writing an "original score." This may temporarily "fill the gap," but no living composer can keep pace with the film industry without running dry or repeating himself.

The real master of the problem is he who can take the wealth of musical material of the past and present and weave into a complete musical garment the ideas of the great masters, completing a fitting cloak that will clothe the picture in all the beauty and splendor which the scenes and characters call for. The variety of ideas by the various composers selected precludes any danger of a stereotyped performance. This is the aim of the printed score.

The inexhaustible source of new material in a library comprising 100,000 selections lends variety to depict the multitude of scenes required in the feature play; the score with its little bits of original melody interwoven insures a finished and smooth performance.

Musical directors and all picture musicians voice the sentiment of Charles A. Dowsett, Norwich, Conn., who says: "I am utterly lost without these scores, their music as compiled raises the entire standard of the theatre, orchestra and picture." Another director claims that he saves four hours a day by their use, and from all parts of the country the leaders are stating that "The score's the thing."

EDITOR'S NOTE: The above article, contributed by J. C. Roeber, sums up to-day's situation of Music and the Picture. With the exception of his last hundred words, I enthusiastically agree with all that he says.

His method of classification is somewhat abbreviated and can be well adapted to small music libraries of 600 to 1,000 pieces. Such a small library is of little or no consequence to-day in picture playing, especially when you know that a certain per cent. of the music you buy is so seldom adaptable to picture playing. For instance, his Nos. 12, 13, 14, 15, 16 and 17 are all numbers that can only be used at positive screen suggestion when playing for pictures. To be more thorough in the selection and playing of serious music Nos. 11 and 20 will allow for a much greater classification.

There is no standard as to how many numbers a library should contain when the musician is interested in playing pictures right. The picture theatre of to-day is in the market to buy any music, new and old, which shows its adaptation for picture playing. It should not only be a bonanza for music publishers, but should give a wide scope to that musical talent which is intelligently inclined toward serious composition.

Many Talented Musicians Want the Spotlight

Many talented musicians seem to think that it is their birthright to claim every privilege of recognition and to have the spotlight continually thrown upon them. It is quite right that everyone should have ambition and a high opinion of his work, but nevertheless in the picture theatre it requires a collaboration of more minds to present a performance successfully. It is a mistake for musicians or music publishers to think that they at any time can bring a picture down to within the scope of their imagination. No director or producer of film would allow this. While musicians might make a thousand well meant suggestions as regards picture production, nevertheless they require a great deal more than a musical education to be able to inform producers what is necessary to make a photoplay impressive on the screen. It is therefore the musician's most important duty that he never ceases accumulating an unlimited library of musical numbers for picture playing; so that, regardless of the photoplay's formation, he will

be able to synchronize his music to the approval of his audience.

It is gratifying to note that all the different music publishers are making a special effort at the present time and for the future to publish musical compositions which have a known adaptation for photoplay theatre work.

We now come to the end, which all my readers know that I cannot endorse. Not being personally acquainted with the writer, and as he does not state any of his personal experiences, it is difficult for me to realize why or for what reason he contends that "The score's the thing." I come in contact daily with musicians from all over the country, and up to the present time I have had no reason to change my opinion, namely, "The score is not the thing." Pictures such as "The Birth of a Nation," "The Fall of a Nation," "Civilization," or pictures similarly adapted for so-called big productions and scheduled for later tours, should have an original well rehearsed and properly synchronized score. Remember that these pictures are scheduled to be produced throughout the country with systematized projection and with orchestras of capable, well-paid musicians, who are rehearsed down to the point of playing the picture with their eyes closed. That this is possible has been successfully demonstrated by that wonderful picture, "The Birth of a Nation."

Every talented musician and all other persons directly interested in the high musical art which we expect to realize throughout picturedom in the future should know that when I say the music score should be reserved for such productions and not sent out promiscuously to such points where no opportunity of any kind is given the musician to properly render them. Such a condition will make the score ridiculed at all times. In grand opera scores every music lover knows that when the score is presented in its entirety with the opera it is accepted as a whole; nevertheless, when the music of such an opera is used to entertain at home or in other places of entertainment, the public only accepts that which they particularly like. It is consequently sacrilegious and detrimental to the great composers and musicians who may in the future find great opportunities in picturedom for their labors, that we should to day desecrate music to the extent as is done in these so-called scores.

Score Less Men of Acknowledged Ability

The score will be the thing, but only when it is the property and the work of the man in the musical profession whom we look up to. The scores at the present time are the innovation of music publishers, not picture musicians, and any man with fair judgment can see they will assist in holding off the success of the big production which I know every musician and every man interested in music in the country wants to see a big success.

Furthermore, Mr. Roeber is somewhat misinformed if he thinks that any library in the world is in a position to use 10,000 numbers, and not 100,000 as he states, for the purpose of creating scores with the present existing copyright laws, and 10,000 is very highly overestimated.

Why not be fair to ourselves and everybody else interested in picturedom? Let us hold the scores for those who can and will need them and who will make a profit both for the composer and the musician by their use, and thereby add more splendor to the photoplay theatre. Don't allow the music score, which will be the birth of high art, to become a cheap and annoying thing to those who are not able to use them or those who have not the opportunity to give them proper time and rehearsal.

AIRDOME SEASON IN CALIFORNIA IS BACKWARD AND MANY MANAGERS CONTINUE TO USE REGULAR THEATRES, FITTED WITH COOLING SYSTEMS

THE airdome season has opened rather late in California this year, owing to the fact that but little warm weather has been experienced anywhere. In some places where airdomes have been used in the past it is planned to use the regular theatres, unless there is a great change in the weather, cooling systems having been installed.

H. D. Hubbard has opened an airdome at Calistoga, Cal., his initial offering being "Carmen," featuring Geraldine Farrar, and this is reported as being one of the most successful openings ever held in that section.

F. H. Smith, of the Empress Theatre, Lindsay, Cal., has also opened an airdome, although no oppressive weather has been experienced there as yet. The city is located in the heart of the citrus belt of central California.


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"The Phantom"

Music Chart by ERNST LUZ

Triangle Feature **Projection Time, 62 Minutes**

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Desc. (H. Leg.)	"Sleepy Hollow" (W. Jacobs)	"Grey Gables."
2.	Inter. (L.)	"Twilight Dreams" (Chappell & Co)	Owner of house reads letter of introduction.
3.	Rom. Intro. & Waltz	"Tres Jolie" by Waldtenfel	Connects 1 and 2.
		PART 2	"Midnight."
4.	Desc. (H. Myst.)	"Mysterioso No. 2" (G. Schirmer & Co.)	Girl turns out light after getting book from desk.
5.	Desc. (H. Leg.)	"L'Ermite" (W. Jacobs)	"The next day."
6.	Inter.	"Serenade" (Drigo's)	"Birdie Berenten, etc."
7.	Sh. And. Intro. & Waltz	"Echoes of Love" (Jos. W. Stern & Co.)	Connects 2 and 3.
		PART 3	"After dinner."
8.	Desc. (Leg.)	"Fairy Dreams" (Chappell & Co.)	"Will you get my necklace."
9.	Desc. (H. Leg.)	"Romance in F" by Tschaikowski (G. Schirmer & Co.)	
10.	Desc. (H. Leg.)	"Hy: Pathetic No. 1" (G. Schirmer)	Connects 3 and 4.
		PART 4	"I must leave you, etc."
11.	Waltz (Len. Leg.)	"Vision" (Jos. W. Stern & Co.)	After "I will tell you, etc."
12.	Inter. (Lively)	"Galloper" (M. Whitmark)	"I had lost, etc."
13.	Desc. (H. Leg.)	"Legende" by Triml (G. Schirmer)	Connects 4 and 5.
		PART 5	"Midnight."
14.	H. Dr. Desc	"A. B. C. Dr. Set No. 16"—A1 (Jos. W. Stern & Co.)	Detective covers Blaisdell with revolver.
15.	Agitato	"A. B. C. Dr. Set No. 16"—B2 (Jos W. Stern & Co.)	End of fight.
16.	Desc. (H. Leg.)	"Serenade" by Rubinstein (G. Schirmer)	"On the road to Manhattan, etc."
17.	Waltz (Leg.)	"Saints & Sinners" (Jos. W. Stern & Co.)	To End.

Notes:—This picture requires music that will interest. Care should be taken to select heavy numbers, when suggested, that will create a more or less mystical effect. Dramatic emphasis is necessary for Nos. 1, 4, 5, 9, 10, 13 and 16. These are high tension dramatic moments. Select your music accordingly. There is little opportunity for light and frivolous playing. Consequently you should select numbers that are musically interesting.

Numbers 1, 5, 9, 10, 13 and 16 must be slow, high-tension numbers played legato and of dramatic effect. Nos. 2, 6 and 12 can be light numbers in 2/4 or 4/4. These numbers are to create musical relief for your program. Nos. 3 and 7 must be concert waltzes with slow and impressive introductions. No. 4 must be a long number with a positive mysterious effect. No. 8 can be a medium 4/4 number. It should however be played legato. Nos. 11 and 17 must be waltz lentos of sustained melody. No. 14 and 15 are melodramatic numbers. The organ can be very effectively used throughout the entire picture.

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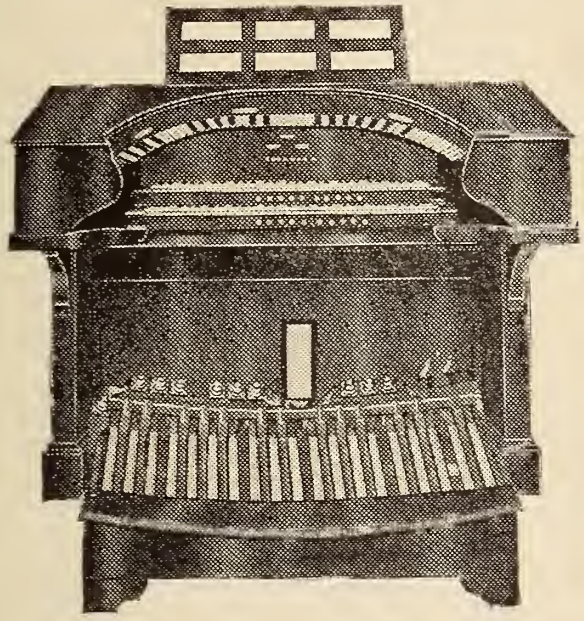
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REX FILM RENOVATOR COMPANY PUTS ITS MACHINES IN EXCHANGES OF FAMOUS PLAYERS IN TWO CITIES

THE Rex Film Renovator Manufacturing Company of Columbus, Ohio, has installed its renovators in the Famous Players exchanges in Detroit, Michigan and Cincinnati, Ohio. The company is now using this system in its exchanges in every city. Other recent installations have been with Paramount and Metro, both in Philadelphia.

RADIO-MAT SLIDE COMPANY GETS LARGE ORDER FROM FULTON COMPANY

THE Radio-Mat Slide Company, 121 West Forty-second Street, New York City, manufacturers of typewriter slides, reports that business is exceptionally good. It has just received an order from the E. E. Fulton Company, Chicago, for 25,000 slides.

This is a new improved typewriter slide and is sold through dealers. Picture Theatre Equipment Company and J. H. Hallberg, both of New York, are among the dealers handling this in the East.

PUBLIC PIPED TO THEIR SEATS IN SMALL MIDDLE WEST THEATRES BY ORGANS

THE popularity of the pipe organ in theatres of the small cities of the middle west is a new feature. A new large organ has just been installed in the Temple-Grand theatre at Creston, Ia., by Norman Samish. N. P. Hyatt, building a new theatre at Webster City, Ia., has not yet named his house, but he has chosen the pipe organ—one of the best. The Orient, Oskaloosa, Ia., is another house with a new pipe organ. W. H. Bowen is the manager.

DIRECTORY OF NEW THEATRES

ARKANSAS

EUREKA SPRINGS has three picture houses, but at the present time only one is running, the Empire, which is using features from the various feature programs.

CALIFORNIA

As no one has seen fit to open a moving picture house at Kerman, the Commercial Association of that place has taken the matter in its own hands and has made arrangements for giving the residents of that place an opportunity of seeing pictures at regular intervals. R. J. Swift recently made a visit to San Francisco to secure equipment and booking service.

Plans are being completed for the erection of a fine moving picture theatre at the corner of Tenth avenue and Clement street, in the heart of the Richmond district, one of the finest of San Francisco's residence sections. This theatre will be of fireproof construction and will cost $50,000, exclusive of the interior furnishings, which will cost an additional $25,000. It will have a seating capacity of fourteen hundred and will contain a balcony. It is to be erected by Mrs. Mary Seidl, but will be leased to people with experience in the conducting of high class theatres.

CANADA

The Rosedale theatre, Toronto, Ontario, a pretty little northern house, has been having quite a checkered career lately, which has included a change in management, of at least three times. Charles Hill, well known in Toronto as a successful exhibitor, has now taken over the house, and it is expected that he will bring back to it much of its old time success.

The summer season is opening in Montreal in spite of backward weather. The King Edward Park, situated on the river St. Lawrence, is now announced open, and will include among its attractions one or more high class picture shows. Steamers are now running from the suburbs of Montreal to the Park.

INDIANA

C. J. Allardt and his associates have given up their lease on the Boyer opera house at Kendallville. The opera house will be operated as a motion picture theatre by Ralph Rainier, who was Allardt's representative at Kendallville.

A new airdome was opened recently at Francesville. The airdome is located on Bill street, just south of Montgomery street. W. C. Myers, who owns tbe airdome, says it has a seating capacity of 1,000 persons.

D. R. Webber and W. L. Strole, of Newton county, have leased the opera house at Rockville and have opened a photoplay theatre there.

The Royal theatre, Vevay, owned by C. Denman, has been leased by Opp Sieglitz and Milo Gaudin. They plan to show a Fox feature each week and a Gold Rooster play each Tuesday night. Mr. Gaudin will operate the machine and Mr. Sieglitz will sell tickets.

George Mager, of Garrett, has bought the Princess theatre, Kendallville, from William H. Gappinger. Mr. Mager formerly lived in Kendallville. This is Mr. Mager's first venture in motion pictures. Mr. Gappinger expects to go to California for his health.

In a cleanup campaign recently at Lawrenceburg, a motion picture tbeatre accepted 3,230 cans as the price of admission.

Mr. and Mrs. Lon Price have moved to Fort Wayne from Connersville, where Mr. Price expects to start a motion picture theatre.

The Family theatre, long the home of popular price vaudeville, and located nearer the center of the business district than any other theatre in Indianapolis, opened July 1 as a photoplay theatre. The theatre is located on Kentucky avenue, near the intersection of Illinois, and Washington streets and Kentucky avenue. A lobby was built, running through from Kentucky avenue to Illinois street. The theatre has a seating capacity of 1,000 persons. Mr. Leonard, who recently took over the property, made a trip east to obtain ideas as to the most satisfactory improvements to please and accommodate his patrons. The house is scientifically heated and ventilated, so the outside heat or cold will not effect the interior of the house. The new decorations are attractive. The lobby is large enough to take care of the whole audience in case of inclement weather. The exterior is striking, with the largest number of lights in use of any theatre in the state. A Seeburg piano is installed. "A photoplay theatre that is different" is the slogan of the manager.

IOWA

Norman Samish, manager of the Temple-Grand, Creston, has bought the Amuzu theatre at Clinton. He continues to manage the Temple-Grand, which has recently been equipped with a large pipe organ, and the Millard which will be wreked soon. On the site a new $20,000 house will be built.

A. G. Stolte is one motion picture editor who has become an exhibitor. He gave up his job on the Waterloo Courier and is now manager of the Palace at Vinton.

N. P. Hyatt is building a new house at Webster City, which will have a fine pipe organ.

W. H. Bowen of Oskaloosa has sold the Orient to McConnell and Hansen, who also control the Marengo house. A new pipe organ will be installed in the Orient.

A washout kept several northeastern Iowa houses dark one or two nights the week of June 19. Fonda is to have a new theatre. Mr. Carragher, of Rudd, has opened the Palm at Clear Lake. Frank Bryant has succeeded his brother, J. E., as manager of the Plaza, Waterloo.

A. W. McIntosh, who bought the Crystal, Waterloo, from Nicholas Webber and closed it for redecoration and repainting, opened the house June 17.

Perry E. Smith has sold the Idle Hour of New Hampton to Joseph Konzen. K. Boyd now manages the Dreamland and Colonial at Olewein. C. C. Schleuter of La Porte bas bought tbe Grand at Cedar Falls. Kier and Smith, opera house proprietors at Sac City, have opened an airdome.

Sisk and James have bought the Happy Hour, Cherokee, from A. G. Ferris and renamed it the American. Ferris takes over the Empress, formerly managed by J. A. Cummings.

E. Klatt has bought out McMoran and Knee, owners of the Allerton theatre, Independence. A. W. McIntosh is the name of the new owner of the Crysta, Waterloo. C. C. Schuleter has bought the Grand, Cedar Falls.

Fred Bichrodt now owns the Star, State Center, having bought it recently. O. W. Strime has traded the Nemo at Belle Plaine, for the Lyric, Boone, Buffington & Norris being the other parties in the deal. W. H. Clausen, owner of the Grand, Toledo, has bought the Star at Tama. The U. S. A. is the name of a splendid new house opened in Sioux City by Hanmitt Brothers. It is roomy, modern and comfortable in every respect.

The Casino, has been opened in Mason City, with A. Kahn in charge. It is a modern house, seating over 500. C. E. Carragher has bought the Palm, Clear Lake. The Idle Hour, New Hampton, is now owned by Joe Konzen. K. Boyd has bought the Colonial, Olewein.

Manager Armstrong has opened the Colonial at Grinnell, the admission price being only 5 cents. Cornell & Houser have bought the Orient, Oskaloosa.

B. C. Boggs has bought the Harvey, Sheldon. John & Davis now own the Willis, Woodbine.

Walker & Jorgenson, attending the university at Morningside, a suburb of Sioux City, have opened the Park theatre and are making a big thing of it.

LOUISIANA

On June 12 the Ideal theatre, New Orleans, formerly run by Mrs. C. A. Anderson, was taken over by Jacobs, Landry and Marks, who also own the Cadiz theatre, Cadiz and Dryades streets. The new owners intend to reopen the Ideal, and will probably close the Cadiz.

The Lyric theatre, Burgundy and Ibberville streets, New Orleans, formerly a legitimate house, was sold at public auction to the highest bidder on June 29.

The Southern Amusement Company has been formed in Lake Charles by Miller and Wachsten, owners of the Bijou Dream, Dreamland and Arcade theatres, and Dr. J. J. DePraslin, owner of the Princess theatre. Miller and Wachsten recently purchased the three theatres mentioned from Josiah Pearce and Sons of New Orleans. Under this new arrangement, the Southern Amusement Company controls the entire city of Lake Charles, and will branch out in other Louisiana towns, it is understood. J. J. DePraslin is managing director of the new enterprise.

W. R. Cushman, formerly of Mobile, Ala., has taken over the Peoples' theatre, Dryades and Washington streets, New Orleans. It will be remodeled and opened by July 4.

Contract for erection of the Globe theatre, Herman Fichtenberg's newest theatre in Canal street, New Orleans, has been let to George J. Glover, the consideration named being $38,595. Many more thousands of dollars will be spent in fixtures and furnishings.

The Beverly theatre, 110 N. Jefferson Davis Parkway, New Orleans, which was managed by George R. Larrieu, has closed.

P. O. Blankenship, owner of the Isis theatre, Dryades street, New Orleans, has installed a Typhoon fan system.

A 1,000-seat moving picture theatre is being built in Dryades street, New Orleans. Mesa and Weitkam are the owners. The tbeatre will be one of the largest suburban houses in New Orleans.

ILLINOIS

On the corner of North Clark street and Dole avenue, one block south of North Clark, Broadway and Diversey boulevard, Chicago, stands Covent Garden. For over a year it has been in the course of construction on a plot 125 x 250 feet, purchased by the Covent Garden Corporation from the Lehman estate. The front is of pressed brick, elaborately ornamented, and the interior contains a main anditorium and a balcony with a combined seating capacity of approximately 2,600. The opening performance took place Thursday night, June 8, at 7:30, followed by one at 9:15 the same evening, and thereafter three times daily at 2:30, 7:30 and 9:15, all performances being at popular prices. The stage is of proportions adequate for circus performances, water carnivals and the largest of grand opera and musical comedy spectacles. A huge water stage, patterned on the lines of the one installed at the New York Hippodrome, is included in the stage equipment for spectacular water effects. A. Wurlitzer Hope-Jones orchestral organ, installed at a cost of nearly $75,000, and said to be the largest of its kind in the world, will be used exclusively for the interpretation of scores for the musical plays as well as for solo purposes.

MICHIGAN

C. Howard Crane has let the general contract for the Rialto Theatre Company for its theatre and store building on Gratiot, near Mt. Elliott avenues, Detroit.

Pontiac is to have one of the largest and most attractive theatres in the State. It is to be named the Oakland theatre and will be erected by the Oakland Theater Company, of Detroit, on the southeast corner of Saginaw and Water streets. The building is designed by C. Howard Crane, architect, of Detroit, who designed and planned the Majestic, Alhambra, Garden, Strand, Madison, Rialto and other handsome theatres in Detroit. It is expected the building will be completed and ready for occupancy by October 1. The building is to be fireproof and modern throughout. The front and part of the side wall will have surface of white terra cotta.

On the ground floor there will be the theatre and four modern stores. The second floor will contain several suites of offices. The basement is to have a separate entrance from the street and will contain space for a billiard room and barber shop. The theatre proper is to be built on the amphitheatre style, similar to the Majestic theatre, Detroit, and will have capacity for seating about 1,800. Inclines instead of stairways are to be used to reach the various levels, making every portion of the theatre easy of access. The building is open on all sides so that there will be exits in every direction at every point in the theatre. The stage will be large enough to produce almost any attraction and completely equipped in every detail.

Helmar George has purchased the Central theatre at 20 North Saginaw street, Pontiac, from F. J. Stafford. Mr. George expects to run the theatre in connection with his photography business, assuming the personal management of both enterprises. Mr. George will introduce a novelty at his playhouse in the shape of moving pictures of local events which will be reproduced soon after they take place. In addition to the feature of local pictures, he will bring to Pontiac such pictures as are produced by the Paramount, Keystone and Lasky companies. Serial pictures which are now running at the Central will be continued for two weeks, after which there will be an entire change of features.

Contracts have been let for the construction of the new Delthe theatre, Mack and Helcomb avenues, Detroit, to seat 1200 people on the first floor. The building will be of brick and stone. The officers of the company are Frederick DeLodde, president; Daniel T. Millville, vice-president; Joseph Michaels, treasurer, and Peter Ewink, secretary.

F. J. Stafford has sold the Central theatre, 20 North Saginaw street, Pontiac, to Helmar George, who plans many improvements. He has already started a Pontiac Weekly, having purchased a motion picture camera and this is now a regular feature at the Central. Charles D. Wesch has sold the Virginia Park theatre, 1227 Hamilton Boulevard, Detroit, to F. S. Wadlaw.

John R. O'Dell, owner of the Frontenac theatre, Frontenac and Harper avenues, Detroit, has purchased the Palace Theatre on Fourteenth street, formerly owned by Paul Hoffman.

M. J. Conroy has bought the Countess theatre, 1370 West Fort street, Detroit. This house was formerly owned by Messrs. Caplan and Reuben. Otto Seestedt has sold the Theatorium theatre, 531 Baker street, Detroit, to Edward Poland.

William A. Cassidy of Saginaw has just completed a building at Midland which contains a motion picture theatre seating five hundred. It opened Saturday, July 1. Sidney Jacobs is manager.

A moving picture theatre is to be erected in Plymouth, plans for which are now being drawn by Varney and Varney, Detroit architects.

A. J. Gilligham, owner of the Empire theatre, Detroit, and the National Film Company, returned July 1 from a ten days' trip through the east, his object being to get new ideas in theatre construction. Mr. Gilligham has an office at 189 Woodward avenue, and it is reported that he contemplates the erection of a large downtown theatre in the near future.

The following theatres are now in course of construction in Detroit: Drury Lane, Woodward avenue, opening about July 10; the Regent, Woodward at Horton avenues; the Ferry Field, Grand River at the Boulevard; the Rialto, at Gratiot and Mt. Elliott avenues; a theatre being erected for John Owen at Gratiot near Iroqouise avenue, and the Iris threatre, Chene street near the Grand Boulevard.

MINNESOTA

Tom Arthur is the new partner of Mr. Valleau, proprietor of the Cecil, at Albert Lea. They will show features exclusively.

MISSOURI

J. W. Holmes, who has leased the Empress theatre, Fifth and Joplin streets, Joplin, will open that house July 1 with a combined motion picture and vaudeville entertainment. The program will be changed each week as regards the vaudeville show and every day for the motion pictures which will be shown between performances.

Between regular show hours, a thief entered the New James theatre in Shelbina and made away with the picture machine. The theft was not discovered until R. M. Spaulding, one of the proprietors, went to the theatre in the afternoon to run off the evening's picture. In order to give a show the managers were forced to borrow a machine from an adjoining town.

In a fire that destroyed the main business section of New London and did nearly $40,000 damage, the moving picture theatre there was destroyed. It is probable that the house will be rebuilt.

V. A. Klingberg, of the Colonial theatre, Kirksville, has announced that the house, one of the leading theatres in that part of the state for the past three years, will be closed. This is the result of arrangements with the Princess and Gem theatre managements, and reduces the number of picture houses in Kirksville to three. The equipment of the Colonial will be moved out of Kirksville. Mr. Klingberg has not yet located another picture house.



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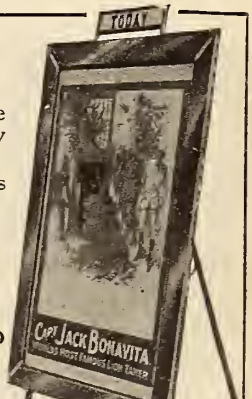
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A. L. Jarboe of Carrollton, who manages the New theatre, has opened another house in Cameron.

C. Snell has opened a motion picture house in Harrinsonville.

The Strand theatre, Thirty-sixth and Troost, Kansas City, which opened June 24, will have the first suburban run of Bluebird pictures.

M. Spicer, manager of the National theatre, Kansas City, has changed the place into a house for negroes only, and is very well satisfied with the increase in business. Mr. Spicer recently installed a new Power's equipment and a very practical ventilation system. Both of the machines were furnished by the Motion Picture Supply Company.

The Ivory theatre, at 7712 Ivory street, St. Louis, was opened for business on June 15, with an all-picture program, under the management of the Ivory Amusement Company, of which organization E. J. Paule is the head. Mr. Paule was formerly a councilman in St. Louis, and is well known in business circles of the city. The Ivory, which is a modern and up-to-the-minute theatre, presented a festive appearance on opening night, with its many beautiful flowers, gifts from personal friends and well-wishers of Mr. Paule. The theatre seats some 850 persons, and is equipped with the latest improvements in both furnishings and projecting apparatus.

The Columbia theatre, at Sixth and St. Charles street, St. Louis, has taken over the first run Triangle program, which has been showing at the American, Seventh and Market, to run during the summer months. The Columbia is under the control of the same theatrical enterprise as the American, and is in the heart of the business district, which may have caused the change.

The Central theatre, at Sixth and Market streets, St. Louis, has made a record run on "The Little Girl Next Door," which is now in its sixth week, and which has proved one of the most popular features exhibited at the Central this season.

The Cass theatre, at 1417 Cass avenue, St. Louis, has come into the possession of James J. Barrett, owner and operator of the Chippewa, at Broadway and Chippewa, and the Knickerbocker, at 3145 Park avenue. Mr. Barrett plans a string of theatres in St. Louis, and the success he has had with the Chippewa and the Knickerbocker, is proof that the system of management he maintains is effective in filling his houses. The Cass, which is scheduled to open about August 1, will be repaired and altered to make it a modern and handsome theatre. New and improved equipment will be installed, and the house will be entirely redecorated.

The St. Charles and the Broadway theatres, opposite each other on St. Charles street, between Broadway and Sixth, St. Louis, have just been sold to W. O. Thomas by the Associated Theatres Company of St. Louis, of which W. J. Flynn is the general manager. E. A. Schwartz, former manager of the two houses, is taking a vacation, but declares he will be back in the picture business inside of a couple of weeks.

The Columbia theatre, a new house in the southwest section of St. Louis, known as the Clifton Heights district, was opened for business recently with an all picture program consisting of special features on Saturday and Sunday, for which ten cents admission is charged, and regular service on other nights at five cents admission.

The Stardome, a new outdoor theatre, was opened as an all picture theatre on North Grand avenue in St. Louis recently by Guy Kirksey.

The Aubert airdome, Easton and Aubert avenues, and the Penrose Garden, on Penrose avenue, are now under the management of the Unit Amusement Company of St. Louis, of which Theodore Goll is the general manager. Both these airdomes are highly decorative with their bright lights and ornamental fronts. Motion picture features and vaudeville constitute the program.

H. H. Hughes, proprietor of the Alhambra, Springfield, opened that house with the Billie Burke serial. He says it is a record breaker.

Charles Snell has opened the Snell theatre in Harrisonville. This theatre has a seating capacity of six hundred.

NEBRASKA

P. H. Hopper of the Crescent in Kearney, is building a $25,000 house that will be opened from August 15 to September 1.

W. W. Hughes of the Community, David City, is now showing a regular program seven days instead of five as formerly.

NEVADA

J. A. Raynes, formerly with the Triangle Film Corporation as assistant in the musical department, has purchased the Majestic theatre at Reno, and recently took possession.

NEW HAMPSHIRE

Sayward and Willey, a firm new to the business, will open the new Colonial theatre in Rochester, July 17, with Billy Burke in "Gloria's Romance."

OKLAHOMA

A. W. James has moved into his now airdome at Boston Bow, where he has a house seating four hundred. Stock, repertoire, musical comedy and pictures will be used. The house is called The Strand, and is owned by King and James.

Ensley Barbour has leased the Folly theatre at Oklahoma City where he will play tabloids and pictures. Raleigh Dent has been selected as house manager by Mr. Barbour.

Helback and Cox, proprietors of Theatorium and Majestic theatres at Oklahoma City, have let a contract for a new theatre to be erected in Oklahoma City. The building will be strictly modern, 50x150 and will cost approximately $12,000.

The New Yale theatre at Muskagee has ben closed for several weeks to be remodeled.

PENNSYLVANIA

The latest improvements at the Stanley theatre, Philadelphia, are two handsome Onyx Drinking Fountains recessed in the wall on each side of the standing space. For the summer season, soft white curtains have replaced the heavy crimson draperies about the screen. The employes are also in summer togs; men in white trousers and dark coats; girls in white skirts and striped sport coats. No change has been made in the music or program. There is also no lessening of the throngs that nightly pack this popular play-house.

The late spring and chilly summer have kept down the number of airdomes in Philadelphia, but several are already under way. The largest of these is the Belmont Airdome at Forty-fourth and Parkside avenue which has 1,400 seats. M. Gilber, W. Rosen and S. Sondberg are the proprietors. There are two evening performances with a ten-cent admission. Songs illustrated by motion pictures are popular parts of the program.

A feature of the Belmont which makes for success is the rain-shelter seating about 600 people, thus enabling the performance to continue in spite of wind and weather.

Other airdomes opened are the Mercantile at Third and George streets; the Peoples at Seventh street below Girard avenue; the Ridge avenue at Thirty-first and Ridge avenue; and The Airdome, Fifty-third and Market streets.

The Coliseum, at Forty-ninth and Market streets, Philadelphia, will close on July 1 and be entirely rebuilt, before opening again about September 1. The owners will spend $10,000 or more on improvements. The interior will be torn out and practically a new theatre, with only the present walls will arise. Even the name will be changed. A new organ will be put in and new equipment generally. When completed the house will be under the management of Columbus Stamper who already has the Tioga, Franklin and Cedar. The theatre is now a five-cent house, but the price will be raised to ten on its reopening.

Carl P. Berger is architect for alterations and additions which are being made to the Poplar theatre, at 903-07 North Sixth street, Philadelphia, for the Popular Theatre Company owners.

A. A. Luzardi is now manager of the Hoffman theatre at Fifth and Tioga streets, Philadelphia which is owned by J. Schmidt.

Several changes for betterment have been made by the new manager amongst which is a special program for children on Saturday.

The new Strand theatre, Altoona, representing an investment of $200,000 and erected by Isaac and Jacob Silverman, was formally opened Monday, May 29. The theatre has a seating capacity for 1750, and is one of the largest and most beautiful moving picture playhouses in the State. This is the third large picture house completed in Altoona within the past year.

TENNESSEE

It is understood that the Alcazar motion picture theatre, Chattanooga, owned by the Signal Amusement Company is to be enlarged and its seating capacity increased from 675 to 1,100 on the lower floor. The intention of the company is to put a large balcony in the theatre within the near future. The price of admission to the Alcazar, which has been fifteen cents, has been lowered to ten cents. A majority of the patrons have expressed themselves as favoring shorter shows. The same class of high grade pictures will be retained, but the news films and travelogues will be transferred to another house of the company. There is a report that the Colonial theatre, also controlled by the Signal Amusement Company, will be remodelled. This theatre is now dark.

The new motion picture theatre, corner of Ninth and A streets, Chattanooga, is now practically complete. The finishing touches are now being put on the building. A ventilating system has been installed. The front of the theatre is attractive and will be brilliantly lighted. The new film house will cater to colored picture patrons.

TEXAS

The Star theatre at Smithville, managed by Alfred A. Bauscher, burned May 13; but is now being rebuilt on a more extensive scale. The new house will seat around 600 and be equipped with all modern paraphernalia. A. D. Baker Amusement Company, of which A. D. Baker is general manager, will have charge of the house. This concern also manages theatres in San Marcos, Brenham, Luling, Shiner and Gonzales, Texas.

The Key theatre, Houston, operated by Miss E. Johnson, one of the few lady exhibitors in the Southwest, has been remodeled throughout and 350 new upholstered opera chairs installed.

The Lincoln theatre, at Houston, has been completed and is now under the management of Miss E. Johnson, who also has the Key theatre. The Lincoln was built at an outlay of $20,000 for colored people only; it seats 600, and has a Style K. Wurlitzer Unit orchestra.

The Pastime theatre at Canadian, has been remodeled throughout and new opera chairs installed. It is under the direction of T. V. Humphreys.

Paul Baracco has a new motion picture house on the north side of Main street in Houston, which seats around 500, and is getting good business.

WISCONSIN

At a cost of $24,000 the Pearl Amusement Company will build a photoplay theatre on Fourteenth avenue near Mitchell street, Milwaukee. The structure which will be of concrete and will be 50 x 115 feet.

Architect W. C. Weeks, Sheboygan, will close bids soon for the erection of a photoplay theatre for R. B. Guyette, Sheboygan Falls. It is to be of brick, one story high and 40 x 90 feet, with a seating capacity of five hundred. The Kewaskum Amusement Company is taking bids for the erection of an opera house in that city.

WASHINGTON

Contracts have been closed for the new Pantages theatre building, Tacoma, and work will be started at Ninth street and Broadway for the $300,000 structure, which must be ready for occupancy in ten months.

A ground lease was taken for forty-nine years at a sliding scale and Alex Pantages takes a building lease for the same period at $1,500 a month. He agrees to expend $50,000 in decorating the theatre. The structure will be a replica of the Pantages theatre in Seattle and six stories in height.



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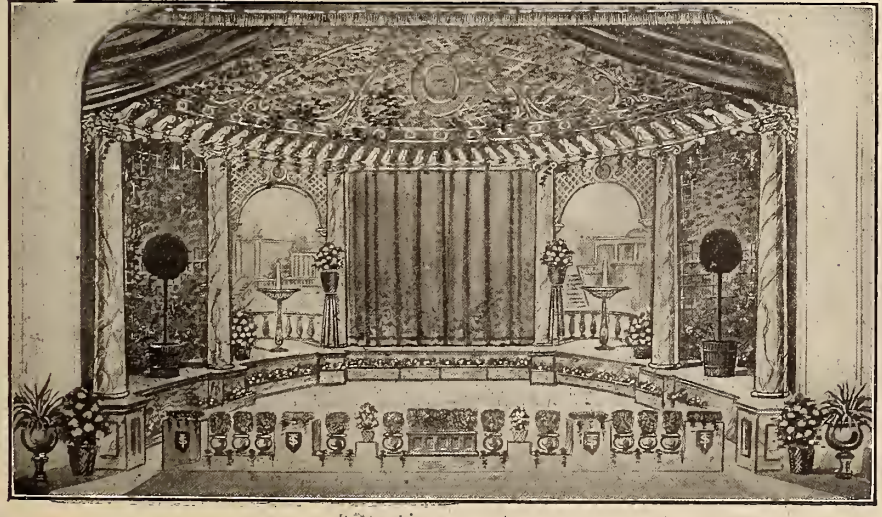
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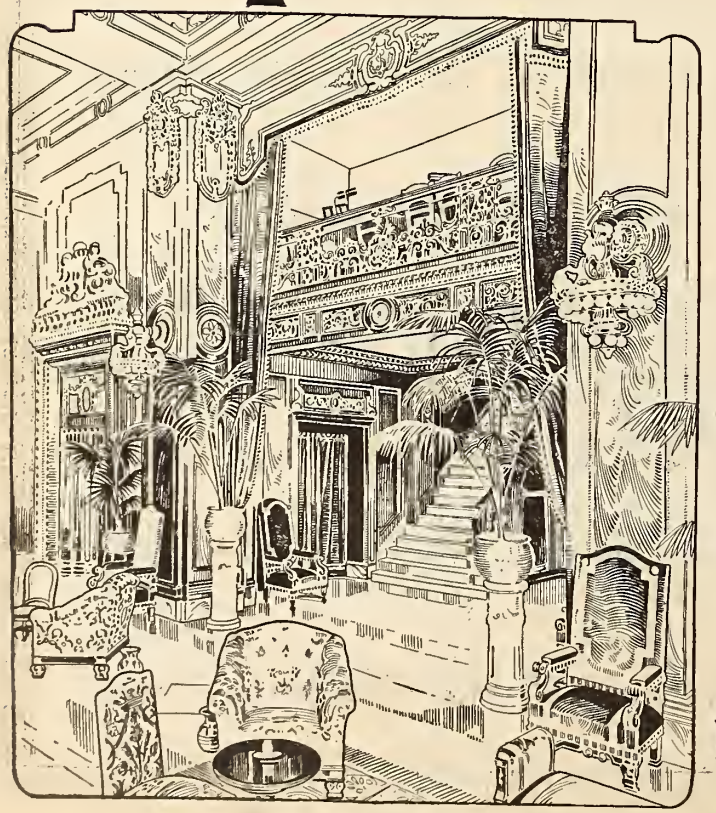
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CRASHING



—then Cleo jumps from the aeroplane!

Kidnapped—she seizes the parachute and takes the daring "drop" to the mountain below! Chapter Nine, released July 17th, shows this sensational feat!—shows Thomas Chatterton and Juanita Hansen in amazing adventures!! Lieut. Hope attempts her rescue—starts across the valley hanging to a dizzy cable—working his way inch by inch, hand over hand. Then a spy's axe cuts the cable and—

CIAL FEATURE

SURPRISES!

Sudden changes—unexpected developments in each big two-act chapter of "The Secret of the Submarine" keep enormous audiences on the edges of their seats! ***Action—plot—speed*** account for the monumental nation-wide success of this serial. Exhibitors' letters say it is ***the greatest money-maker ever produced!***

Presented by American Film Co., Inc.



Directed by Geo. Sargent

The Film Novel of the Hour!

Best Serial Ever Booked!

MUSE - US THEATRE

Dayton, O., June 23, 1916.
Mutual Film Corp., Cincinnati, O.
Dear Sirs:

Please be advised that I am having a big success on "THE SECRET OF THE SUBMARINE." I pack them in my house every Monday night and get 10c for it. I think the acting and photography too fine in the picture.

I have run several serials but I never got one so good as "THE SECRET OF THE SUBMARINE."

Please find check enclosed for chapter No. 3 and yours for success. I will recommend it to any exhibitor who has a dull Monday night like myself. It will get the business.

Thanking you, I remain,
Very respectfully yours,
[Signed] D. H. THOMPSON.

PILE UP PROFITS

for Fifteen Weeks!

Big profits—sure profits! Book "The Secret of the Submarine" for that dull night—make it the ***busiest.*** Get "rain or shine" capacity. A smashing, thrilling two-act chapter released every week for fifteen weeks. Chapter Nine released July 17th. ***Act now! RUSH your reservation.***

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d Street, New York City

American Film Co., Inc. SAMUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

Special ***Over 1000 of the country's representative newspapers*** are publishing for ***millions*** of readers E. Alexander Powell's absorbing, thrilling novelization of "The Secret of the Submarine."

New York World — Boston Herald — Baltimore American — Pittsburgh Gazette-Times
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Ask Any of the Wise Exhibitors Who Have Tested

FAR FROM THE MADDING

THE SECOND HIGH CLASS PRODUCTION



FLORENCE



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A Beautiful Five Act Version of Henry
Presenting FLORENCE TURNER in Four

COMING AUGUST 17TH A WELSH SINGER
OCTOBER 12TH SHOP GIRLS

MUTUAL STAR

Produced by The Turner Film Company

TURNER SERIES IS GREAT !!

FLORENCE TURNER'S remarkable drawing power in

CROWD - Now Playing to Capacity Everywhere



OF THIS MAGNIFICENT SERIES IS

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JUNE 20TH

Edward's Famous Comedy-Drama Stage Success

Marvelous Characterizations

SEPTEMBER 14TH The FIRST SETTLER'S STORY

NOVEMBER 9TH REDEEMED



PRODUCTIONS

Distributed Through the 68 Mutual Exchanges

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The Dyspeptic

A two-reel "Mustang"; a modern frontier comedy-drama, carrying a punchy health lesson threaded through a refreshing love plot. Ashton Dearholt and Nita Davis are featured. Scenery effects are superb.

Directed by William Bertram. Released July 21st.

The Dancer

This two-reel "Flying A" drama shows Vivian Rich in the title role—that of a pure-hearted dancer who becomes appealingly domestic upon her marriage to an honest farmer lad. Delicately interpreted moments of pathos and a pleasing story make this a strong offering.

Directed by Carl M. Le Viness. Released July 17th.

In the Land of the Tortilla

—pronounced "tor-tee-ya"—is all that the name implies. In this "Beauty" comedy Carol Halloway and John Sheehan introduce comic situations burlesquing intense melodrama.

Directed by Archer McMackin. Released July 19th.

A Studio Satire

Orral Humphrey, "Beauty" comedian, interprets the main character in this rollicking comedy of motion picture studio life.

Directed by Orral Humphrey. Released July 23rd.

In exhibiting these offerings, theatre managers anticipate the demands of patrons for high class entertainment—and pave the way to steady patronage.

Book these—and play to capacity houses.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

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MUTUAL PICTURES

GERTRUDE McCOY

in a Great Drama of
Society Wolves



"GATES OF DIVORCE"

Released July 20

Supported by Alexander Gaden
and an All-Star Gaumont Cast

GREAT GAUMONT WEEKLY SINGLE-REELS

MUTUAL WEEKLY—The Reel of Scoops. News of the world FIRST in motion pictures. Take your patrons through Mexico with The Mutual Weekly.

KARTOON KOMICS—Animated cartoons by Harry Palmer that are clean and amusing. On same reel with

"SEE AMERICA FIRST"—Scenic. Because of its popularity, selected by U. S. Government as releasing medium for views of National Parks. Other pictures show cities, historic sites and places of scenic beauty and grandeur. July 26—Crater Lake, Ore.

"REEL LIFE"—The Mutual Magazine in Film. Bears the same relation to a magazine The Mutual Weekly does to a newspaper. July 16—Quarrying Marble; Physical Education by Means of Sports; How Auto Thieves Work.

Gaumont Co.

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SEPTEMBER 1ST 1916

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WILL APPLY FOR THE MONTHS OF
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AFTER WHICH NO MORE BOOKINGS WILL BE ACCEPTED
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$100.00 ONE HUNDRED DOLLARS A DAY MINIMUM $100.00
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ADVANTAGE OF THIS OPPORTUNITY

TO BOOST SUMMER BUSINESS *WITH*
DAMAGED GOODS AT $25. *PER DAY*
IS YOUR THEATRE ONE OF THEM ?

IT'S A HOT-WEATHER CLEAN-UP
PHONE THE MUTUAL NOW

IN REVIEW

REPUTATION has been built slowly and steadily for Frohman Amusement Corporation photo-productions. It has grown from just one cause—the dramatic interest and clean artistic merit of the photo-plays themselves.

Each new picture has upheld and added to the level of success, which public favor and press criticism has set so high.

ACHIEVEMENTS

"The Fairy and The Waif" . . Mary Miles Minter
"The Builder of Bridges" . . . . C. Aubrey Smith
"Just Out of College" . . . . . Eugene O'Brien
"John Glayde's Honour" . . . . C. Aubrey Smith
"Body and Soul" . . . . . Florence Rockwell
"The Woman in 47" . . . . . Alice Brady
"Then I'll Come Back To You" . Alice Brady and Jack Sherrill
"What Happened at 22" . . Frances Nelson and Arthur Ashley
"Jaffery" . . C. Aubrey Smith and Eleanor Woodruff

THE FROHMAN AMUSEMENT CORPORATION

18 East 41st Street New York

WILLIAM L. SHERRILL, President



A VOICE FROM THE TRENCHES

THE FOLLOWING LETTER FROM "A PLAIN BRITISH SOLDIER," IS ONE OF 1427 THAT HAVE REACHED THOS. H. INCE WITHIN A PERIOD OF 4 WEEKS—UNSOLICITED LETTERS OF THANKS AND PRAISE FROM MEN, WOMEN AND CHILDREN WHO, HAVING SEEN "CIVILIZATION," WERE IMPELLED TO COMMUNICATE THEIR OPINIONS OF THIS MASTER-WORK DIRECTLY TO ITS CREATOR.

"Dear Mr. Ince:

"For one who has been through the Gehenna of Nations in France, and for the millions who remain, as I went, to lay down my life for the defence of my country and my loved ones, I thank you, sir, with a simple soldier's prayer that your wonderful picture 'Civilization' (which I saw here tonight) may waken your own great race to the Demoniac madness of modern war. What you in your mighty screen sermon have depicted—vivid remorseless and truly horrible as it is—is but the least part of the Saturnalia of war.

"Picture the stench of your comrades rotting in death by your side as you are bespattered by the hot blood of their freshly butchered in all the blistering heat and volcanic thunder of shrieking shells and belching guns! Then, in the black and deadlier silence of night, while you lie half-buried in muddy bloody slime hour after hour waiting for hell's-fire to burst out from earth and sky again, to feel the maggots, that are devouring in their millions the men you have lived and fought by, crawling over your own living carcass, as your brain reels in delirium at the sights and sounds you hear and see; and at those struggling souls you feel above and about you, still fighting a ghostly battle in the air, as if not realizing Death!

"Then the thoughts of home, of the anguish of loved ones their lack of your support—helpless women, hungry babes—Oh! God! You can't think of it!

"No! Not even you, whose vision seems to have been made prophetic, clear and pure with the power of a great God purpose. I can write no more. I can think of no more that I dare write. But, sir, you have in 'Civilization' done a great work for God and for the Sons of that Man who made us all in His image.

"Let every man, woman and child go to see this picture. Let them see in it that world tragedy we, whom I write for, have come through. Let them see it—as I do—the dethronement of the Physical with all its false idols and the awakening to Christ's Kingdom on earth of a new and a fuller Spiritual Consciousness, born of Brotherhood and Self-Control, which in its turn shall give birth to a New Race, with liberty-loving hospitable America as its home.

"May God bless and prosper you as the world will thank you is the heart's prayer of

"Yours for 'Civilization,'
"'A Plain British Soldier,'
"Formerly of 2nd Worcs., Batt. R. F. A."

THE GREATEST PRODUCTION OF MODERN TIMES

THOS. H. INCE'S CINEMA SPECTACLE

CIVILIZATION

NOW APPROACHING ITS 100TH PERFORMANCE AT THE CRITERION THEATRE.

NEW YORK

The Market Basket

"The Only Sensible and Efficient Manner of Choosing Attractions"

An Independent Film Expert's Opinion of the Open Booking Policy, Exploited by V. L. S. E.

By "WID" GUNNING

From His Magazine, "Wid's Films and Film Folk," Vol. 2, No. 24, June 15, 1916

I FIRMLY believe that the exhibitors of this country are making a terrible mistake in allowing the institution of the Program method of releasing feature films to continue to exist.

I have yet to hear anyone successfully defend the Program plan as against the Open Market booking plan from the exhibitor's viewpoint. It is certainly true that the Program plan is better for the manufacturer, because the Program makes it possible for the manufacturer to shoot in a bad one now and then, or a cheap one, and then bolster it up by an occasional good one.

It is all very well to hear them talk about establishing standards, but I believe any exhibitor in the country will agree with me that so far no concern has made good on that proposition.

I believe in the Open Market method of booking films. I believe it is the only sensible and efficient manner of choosing attractions. I also believe in paying for each film what it is worth to you, rather than paying a stated amount for so many films as they come—good, bad and indifferent.

I believe every exhibitor will agree that Marguerite Clark is a better box-office attraction than some star (?) who has never been heard of. Why, then, should you pay the same for the picture featuring the unknown star that you pay for the Clark picture?

You can rest assured that any argument from the manufacturer about your getting the big ones at a low price in order to offset the little ones at a big price, is a bad argument for you. If it was a bad argument for the manufacturer he would change his policy and change it quick.

I am very much in earnest about this question, because I believe it is of tremendous importance, and it seems to me to be really ridiculous that the most important branch of this tremendous industry should be as helpless as it is to-day.

If the exhibitors ever say that they want Open Market instead of the present good, bad and indifferent Program lottery, they will get it.

BIG FOUR FEATURE PLAY V L S E
LUBIN
V. L. S. E. Inc.
REG. SEAL SELIG PLAYS
TRADE MARK REG. U.S. PAT. OFF.

"The Tarantula"

A Vitagraph Blue Ribbon Play
in Five Parts

Featuring

Edith Storey

And

Antonio Moreno

Sometimes the man *does* pay. Teddy Steele did—and the instrument of punishment was the thing which he feared most in all the world. Like an avenging angel, calling on mankind to witness the fate of those who hold a woman's honor lightly, the girl, who learned too late that men "kiss and ride away," brings him to his doom.





THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

Orrin Johnson

Is Presented In

"THE LIGHT AT DUSK"

A Lubin Sovereign Play in Five Parts

By

Anthony P. Kelly

Directed by

Edgar Lewis

A powerful picture of the misuse of money and position.



Other Lubin "Sure-Fire" Offerings

"The Great Divide"
House Peters and Ethel Clayton

"The Nation's Peril"
Earl Metcalf and Ormi Hawley

"Dollars and the Woman"
Ethel Clayton and Tom Moore

"Souls in Bondage"
Nance O'Neil

"Love's Toll"
Rosetta Brice and Richard Buhler

Coming

"The Barrier"
By Rex Beach

LUBIN FEATURE
Released through V.L.S.E. Inc.



Kathlyn Williams

Filmland's best known and most versatile star has scored the greatest hit of her wonderful career as "Shirley Danbridge," in Hallie Erminie Rives' romantic love story of the old south

"The Valiants of Virginia"

A Selig Red Seal Play in five heart-stirring reels, carrying punch, power and appeal

"I Count no Hours but the Happy Ones!"

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG.
U.S. PAT. OFF.

Lewis S. Stone

Supported by

Marguerite Clayton

E. H. Calvert

And

Sydney Ainsworth

Is presented in

"According to the Code"

In 5 acts

Written by

Charles Michelson

Directed by

E. H. Calvert

Essanay Features

"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"



ESSANAY
GEORGE K. SPOOR, PRESIDENT

Released through V.L.S.E. Inc.

BIG FOUR FEATURE PLAY V L S E

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SIGN POST NO 25

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San Francisco,..... 191

V-L-S-E Inc.,
New York City.

Gentlemen:

I want to say, without any desire to flatter, that the only true and consistent policy of an exchange releasing features, is the one adopted by your concern.

The open market affords every manager the opportunity of taking the pictures he knows are pleasing and suited to his clientele. Every theatre throughout the country is peculiar unto itself. The management reflects the policy that its customers expect and desire, not alone in the internal workings of the house, but in the program offered.

There are a number of pictures which are beautiful and costly productions, and wonderful in costuming and scenic effects, which I cannot use because they are not the type of pictures which my audience desires.

But through your consistent policy, I am privileged to pass these by instead of being forced to take them and lose money on them, and play such pictures as "God's Country and the Woman," "Sherlock Holmes," "The Great Divide," "The Valiants of Virginia" and many others such as those which we have successfully played, which I know will be pleasing to my patrons and that I will make money on.

We have built our success on the basis of this policy and the reputation of the pictures which we get as a result. Frankly, I am willing and glad to admit that this policy has made it possible for us to see far enough into the future to warrant our making an expenditure in San Francisco of $1,700 000 to properly exploit good pictures of all makes, by the open booking plan.

Very truly yours,

E A Rolf.

"We can only govern our own course by the proven experience of others"

RED SEAL SELIG PLAYS

V.L.S.E. Inc.

TRADE MARK REG. U.S. PAT. OFF.



A WORD TO THE WISE

More than 5,000 theatres have booked the ESSANAY-CHAPLIN comedy

"POLICE"

and are calling for returns runs. There's a reason.

BOOK "POLICE"
Through General Film

A GILT-EDGED GUARANTEE

The signed statements of the record-smashing business done by the exhibitors who have played and replayed

CHARLIE CHAPLIN'S Burlesque on "Carmen"

is the best assurance of the money awaiting you from this feature.

BOOK THROUGH
V. L. S. E. Inc.

TRADEMARK
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

BIG FOUR FEATURE PLAY
V L S E

General Film Service

Feeling the Public Pulse

Box Office Test

If you have been giving your patrons lengthy, monotonous programs, change the diet to short pictures with an abundance of variety, plenty of comedy, featuring distinguished stars—and note the immediate change in your receipts.

He KNOWS after 15 years' experience

Z. E. Reasoner, Beaconsfield, Iowa, wrote to our Des Moines branch:

"I am still high in my praise of your service * * * * * you know after being in the picture game for 15 years as I have been, one knows when he is getting what is due him in the way of service, class, treatment, etc."

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

Stars

Nell Craig	Rose Melville	Helen R. Gibson
Joyce Fair	Mae Marsh	Blanche Sweet
Edna Mayo	Eugenie Besserer	Pat Christman
Fritzi Brunette	Davy Don	Mary Anderson
Alice Joyce	Leah Baird	Belle Bruce

Who Appear

Ethel Teare	Kathlyn Williams	Dorothy Gish
Charlie Chaplin	Bessie Eyton	Lillian Hayward
Vivian Reed	Thomas Santschi	Marshal Neilan
Tom Mix	Robert Harron	Pat Calhoun
Richard C. Travers	John Cossar	Leonie Flugarth

in 1, 2 and 3 Reels

Mary Pickford	Nell Shipman	Jackie Saunders
Ann Kirk	Guy Oliver	Warda Howard
Marguerite Clayton	Harry Lonsdale	Ivy Close
Dorothy West	Henry Walthall	Bryant Washburn
Darwin Karr	Bigelow Cooper	Sydney Ainsworth

General Film Service

Francis X. Bushman	Virginia Norden	Jack Mower
Beverly Bayne	Ollie Kirkby	Lionel Barrymore
E. H. Calvert	True Boardman	Henry King
Bruce Smith	Ruth White	Lillian West
Arthur Cozine	Charles Kent	Lillian Walker

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When the constant pulling power of Vim Comedies is being daily proven by actual dollars received through the box offices of progressive exhibitors everywhere who have come to realize and appreciate this one important Vim fact. That in every release the same high standard is maintained. This is the result of a definite policy, selection of real stories, comedians of national popularity who are under the ablest direction at all times. Hold and increase your patrons by booking NOW—

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Harry C. Myers	Hardy and Ruge	Burns and Stull
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"THEY MAKE THE WORLD LAUGH"

Released in

GENERAL FILM SERVICE

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326 Lexington Avenue, New York City

General Film Service



SIBYL'S SCENARIO

IN THREE ACTS

featuring

MARIE EMPRESS

FRIDAY, JULY 21

An amateur's scenario produced for the first time just as it was written, with all its faults and merits, is the novel idea of this feature.

The plot a conglomeration of melodramatic situations, enough for a dozen plays, handled in such an unusual and rapid fire manner as to arouse intense interest, excite curiosity and at all times compel the attention of any audience.

Direction of H. M. and E. D. HORKHEIMER

Knickerbocker Star Features

326 LEXINGTON AVENUE, NEW YORK CITY

General Film Service



WILL A WOMAN TELL?

RELEASED WEDNESDAY, JULY 26

FEATURING
THE CELEBRATED COMEDY TEAM

HARRY C. MYERS & ROSEMARY THEBY

General Film Service

LUBIN

Releases Week July 17

Monday, July 17

Davy Don Comedy "Otto's Vacation"

One Act

Thursday, July 20

"The Rough Neck"

Three Act Drama

Saturday, July 22

"Americans After All"

One Act Comedy

LUBIN

We have secured good advertisers to talk to YOU. Listen to them!

General Film Service



VITAGRAPH

One reel comedies

"THE MAN FROM EGYPT"
Featuring HUGHIE MACK
Released Friday, July 14th

"THE MUSICAL BARBER"
Featuring S. RANKIN DREW
Written by Frederic Chapin
Released Monday, July 17th

"THE FUR COAT"
Featuring WILLIAM DANGMAN
Released Friday, July 21st

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

"MASTERPIECE!"

The Standard Dictionary defines the word "masterpiece" as a work showing the hand of a master; a superior production; capital performance; masterwork.

There is no word in the English language that has been more overworked!

William N. Selig now personally passes judgment on every film comedy and drama released under Diamond S trademark.

No release is now booked that does not carry Mr. Selig's personal and final approval.

"The Conflict," released July 24, is a Selig Diamond Special with Fritzi Brunette, Jack Pickford and Vivian Reed.

This production deserves the title of masterpiece!

"Local Color" is fourth of the Tom Mix Western comedies that are proving so popular with the public.

Over a year ago, Mr. Selig expressed his determination to present his best stars and best stories in *regular* service of General Film Co.

As usual, he blazed the trail—was first in the expression of a sound policy and first to carry it out.

As a consequence, Selig business has *trebled* within the past six months!

THE SELIG-TRIBUNE

The World's Greatest News Film

NUFF' SAID!

TRADE S MARK

Selig Polyscope Company

Chicago, Ill.

General Film Service

Book These for Your Variety Program

Variety adds spice to your program. Essanay's one, two and three act comedies and dramas give variety and that final touch of spice that means perfect success.



HARRY DUNKINSON AND HARRY BEAUMONT
are presented in
"The Grouch"
3 act comedy-drama - - - - - - - - July 22

FRANCIS X. BUSHMAN
is presented in
"The Other Man"
2 act drama - - - - Released July 18

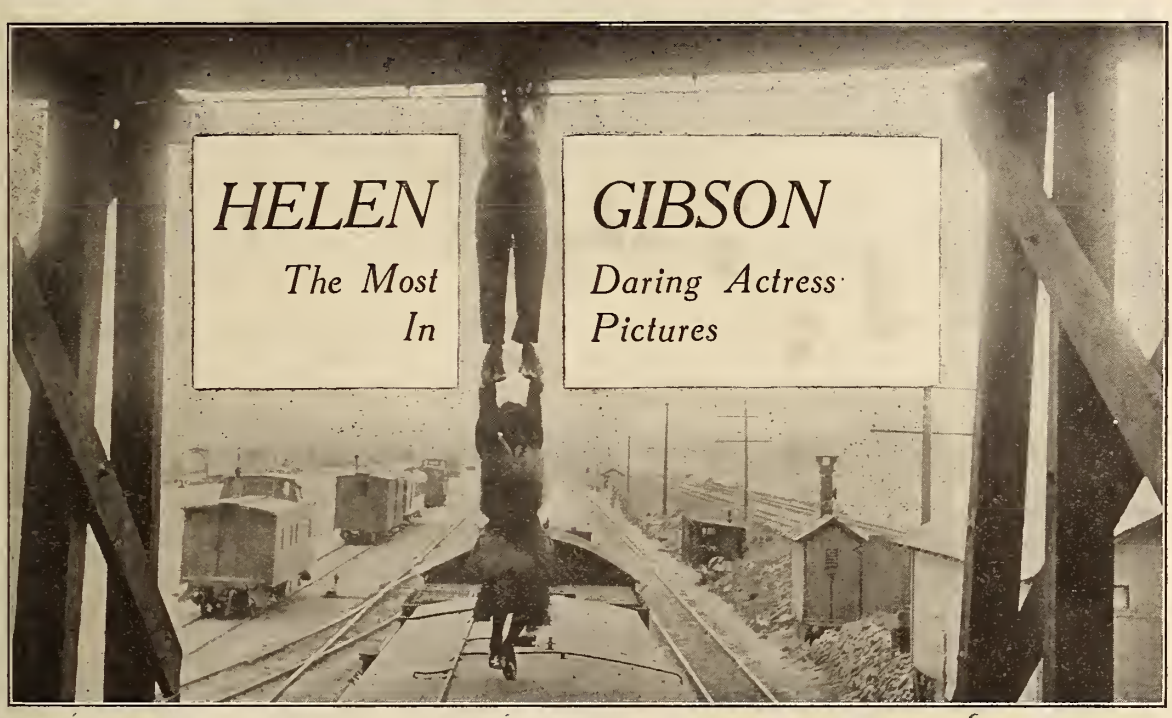
VERNON HOWE BAILEY'S SKETCH BOOK OF NEW ORLEANS
1 reel with scenic - - - - - - July 19

Trade Mark
Reg.U.S.Pat.1907

Essanay
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service



"IN DEATH'S PATHWAY"

A one reel "thriller" supreme, with Helen Gibson in new and audacious feats of courage. Her brave defiance of death thwarts a Fate that was sending the Special on to almost certain disaster. A sure-fire, unforgettable punch on any programme.

Released Saturday, July 22nd

"A DOUBLE ELOPEMENT"

Sis Hopkins studies "fysical kulture" with Prof. Doolittle—Henry Murdoch. A fifteen minute roar.

Released Friday, July 21st

"A WATERY WOOING"

Ethel Teare—captivating and charming—in a rollicking comedy of the seashore and an unlucky lover.

Released Wednesday, July 19th

"HAM" at his best in "THE GREAT DETECTIVE"

Can you picture "Ham" as a vigilant Sherlock, with Bud the ever-faithful Watson? It is smile, laugh, chuckle and roar in swift and continuous succession as Ham with his 999 disguises trails an elusive quarry. Don't miss this "Ham" comedy if you want to be sure of sending your audience home laughing.

[Released Tuesday, July 18th

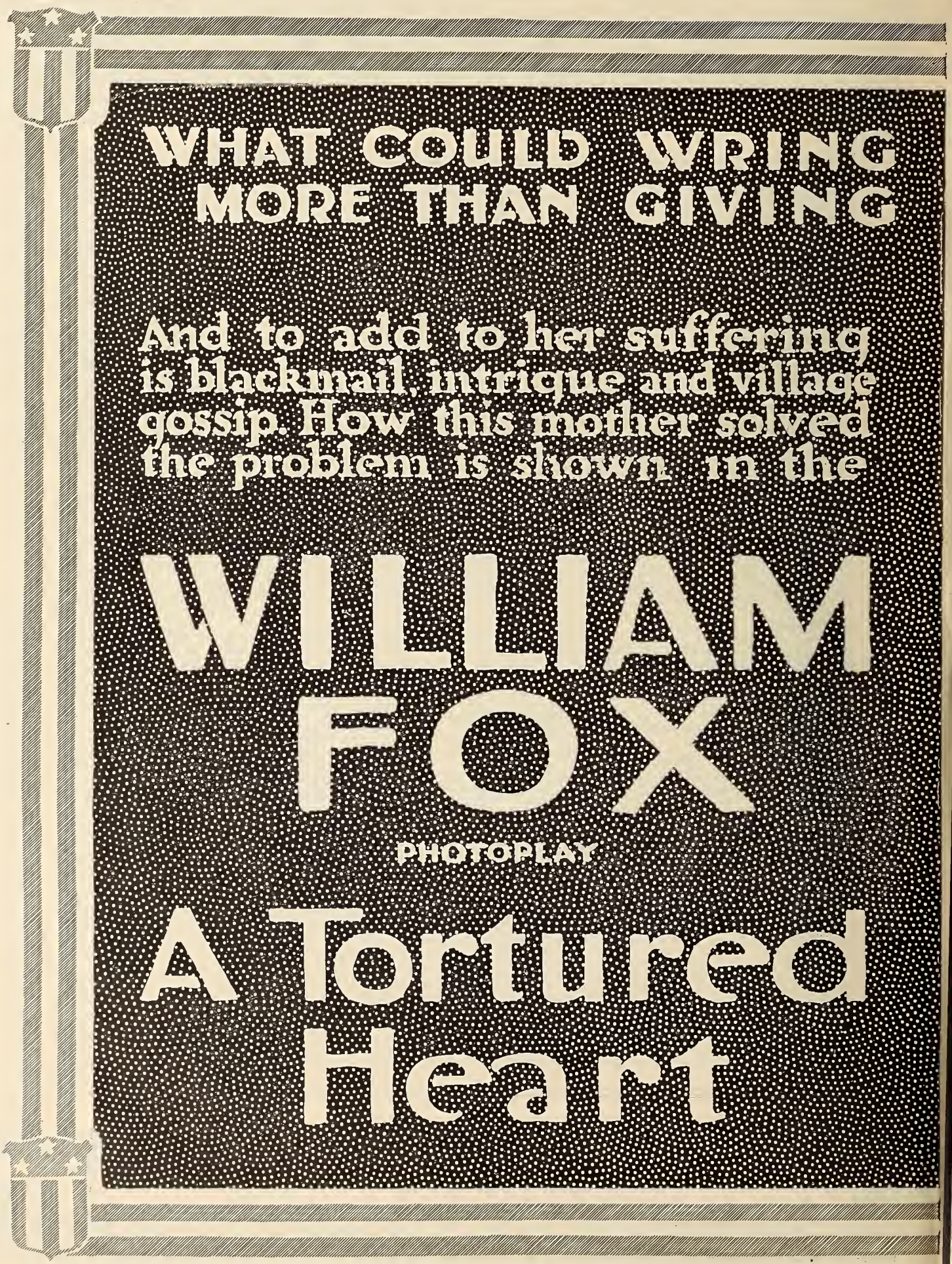
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"THE SOCIAL PIRATES"

COMING: "THE GIRL FROM FRISCO"

KALEM COMPANY

235-39 West 23d Street **New York City**


WHAT COULD WRING MORE THAN GIVING
And to add to her suffering is blackmail, intrigue and village gossip. How this mother solved the problem is shown in the
WILLIAM FOX
PHOTOPLAY
A Tortured Heart

A MOTHER'S HEART UP HER CHILD?

WITH

VIRGINIA PEARSON



Written and Directed by WILL S. DAVIS

Fox Film Corporation

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THIS TRADE MARK identifies Dependable Pictures Produced under the masterful supervision of Wm. A. BRADY


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Arthur Ashley


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Muriel Ostriche



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The Faded Flower

WRITTEN AND DIRECTED BY IVAN ABRAMSON

¶ The first Ivan All-Star Cast 100% story production which inaugurates our new policy of producing features with a cast each member of which would ordinarily be starred alone, in a drama by one of the most noted of Photo-dramatists, marks an epoch in filmdom.

¶ This is a GOLDEN OPPORTUNITY for live-wire exchange owners to secure options on franchises now expiring to become exclusive distributors of Ivan All-Star Cast 100 per cent. story productions—the only company releasing a REAL feature each month on the open market policy. Write or wire NOW!

IVAN FILM PRODUCTIONS
126 West 46th Street NEW YORK CITY

IS HUMANITY IN THE GRIP OF EVIL



PATHÉ

To follow "The Iron Claw" the world's greatest business-getter, Pathe releases

July 17th

A MASTER-PLOT IN 14 CHAPTERS

THE GRIP OF EVIL

PRODUCED BY BALBOA ~ FEATURING

JACKIE SAUNDERS AND ROLAND BOTTOMLEY

A virile theme suggested by the best known men of the nation who have contributed their thoughts to this great question

IS HUMANITY IN THE GRIP *of* EVIL?

Your exhibitors know that Pathe Serials make money for you. To convince your audiences of the supreme excellence of THE GRIP *of* EVIL $100,000 is being spent in advertising

Don't Wait! Book it Now!

PATHÉ

"Never such wonderful pictures!"

That's what a live theatre manager says of

PATHÉ'S ULTRA-DRAMATIC SERIES

WHO'S GUILTY?



Anna Nilsson

Here's his letter:

TELEPHONE, 1860 CABLE ADDRESS: PROCTHEA-NEW YORK

PROCTORS

F. F. Proctor's Theatrical Enterprises

F. F. PROCTOR, JR. GENERAL MANAGER

THEATRE

F F PROCTOR 85TH AVE. THEATRE, NEW YORK CITY
F F PROCTOR 23RD ST. THEATRE, NEW YORK CITY
F F PROCTOR 58TH ST. THEATRE, NEW YORK CITY
F F PROCTOR 125TH ST. THEATRE, NEW YORK CITY
F F PROCTOR NEW THEATRE, NEWARK, N. J.
F F PROCTOR ROOF THEATRE, NEWARK, N. J.
F F PROCTOR PARK PLACE THEATRE, NEWARK, N. J.
F F PROCTOR GRAND THEATRE, ALBANY, N. Y.
F F PROCTOR LELAND THEATRE, ALBANY, N. Y.
F F PROCTOR BIJOU PARK, ALBANY, N. Y.
F F PROCTOR ANNEX, ALBANY, N. Y.
F F PROCTOR NEW THEATRE, TROY, N. Y.
F F PROCTOR CRISWOLD THEATRE, TROY, N. Y.
F F PROCTOR LYCEUM THEATRE, TROY, N. Y.
F F PROCTOR THEATRE, CONOES, N. Y.
F F PROCTOR JERSEY ST. THEATRE, ELIZABETH, N. J.
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F F PROCTOR THEATRE, PLAINFIELD, N. J.
F F PROCTOR THEATRE, MT. VERNON, N. Y.
F F PROCTOR ROOF THEATRE, MT. VERNON, N. Y.
F F PROCTOR THEATRE, YONKERS, N. Y.
F F PROCTOR THEATRE, PORTCHESTER, N. Y.
F F PROCTOR THEATRE, SCHENECTADY, N. Y.
F. F. PROCTOR'S BIG STOCK COMPANY
ALSO AFFILIATED WITH ONE HUNDRED OTHER THEATRES IN THE UNITED STATES AND CANADA

Dr. W. F Shallenberger
President Arrow Film Co.
Times Building, New York.

YONKERS, N. Y.

191 6

Dear Mr. Shallenberger:-

Having played five chapters of your new series "Who's Guilty?" with Anna Nilsson and Tom Moore co-starring, I cannot help to express my feeling in telling you that never in my career have I seen such wonderful pictures that have been so consistent in their general excellence, each chapter being a complete story in itself and all pertaining to "Who's Guilty?".

Their artistic value, their quality and everything about them have given to Proctor's Palace Yonkers solidity and have created a standard that I know will be impossible to duplicate with any other series now before the American public.

I cannot make my appreciation too strong.

Very truly yours,
Wm. Waldron.

Tom Moore



Be guided by the experience of successful exhibitors like the above - Show "WHO'S GUILTY?"

Produced by Arrow Film Corporation

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

How can an advertiser continue advertising? By giving YOU value.

"Who is the Laughing Mask?"

Marjorie Golden (Pearl White) finds out in the 19th Episode but your audiences must wait until the 20th - Released this week.



PATHÉ'S GREATEST SERIAL THE IRON CLAW

Holds its interest to the very end -
It makes money for everyone

John F. Lay, M'g'r of the Victor Theatre, Richmond, Virginia, says: "We could stand 50 Episodes of "THE IRON CLAW". Mr. Durkee, Baltimore's well known exhibitor, says: "Make it a hundred"

Produced by Feature Film Corporation,
Edward Jose, General Manager

The PATHÉ EXCHANGE Inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK



HAROLD LLOYD STAR OF THE

ROLIN

comedies on the Pathé program, is considered by many to be the country's greatest film comedian.

Take a tip-Book these wonderful comedies.

Current release

LUKE RIDES ROUGHSHOD

Week of July 10th

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

The most beautiful
woman in the world
LINA CAVALIERI
is featured with
L. MURATORE
in the Five Part
Gold Rooster Play
THE SHADOW OF HER PAST
Released July 17th
With two such stars as these
you have something to advertise, Mr. Exhibitor!

The PATHÉ
EXECUTIVE
25 WEST 45th ST


• LINA CAVALIERI •
EXCHANGE inc.
OFFICES
NEW YORK


attery
Training in the Trenches
Crew of the "Queen Elizabeth"
Off to the Front
Submerging
Rapid fire Gun Practise
SOME GLIMPSES OF THE FASCINATING MOTION PICTURE
"HOW BRITAIN PREPARED"
Women Munition Workers
Drilling Recruits
A Broadside in the North Sea"

HOW BRITAIN PREPARED

"HOW BRITAIN PREPARED" was acclaimed unanimously by the daily press of New York, Chicago, Boston, Philadelphia, and Washington, and by all the motion picture trade papers, as the GREATEST PRODUCTION OF ITS KIND EVER SEEN!

It embodies the Trinity of Show Success—TIMELINESS—ENTERTAINMENT—and PUBLICITY VALUE—to the utmost degree.

IT IS PLAYING TO CAPACITY HOUSES WHEREVER SHOWN!

STATE RIGHTS to the various territories are now available—see the picture. Then communicate *at once* with

THE PATRIOT FILM CORPORATION
Al Lichtman, Gen. Manager
729 Seventh Avenue
New York City

COME AND SEE US AT OUR BOOTH AT THE CHICAGO EXPOSITION

AN OPPORTUNITY

STATE RIGHTS



ARTHUR SHIRLEY

STAR OF

"THE FALL OF A NATION"

Critics unanimous in the praise of Arthur Shirley's excellent portrayal of John Vassar, the soldier-politician hero in this great production.

"A MOTION PICTURE STAR PAR EXCELLENCE"

© Hartsook, L. A. & S. F.

Following the Sensational Success of This Wonderful Patriotic Spectacle
at the Liberty Theatre, New York

The Fall of a Nation

Will Be Released to
GREATER NEW YORK AND NEW ENGLAND EXHIBITORS
on the basis of One, Two and Three-Day Showings

Monday, July 24

Victor Herbert's Music
Arranged for Small
or Large Orchestra

A Complete Line
of H. C. Miner Pictorial Paper. Also Advertising Novelties, Cuts, Lobby Display, Press Matter, etc.

FILM EXCHANGE
OF THE
NATIONAL DRAMA CORPORATION

Suite 404—1465 Broadway, New York
PHONES: Bryant 8738, 8739

ED. V. GIROUX, General Manager
W. M. POWERS, New England Representative on tour

STATE RIGHTS

Are Now Being Sold Rapidly for the Territory Outside the New York and New England Zone

CURRENT SHOWINGS IN FIRST-CLASS PLAYHOUSES include the Liberty, New York; the Illinois, Chicago, and the Auditorium, Los Angeles

Acclaimed Everywhere as the Greatest Triumph of Film Art

The Greatest Picture in the World

is yet to be made

But EQUITABLE PICTURES reach high standards

They will fill your house satisfy your Patrons and make you good money on your investment BOOK THESE AND PROVE IT

HENRY KOLKER	in	"The Warning"
HELEN WARE	in	"The Price"
CHARLES CHERRY	in	"Passers By"
JULIA DEAN	in	"The Ransom"
FRANK SHERIDAN	in	"The Struggle"
MARGARITA FISHER	in	"The Dragon"
CLARA KIMBALL YOUNG	in	"Trilby"
LEONORE ULRICH	in	"The Better Woman"
MARY BOLAND	in	"The Price of Happiness"
JANE GRAY	in	"Man and His Angel"
LILLIAN LORRAINE	in	"Should a Wife Forgive"
FLORENCE REED	in	"The Cowardly Way"
ADELE BLOOD	in	"The Devil's Toy"

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION


By Arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
The Star Supreme
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel By Mr. & Mrs.
RUPERT HUGHES
ELEVEN CHAPTERS of this stupendous photo-play are now appearing at the high-class theatres. A new feature chapter is released each week. The novel is complete in twenty chapters.
This is the only continued production featuring such a prominent star.
If you're seeking big box-office receipts during the hot weather, look up your nearest Kleine Exchange at once and book Gloria's Romance, or write
GEORGE KLEINE,
805 East 175th Street,
New York City.

"Advancing With the Industry"

Attention, Artists and Directors

We are daily securing engagements for professional people. If you are at liberty we want to know of it.

Attention, Magazines, Syndicates and Newspapers

If you are not receiving our weekly service, you are overlooking a good thing and a popular one.

Attention, Authors

Our Book and Play Department has the confidence of some of the biggest Authors. Sales of Photoplay rights are constantly being made.

Attention, Western Studios

We will contract to provide you with unique lighting effects, with power, electricity and lamps for your night and interior scenes.

Attention, Manufacturers

Our "Photoplay Clearing House," our seven offices, our interested assistants, our knowledge and facilities, ALL are at your service.

Attention, Every One Connected With the Motion Picture Business

If you are located in the east, mean business and have business worthy of attention, call on

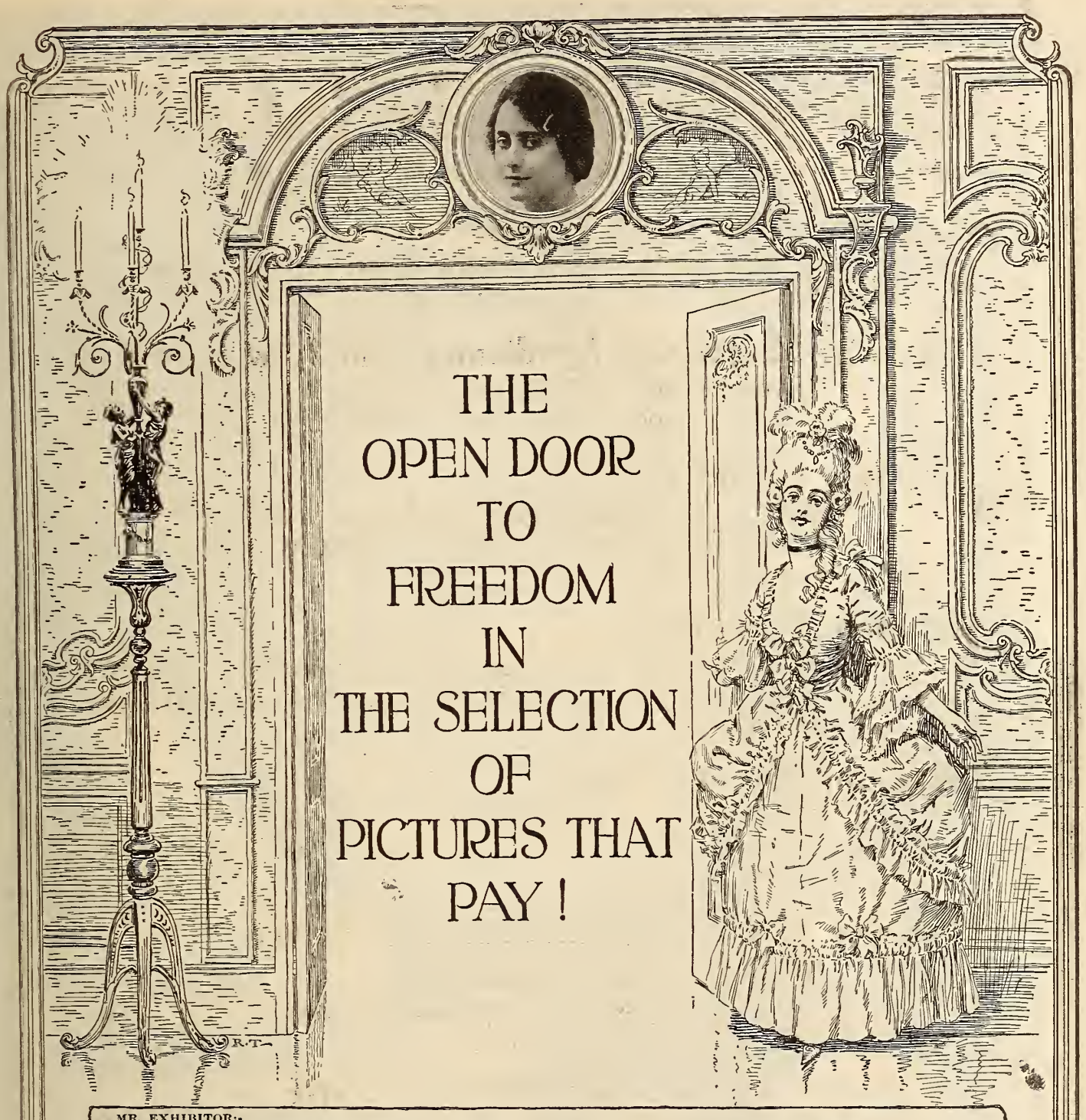
ARTHUR S. KANE

220 West 42nd Street NEW YORK

If you are in the west, the same remarks apply to the undersigned.

WILLIS *and* INGLIS

Wright and Callender Building LOS ANGELES, CAL.



MR. EXHIBITOR:-

I HAVE OPENED THE DOOR FOR YOU. BEYOND IT THE PATH TO PROSPERITY LIES BROAD AND CLEAR AT YOUR FEET DO YOU WANT TO FOLLOW IT, OR ARE YOU CHAINED TO THE MILLSTONE OF THE PROGRAM SYSTEM? THIS IS YOUR CHANCE! ONCE YOU PASS THROUGH OUR **OPEN DOOR**, OTHER DOORS WILL BE THROWN WIDE AND YOU WILL BE FREE TO CHOOSE THE PICTURES THAT YOU AND YOUR PATRONS WANT.

Lewis J. Selznick

For Release in October

"THE COMMON LAW" *by* ROBERT W. CHAMBERS

CLARA KIMBALL YOUNG

LEWIS J. SELZNICK President | FILM CORPORATION | ALBERT CAPELLANI Director General

SEVENTH AVENUE AT FORTY-NINTH STREET — NEW YORK CITY.


KULEE FEATURES Inc.
PRESENTS
THE UNBORN
WITH GERTRUDE BONDHILL
STORY AND SCENARIO
BY GEORGE ELIOT JR.

MR. STATE RIGHT BUYER

Opportunity Knocks Only Once on Your Door

Do You Hear the Noise?

It's THE UNBORN

The Fastest Selling Feature of the Year

Better Wire at Once—Territory Going Fast

FULL LINE OF PRINTING, HERALDS, SLIDES, Etc.

KULEE FEATURES, INC.

220 WEST 42nd STREET

NEW YORK CITY

Better to read fifty advertisements than to miss the one YOU need.



UNICORN FILM SERVICE CORPORATION



Stars of National Reputation in Every Cast

A service of *one* and *two* reel subjects—twenty-one reels a week—composed of Comedies that are really humorous—Dramas that have a punch—Westerns that are full of thrills.

The best *one* and *two* reel subjects ever produced—clean and clear new film at prices much lower than you are now paying for poor subjects and worn out film. Stars of national reputation in every cast—

Consider these facts—they are undeniable. *Unicorn Film Service* will bring you additional business.

Here are some real business getters for you.

THE HEART OF AN INDIAN
2 Reel Western

Cast: J. Barnev Sherry, William Clifford, Francis Ford, Anna Little, Arthur Acord, Mrs. Hale, Howard Davies

Great are the bonds of motherhood. They know no creed, no country, no race. In this portrayal is shown a tender example of the love that prompted an Indian mother to return a captive child to its mother. *Released: July 12th.*

THE MOHAWK'S TREASURE
1 Reel Western

Cast: George Nichols, Miss Cahill, Alfred Paget, Claire McDowell

Pills are usually not classed as treasure, but the Indian squaw held the bottle of pellets given her by the doctor's wife, as being one of her most precious possessions. It was lucky for the white woman that she did, for the pills were the means of saving her from the tomahawk. *Released July 10th.*

THE TEMPLE OF MAMMON
2 Reel Drama

Cast: Alec Francis, George Larkin, Lamar Johnstone, Barbara Tennant, John Adolphi, Muriel Ostriche, Julia Stuart

A deep satire that touches that living topic, "The High Cost of Living," in a way as to stir public opinion. A film more appealing even than its popular predecessor, "The Slums of Humanity." A subject that is the part and parcel of every existence. *Released: July 14th.*

THREADS OF FATE
1 Reel Drama

Cast: Owen Moore, George Nichols, Mrs. Griffith

To come together as lovers after fifteen years of separation and then find that they are brother and sister, is the unfortunate plight of two noble young people. Their course out of such a difficulty makes an interesting and extremely human tale. *Released July 12th.*

HIS PROMISE—*with Edwin August*
2 Reel Western

Cast: Edwin August, Ruth Blair, William Bailey, Iva Sheppard

Addicted to the drink habit, Jim Gregson (Edwin August) goes West with the brother of the girl he loves. He hopes to overcome his degrading weakness and to make his fortune. His first experience in the western village is with a typically rowdy set of miners who insist on annoying a preacher in his sermon. He jumps in and with hitherto unknown spirit quiets and overawes the crowd. The preacher, grateful, prevails on him to continue his preaching the Gospel to the rough Westerners. His weakness soon returns and overpowers him and it is only through the untiring efforts of a dance-hall girl, who has fallen in love with him that he is saved from a terrible fate. She finds a letter of the girl in the East, asking Gregson to reform and come back to her, and uses it to reform him and make him go to his truly beloved. *Released July 15th.*

USE UNICORN SERVICE AND MAKE MONEY

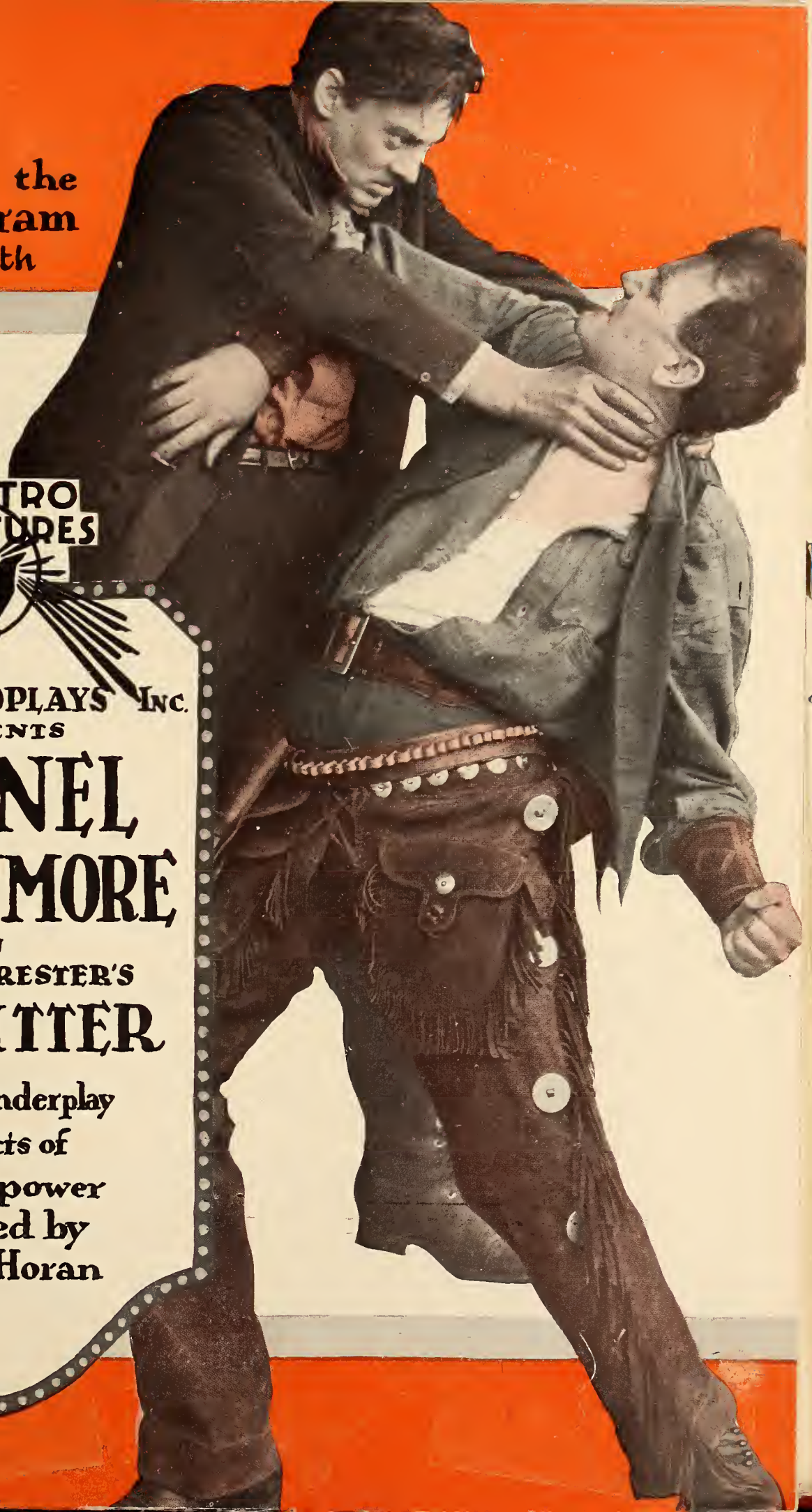
There is an Exchange in your district, all you need to do is to write, wire or phone. Do it now—don't let your competitor beat you to it. If you do not know where our Exchange nearest to you is, write direct to N.Y. Office.

UNICORN FILM SERVICE CORPORATION

126-130 West 46th Street New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

Released on the
Metro Program
July 10th



METRO PICTURES

ROLFE PHOTOPLAYS INC.
PRESENTS

LIONEL BARRYMORE

IN

IZOLA FORRESTER'S

The QUITTER

A Metro wonderplay
in 5 acts of
unusual power
directed by
Charles Horan

METRO COMEDIES DREW

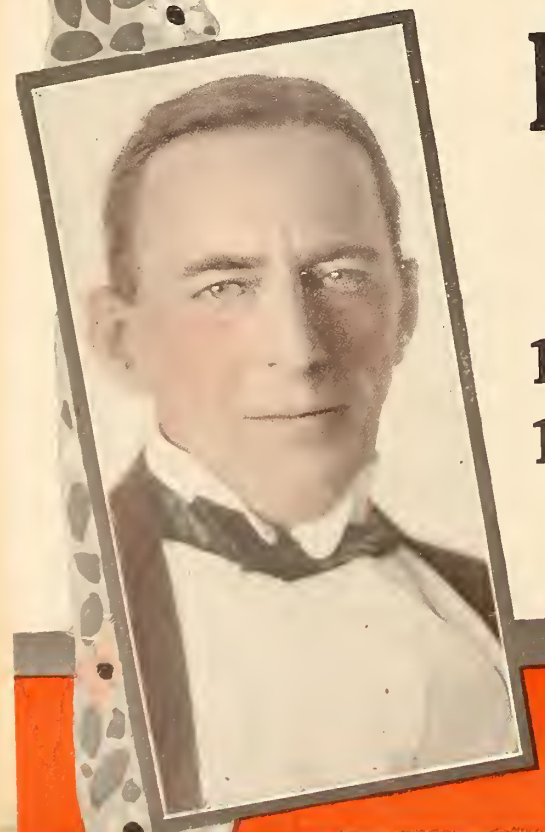
THE LAUGHS THAT LAST

Latest Metro Drew Feature Comedies

HELP

Taking a Rest

His First Tooth





1,000 Feet Long
1,000 Laughs Deep

METRO PICTURES

The News Reel That Gets There

Most moving picture theatres put news reels in the class of "fillers"—something that their patrons like but would not come especially to see.

That idea belongs to the dead past.

The HEARST INTERNATIONAL NEWS PICTORIAL is not a "filler" but a "FEATURE."

Engaged in its production is the greatest news gathering organization in the world—the biggest and livest camera staff in the world—and the quickest service in the world.

Hearst International News Pictorial

The local boat race and the firemen's parade are the old standbys of the ordinary news reel. There's no credit in that. Anybody with a camera and carfare can produce that kind of news reel.

But——

When the big thing happens—when the battleship goes down—when our troops meet the Mexicans—when faraway, startling news flashes across the world—you'll find it in the HEARST INTERNATIONAL NEWS PICTORIAL.

That's why live exhibitors are booking this semi-weekly feature.

It's there with the goods—a genuine twice-a-week newspaper of the films.

P. S.—We are advertising HEARST INTERNATIONAL NEWS PICTORIAL to ten million people. Your patrons are among them.

INTERNATIONAL FILM SERVICE, INC.

2 COLUMBUS CIRCLE, NEW YORK

BRANCHES:

NEW YORK, 7th Avenue at 49th Street
CHICAGO, 207 So. Wabash Avenue
BOSTON, 69 Carver Street
ATLANTA, 146 Marietta Street
LOS ANGELES, 912 So. Olive Street
SAN FRANCISCO, 280 Golden Gate Ave.
PHILADELPHIA, 1335 Vine Street
WASHINGTON, 712 11th Street, N. W.
PITTSBURGH, 938 Penn Ave.
ST. LOUIS, 3313 Olive Street.



Here are the Two Laugh Producing Teams
Now in Animated Cartoons

"Standing Room Only"

In Theatres Where

MUTT and JEFF

AND

HANS und FRITZ

Appear

Apply at the Following Exchanges for Bookings of

MUTT and JEFF

AND

HANS und FRITZ

Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island.
Phoenix Film Corporation, 131 Columbus Av., Boston, Mass.

New York City, Northern New Jersey.
Mutt & Jeff Film Exchange, 729 Seventh Av., New York City.

Eastern Pennsylvania, Delaware, Maryland, Dist. of Columbia, Southern New Jersey, Virginia.
Animated Cartoon Exchange, 1339 Vine St., Philadelphia, Pa.

Ohio, Michigan, Kentucky.
Standard Film Service, 216 Columbia Bldg., Cleveland, Ohio.
Standard Film Service, Detroit, Michigan.
Standard Film Service, Cincinnati, Ohio.

Western Pennsylvania, West Virginia.
Liberty Film Renting Co., 938 Penn Av., Pittsburgh, Pa.

Illinois, Indiana, Wisconsin.
Celebrated Players Film Co., 207 So. Wabash Av., Chicago, Ill.

New York State exclusive of Greater New York.
Rogson Film Co., 15 W. Swan St., Buffalo, N. Y.

Missouri, Kansas.
Associated Film Service, 319 Gloyd Bldg., Kansas City, Mo.

Iowa, Nebraska.
Mutt & Jeff Film Distributors, Fremont, Nebraska.

California.
Peerless Film Service, 100 Golden Gate Av., San Francisco, Cal.
Peerless Film Service, Investment Bldg., Los Angeles, Cal.

Texas.
Southern Cabiria Co., Dallas, Texas.

Washington, Idaho, Oregon, Montana.
Reelplay Feature Co., 1019 Eastlake Av., Seattle, Washington.

Australia.
Australasian Films, Sydney, Australia.
(American Representatives, 729 Seventh Av., N. Y. C.)


Exclusive Features, Inc.
First Regular Release
Of all Vampires
Here is the Cruelest,
Subtlest, Most Alluring.
the woman in
WHERE IS MY FATHER
(The untold secret)
A seven-reel drama of many varied sets and thrills.
Featuring MAY WARD
with an all star cast including WM. SORRELL, GEORGE HENRY, ROY PILCHER, AGNAS MARC, HAROLD J. JARRETT, ED. F. ROSEMAN.
Taken from the novel of Dumas,
"Black, the Story of a Dog."
Now selling on
STATE RIGHTS
Put in your bid. Wire, 'phone or call on
EXCLUSIVE FEATURES, INC.
JOSEPH M. GOLDSTEIN, Pres. and Treas.
71 West 23d Street, New York

TRIANGLE PLAYS



Mack Sennett's name with the Keystone comedy trade mark stands for highest quality in motion picture comedies. Released only by TRIANGLE Film Corporation.

TRIANGLE PLAYS



HENRY B. WALTHALL

soon will appear in a

new feature

"The Sting of Victory"

J. Charles Haydon, Director



EDNA MAYO

soon will appear in a

new feature

"The Return of Eve"

Arthur Berthelet, Director

Trademark Reg. U. S. Pat. Off.

Released through V. L. S. E.

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle Street, Chicago

BIG FOUR FEATURE PLAY V L S E

JUL 12 1916 ©CLB363442

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV JULY 22, 1916 No. 3

The Exhibitors' Opportunity

THE statement by Frank J. Rembusch in last week's issue of MOTION PICTURE NEWS on the deposit system evidently struck a chord with the exhibitor.

Mr. Rembusch has forwarded to us a number of responses to his article and a large number of letters bearing on the subject have been received by us.

If the facts as stated in these letters are true they constitute a severe arraignment of certain exchanges, of their bad faith as well as their deplorable business policies. They also indicate pretty clearly why some exhibitors are not making money.

* * *

ONE letter, in its simple recital of facts, leaves no doubt as to its honesty and awakens at once a sincere sympathy and a condemnation of the lax business methods which make possible such cases.

A husband and wife, five years ago, invested their all in a theatre out West, buying the building and lot on contract payments.

They struggled along for a few years and finally contracted for a first class program, taking the program's advice as to booking good pictures steadily, advertising them persistently and building up a permanently good patronage. They added good music—and they succeeded with a house which had been stamped as a white elephant.

* * *

NOW—to cut the story short—a newer house, erected because of their success, has their program. Their previous advertising is sending their patronage to their competitor. They are back to vaudeville and cheaper pictures and neither house is making money.

Which presents, of course, a business situation which is bad and faulty from every angle.

* * *

IN each of these letters, most of which are evidently from men hot under the collar, there's a dare expressed or implied that we do not print the letters.

In reply we have to say that we do dare print the letters. But to what avail? Whom will it benefit?

To yell in print at the producer and distributor won't help the exhibitor one particle nor will it avail the producer and distributor to shout back denials and recriminations. We might print volumes of such letters and statements and still be right back where we started.

* * *

THERE'S only one possible way to solve these very broad vital problems and that is for these dominant branches of the industry to arrange, *through an association, for systematic and emergency conferences at which disagreements and misunderstandings can be threshed and settled in a thorough-going, business-like manner.*

The new National Association of the Motion Picture Industry, just formed, upon a charter and by-laws framed carefully by an impartial, hard-working, honest-minded committee of twelve, and which will be presented at Chicago for the consideration of the Exhibitors' Convention, *offers just this opportunity.*

It bridges the big gap now standing between exhibitor and producer. To do this was one of the prime reasons why the Association was started—*and it does it.*

* * *

LET the exhibitor clearly understand the fundamentals of this association.

It is, in fact, a federation, an alliance of the main branches of this industry. It gives to each its own self-government. It says to each: go ahead and organize and run your own affairs. It encourages, by every means possible, the development of these various bodies; for instance, it emphasizes the importance of the M. P. E. L. of America and stimulates its development by stating that exhibitors may only become members of the National Association through first being members in good standing of the M. P. E. L. of America.

* * *

SO it encourages the organization of each branch of the industry into a firmly knit active body; but it also arranges that each shall be brought into active conference and co-operation with the other whenever disturbances threaten within or without the industry.

This systematic and emergency conference basis will be of inestimable advantage to exhibitors, and to producers. It is absolutely the only solution of present and future difficulties disturbing equally the business welfare of each.

* * *

TO the exhibitors who have written us such heated arraignments of present exchange methods I should say: it is your first duty to go to Chicago, if you possibly can. Become a member of and help organize your own body. Then help to federate your exhibitors' organization into a national association of the industry.

This will give you your first opportunity to lay your grievance before the manufacturers—not one but all the manufacturers. You do not have to deal with an exchange, which may admit you are right but is helpless to help you.

You can take your complaint direct to headquarters and you will get the weighty consideration of an entire organization.

* * *

YOU have never had this opportunity before. You can have it now. And it is your only hope. Organization and organization alone can straighten out for you the undoubted business fallacies and looseness which prevail in this business and affect, every day, your box office receipts.

You have got to enter into a trade association.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by
Motion Picture News, Inc.
729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
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WILLIAM RESSMAN ANDREWS.....*News Editor*

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VOL. XIV July 22, 1916 No. 3

Once More the Picture Is Political Prey; When Will This Cease, and Where?

CONGRESS has again singled out the motion picture business as fair prey. This time the exhibitor is pounced upon, and is in danger of being ordered to stand and deliver, while other businesses are disregarded. Handled with the accustomed celerity of statesmen who govern by snap judgment, when they are not governing with simple injustice, the new Federal revenue bill, carrying a graduated tax on picture theatres, was brought into the House July 5, and the final vote on the measure announced for July 8—just three days.

The inference is easily drawn: the House had no intention whatever of losing this chance to bleed the picture theatres, and they did not propose to give the exhibitor a chance to present his side of the case, if they could help it. Some exhibitors did protest, but the great majority did not. How could they on such short notice?

* * *

BUT the measure is still to be passed by the Senate. And MOTION PICTURE NEWS urges every exhibitor to inform himself of the terms of the bill, if he has not already done so, and immediately bring pressure to bear upon the Senators from his State. Turn to page 429 of this issue and you will discover just what condign punishment the statesmen have in store for you next.

The new bill seeks to treble the present war emergency tax upon your theatre. Your business is already heavily burdened. Do you think it will stand any additional burdens? And note this: whether you are an exhibitor in a town of five hundred population, or of one hundred thousand population, you will not be allowed to escape. No, the House purposes making this piece of injustice as comprehensive as possible.

* * *

WE call your attention also to the specious argument back of this performance. They say that the motion picture theatre should pay because it is a luxury, but they overlook the automobile, the tobacco, and other lines of business which are assuredly luxuries. They pick you out because they think you offer one easy solution of the financial difficulties into which the Administration has got itself.

We urge you to protest, following the lead of Dr. William P. Herbst, Harry M. Crandall and other prominent Washington exhibitors, and the Dayton theatre managers, whose letter to Senator Harding is printed in this issue on page 409.

* * *

DR. HERBST, who is ex-president of the Washington, D. C., Exhibitors' League, has sent the following letter to Representative Meeker, of Missouri:

My dear Mr. Congressman:

Permit me to present my views relative to the proposed tax on the gross receipts of theatres, etc., as included in the general revenue bill introduced by Hon. Claude Kitchin.

Moving pictures are distinctly a "poor people's" amusement and an increased tax under the present high cost of doing business will necessitate an increase in the price of admission to the shows patronized by that class of people who can ill afford to pay more. The sphere of the movies has been primarily to not only amuse but educate just these people whom the high cost of living prevents from paying fancy prices for this amusement and education. The five-cent show admittedly has been an important factor in the uplift of the community through its power of education. Continued taxation will eventually put the popular "nickel" show beyond the reach of the people. When the admission is raised to ten, fifteen, and twenty-five cents, beyond the reach of these poor people, it is but natural that the communities that have felt the influence for good in the "movies" will simply revert to the old order of things, and instead of having the united family enjoying an amusement within their means, father and husband will go back to the saloon where they spent their time before they acquired the habit of going to the "movies" with their families.

* * *

ON the other hand, in behalf of the exhibitors, will say I do not deem it compatible with the best interests of the country to hinder the growth of a business as vast as the moving picture industry by heavy and to say the least, unjust taxation. The present cost of doing business is very high. In fact were the proposed tax on gross receipts enforced, in the present condition of the country, many exhibitors would be forced to pay revenue when their receipts were actually below their expenses. It is not difficult to see the unfairness of this.

Many of the moving picture houses throughout the country are controlled by small corporations and as such they are already paying an income tax upon their gross profits. In addition to this, they are burdened with the emergency internal revenue tax, their local license fees, their real estate and equipment taxes. All throughout the country, city and state taxes are already heavy and additional burdens will work a hardship upon the "movie-man" who contrary to general belief, is making but a very small profit in comparison to the amount of investment.

I trust you will see the justice of these views and be governed accordingly.

Believe me, with expressions of esteem,

Sincerely yours,
WILLIAM P. HERBST, President,
Circle Amusement Company, Inc.

Hon. Jacob E. Meeker, M.C.,
House of Representatives,
Washington, D. C.

Dr. Herbst's argument gets down to the fundamentals of the question, from the exhibitor's point of view. A similar protest should be made by you—and at once—to the Senators from your State.

History of the Formation and the Development of the Motion Picture Exhibitors League of America

The Organization, Whose Ramifications Now Extend Throughout the Country, Ranks in Importance with Similar Bodies in Other Industries, and Reached Its Present Standing Only After Six Years of Hard Work on the Part of Its Members—The Difficulties Overcome to Gain This Position for the Association Would Have Discouraged Men with Less Tenacity of Purpose

By George H. Wiley

Editor's Note.—The historical account of the formation and development of the Motion Picture Exhibitors League of America, on this and the following pages, is, it is believed, a real and valuable contribution to film trade history. Motion Picture News *takes this opportunity to extend to Mr. Wiley, the compiler of the article, its sincere thanks for the service he has rendered to all its readers. George H. Wiley was national secretary of the Motion Picture Exhibitors League of America during 1913-1914. He is an unquestioned authority on all matters pertaining to the league from its formation to the present day, and without his co-operation, such an article as this would not only have been incomplete, but impossible of preparation.*

ONE spring morning in 1910, rather more than six years ago, exhibitors in various towns and cities of Ohio, paused in the perusal of their morning mail to read a letter that was somewhat out of the ordinary routine. Some answered it punctually. Others laid it aside, intending to reply, and forgot.

A few days later, other Ohio exhibitors received similar communications, with much the same result. As weeks went by, the campaign grew until it had included seven hundred motion picture theatre managers of the Buckeye State.

The idea behind the letters was Organization. Sitting in a little office in Cincinnati, the man who had conceived the idea and had the courage to put it to the test watched and awaited developments. They were slow—discouragingly slow. There was little of promise, less of performance. Had he struck too soon?

Were the exhibitors of Ohio—and of the United States ready for a national exhibitors organization? The man had already answered the question in his own mind. Could he convince his fellow-exhibitors that he was, of necessity, right?

First Call for Organization Sounded

He would know on September 12. That was the date set for the first convention of exhibitors Ohio had ever known. If earnest letters, if the generous assistance the newspapers gave him, could bring him success, then he meant to have it. Throughout the summer every exhibitor in Ohio was urged to come to Columbus, and help to make the convention at the Southern Hotel what it ought to be.

When he faced the eleven exhibitors who responded in person to the call, on that September day, Marion A. Neff might have been pardoned for making the situation spell failure, but he never would have pardoned himself for it. Disappointment was one thing; defeat was another. And no one who ever knew Neff accused him of counting one disappointment as a defeat.

Then and there he resolved that the eleven men in that room should become the nucleus of the organization he dreamed. Had there been but three, his resolution would have been the same. On the spot, the twelve exhibitors proceeded to form themselves into a body, elected temporary officers, and promptly issued a call for a second meeting in November, when permanent officers were to be elected. During these two months the founders of the league bent every effort to increasing the attendance at the November meeting. The result was something more than a sixty per cent. increase, and when the pioneers of the organization assembled at the Hotel Chittenden, in Columbus in November, their ranks had swelled to eighteen.

The temporary officers had been: President, M. A. Neff, Cincinnati; vice-president, W. A. Pittis, Conneaut; secretary, F. A. Buesche, Steubenville; treasurer, W. O. Yard, Welston.

Marion A. Neff, First President

Mr. Neff was re-elected president. Mr. Pittis was chosen as first vice-president, and his associate as second vice-president was T. P. Rickert, of Port Clinton. C. C. Carter, of Cincinnati, replaced Mr. Buesche as secretary, and G. O. Dupis, of Lima, succeeded Mr. Yard as treasurer; the latter's death was reported to the convention while it was in session.

The new league was still an infant, albeit an undeniably growing one, when the third meeting was held in Columbus, and a feeling of elation kindled the senior members as they realized that ten other exhibitors took their seats beside them.

Even at the fourth meeting, the new organization could hardly be said to have passed beyond the danger of a "relapse," but every sign pointed to vigorous health and gaining strength. The example of persistent effort set by the discriminating few who first responded to the call was beginning to have its effect upon the slothful and the doubters through Ohio. Plans for a sweeping membership campaign were taken up, perfected and ratified at this meeting, and President Neff drew the enthusiasm of the gathering to a head when he recommended the issuance of a call for a national convention to be held in Cleveland, August 1, 1911. It was accepted with cheers.

On how sound a basis the optimism of the national officers rested, and how well their confidence in the exhibitor's appreciation of organization benefits was rewarded, may be judged from the following table. Each of the states enumerated below was represented by delegates at Cleveland, and charters were granted upon the basis of avowed membership, as follows:

State.	No.	Membership.
Ohio	1	440
Illinois	2	230
Pennsylvania	3	137
Michigan	4	41
Indiana	5	114
West Virginia	6	65
Wisconsin	7	30

August 6, 1911, was the date of the granting of the first charters, and on that day the league numbered on its rolls one thousand and fifty-seven members. Neff's judgment was vindicated. The patience and endeavors of his associates had borne abundant fruit. In less than one year the league had not only increased its membership nearly one thousand per cent.—it had become a national body. Its first name, "The Exhibitors League" was dropped, to be supplanted by "The Motion Picture Exhibitors League of America."

Every Man Puts His Shoulder to the Wheel

Heartening as the victory was, it had been an uphill fight, with more than one deadlock, more than one peril of backsliding. That it was so decisively won, was due in large measure to the wholeheartedness of those few men who gave unstintedly of their time and their money, to preach and make converts to the gospel of organization.

There was no thought of emolument; every officer gave his services gladly to the organization. There were expenses, too, which taxed the tiny treasury of the League—would have overtaxed it, had not the determined officials vied with each other in meeting them out of their own pockets, satisfied if only the results

followed in some appreciable measure. Thanks to President Neff, the League had a headquarters that first year—donated by the president himself. Altogether, it was a year to be justly proud of, both in effort and attainment. Mr. Neff was again elected president; C. M. Christenson, of Cleveland, secretary; J. J. Rieder, of Jackson, Mich., treasurer.

Not the least important business transacted at Cleveland was the resolution to hold the third convention in Chicago, at the La Salle Hotel, August 12, 1912.

The year 1911-1912 was a busy year, and a brilliant one, for the League and its leaders. Seven state branches had been welded together into a solid group at Cleveland. During the twelve months' interval that ensued, six more were added, and seven others applied for admission and were accepted before the convention of 1912 was dissolved.

On March 26, 1912, the District of Columbia asked to be admitted to the league. As Branch No. 8 she entered with thirty members. On the same day Missouri was enrolled as State Branch No. 9, forty members strong. Thirty days later Kentucky joined the confederation, and added thirty-one names to the league roster. New York, No. 11, California, No. 12, and New Jersey, No. 13, came into the feld within ten days of each other, in June. When President Neff called the delegates to order in the convention hall of the La Salle Hotel, they represented a total membership of 1,674 in good standing.

The membership table of the six new branches was:

Date.	State.	Branch No.	Members.
March 26,	District of Columbia	8	30
March 26,	Missouri	9	40
April 26,	Kentucky	10	31
June 10,	California	12	84
June 19,	New York	11	400
June 20,	New Jersey	13	32

Convention of 1912 Important Event

In many respects the 1912 convention was the high-water mark of the Exhibitors' League. It boasted the largest attendance of visiting bona fide exhibitors ever gathered together by an exhibitors' convention—and that record still stands untouched. The manufacturers of film and accessories rose to the occasion, and co-operated with the league in generous fashion. An entire floor was given over to accessory displays at the hotel. Enthusiasm was everywhere abundant. The exhibits did an uniformly good business during the exposition.

During the convention, seven states applied for charters. They were granted to Alabama, as State Branch No. 14; Louisiana, No. 15; Iowa, No. 16; Minnesota, No. 17; Texas, No. 18; Nebraska, No. 19; Nevada, No. 20.

The 1912 convention and exposition was one that will not be soon forgotten—and for one particular reason. It was in the big banquet hall of the La Salle Hotel, that year, that Mr. Neff first urged the adoption of state boards of censorship as the remedy for a condition which was then growing more and more menacing to the welfare and prosperity of both exhibitors and manufacturers.

Whatever may have been thought at the time or during the subsequent years prior to his death, of the man's sincerity in advocating a movement which is now universally conceded to have brought nothing but disaster instead of relief, there seems, at this time, to be no real reason for questioning Mr. Neff's good faith. Mr. Neff, in undoubted sincerity, offered what he believed to be the effective solution to a problem which at that time called for immediate and radical action. He surveyed the field critically and impartially. He became convinced that the National Board of Censorship was not equal to the task of regulating films for every city, town, village and hamlet in the country. He could not conceive of any way in which that body could be made so. And he was, in common with everyone of his contemporaries and associates in the motion picture business, appalled by the number of arrogant local boards springing up everywhere—nowhere more abundantly than in Ohio—to the increasing detriment and discouragement of every manufacturer, exchange man and exhibitor.

Neff Wanted to Reduce Number of Censor Boards

Consider, also, that Mr. Neff did not believe that censorship could be absolutely exterminated. Perhaps he was too close to the situation to see that possibility. Suffice it to say that his thought went no further than a plan to reduce the number of censorship boards to a minimum. That was—it must have been the nucleus of his demand for state censorship boards.

Once having convinced himself that his project was feasible, he set out, characteristically, to convince the League of the same thing. And with his equally characteristic ability to present an argument in its most plausible and attractive terms he succeeded in winning a strong section of the League to his views.

Less than a year later Neff's speech at the La Salle Hotel bore fruit in the shape of the law passed by the Ohio legislature in 1913 creating a state board of censors for motion pictures. By a coincidence it was at the third national convention, held at the Grand Central Palace, in July of that same year—the censorship bill passed the legislature at Columbus in May—that the League was rent asunder, and several state delegations withdrew to form another organization.

Nevertheless, there was almost complete unanimity and harmony throughout the Chicago meeting, and it was with little difficulty—although the electioneering was lively enough to be interesting to those "in the know"—that Messrs. Neff, Christenson and Rieder were re-elected to their respective offices.

Before the convention adjourned, it was voted that the Third National Convention and Exposition be held at the Grand Central Palace, New York City, July 7 to 12, 1913.

If it is darkest before dawn, it is also sometimes brightest before a storm. The year 1912-1913 was in many respects the most fruitful year in achievement that the League ever had. The number of state branches was almost doubled during that period and the membership increased by about two-thirds. Evidences of strength were apparent on all sides. Success seemed to crown the efforts of the administration, in whatever direction they were directed.

Table of Membership Indicates League Activities

A glance at the table below, enumerating the states that were enrolled during that year, with their membership at the time of enrollment, will indicate what the activities of the League were.

States	Branch No.	Membership
Massachusetts	21	78
Tennessee	22	5
Oklahoma	23	29
Arkansas	24	19
Kansas	25	50
Mississippi	26	13
South Carolina	27	5
Canada	28	5
Maine	29	31
Rhode Island	30	5
Connecticut	31	5
Colorado	32	5
Florida	33	5
South Dakota	34	16
Washington (State)	35	26
Maryland	36	48
Delaware	37	5
Virginia	38	5
Georgia	39	5
Arizona	40	5

The presence of the number five in the last column of the table is explained by the fact that five members was the minimum number required to make the application for a state charter valid.

When the third convention was called to order in July, 1913, the membership rolls disclosed a grand total of 2,427 exhibitors, comprising forty state branches in good standing. It was high noon for the Motion Picture Exhibitors League of America.

The storm center of the 1913 convention was the election of officers. That the dissatisfaction had been growing for some time preceding the arrival of the delegates in New York was early apparent. Without going into the details of the situation, the roots of the dissatisfaction were to be found in the attitude of certain groups toward the national administration of the league, and the violent opposition of many exhibitors in every section of the country to Mr. Neff's censorship propaganda.

Ohio exhibitors had already had a taste of state censorship, and there was by no means the unanimity among the exhibitors of the Buckeye state in favor of censorship that had been commonly supposed to exist. Other censorship laws in other states were pending or in passage—that too in states where the hostility to it had been undeniable from the start—and this was traced back to Mr. Neff's agitation.

Demand Re-election of Neff

The feeling on the subject took concrete form in the demand that Mr. Neff should not be re-elected. The opposition presented J. S. Phillips, of Fort Worth, Texas, as candidate for national president.

The tension during the nominations, which ran higher and higher as the balloting proceeded, might have been taken as a forecast of what was coming. It came when the Texas delegation cast its vote.

The branches voted in numerical order, Ohio, No. 1, first, and so on. The Texas men, voting eighteenth, were considered by the opposition sure-fire for Phillips, himself a Texas exhibitor. But the eight from the Lone Star State arose and cast their votes solid for Neff. There was dead silence for a moment. Then pandimonium broke loose. A score of men were on their feet at once, demanding the floor. Accusations and counter-accusations were hurled back and forth across the convention hall while the chair in vain strove to bring order out of the babel.

At length, at the very height of the furore, a group of delegates arose and started for the door of the hall, while those who remained seated wondered what was to happen next. When the doors finally closed on the bolting delegates, it was found that Indiana, Illinois, New York, Minnesota and Wisconsin had chosen that answer to the certain re-election of the Neff ticket. They represented a membership of approximately 900 members. A majority of Pennsylvania delegates followed in their lead and that state was always considered as one of the bolting states, especially the western portion.

The bolting delegates lost no time in calling a convention of their own, in a room in the same building and elected Charles H. Phillips of Milwaukee, president. The new organization took the name of the International Motion Picture Association.

The balloting in the league convention was resumed after a brief delay occasioned by the confusion that followed the bolt, and when it was over, Mr. Neff had as colleagues for his third term, George H. Wiley, of Kansas City, Mo., secretary and J. J. Rieder, Jackson, Mich., treasurer.

Convention Is a Success, However

Notwithstanding the unfortunate outcome of the election, the convention, all things considered, was a distinct success. The attendance of visiting exhibitors was not what it had been at Chicago in 1912, but the public supported the exposition generously with its presence and complaints were gratifyingly few when the affair came to a close.

Before the convention was fairly over, the league leaders realized grimly the size and nature of the task cut out for them. They buckled down to it with commendable energy. There was no disposition to concede one iota more of importance to the dissension that had disrupted the New York convention than facts compelled. Certainly there was no pessimism.

With full comprehension of the obstacles in their path, President Neff and Secretary Wiley set out to repair the damage done and strengthen the ranks of the league as in previous years. Indefatigably they toured the country, and with every resource they possessed strove to kindle organization enthusiasm and leave growing state leagues behind them when they departed. Some success attended their efforts. But the bitterness of feeling in the states that had withdrawn in July did not lessen with the passing months, and in more than one instance it nearly brought to nought the efforts of the national officials. Had funds been plentiful, the result might have been different. But the sinews of a vigorous national campaign, such as only could have saved the situation in its entirety, were lacking, and though Mr. Neff and Mr. Wiley did not hesitate to piece out expense deficiencies from their personal funds, their ability in this direction was necessarily limited.

New State Branches Formed During the Year

Neverthless, new state branches were formed and new charters issued during the year to New York, Illinois and Wisconsin to replace the branches that had withdrawn. A similar effort was made to reorganize Minnesota, but only partial success was obtained, and the attempt was finally abandoned.

If the year brought disappointment to the league, it at all events brought some disillusionments to the new association. As time went on, it became increasingly apparent that there was no real reason for two exhibitor bodies, both calling themselves 'national,' to exist in direct rivalry and opposition to each other. It became equally apparent that the newcomer could never exterminate the parent organization, that the dissension had only tended in many instances to entrench many doubting exhibitors in their skepticism toward both organizations, and that matters were practically at a deadlock, so far as expansion by either one was concerned.

Thus it happened that by the time the date for the holding of the International convention and exposition in New York at the Grand Central Palace—June 6-13, 1914—had arrived the spirit of mediation was in the air. It was later crystallized into action on the floor of that convention. A committee of seven delegates was appointed by the association to attend the League Convention at Dayton in July, assurances having previously been received that their coming would be welcomed and they themselves greeted in the spirit in which they came.

Power Given Delegates to Weld Dissenting Bodies

Power was given the seven men to act without restriction for the consolidation of the two bodies. The men chosen for this important mission were fully capable of discharging it in the highest possible manner. They were William J. Sweeney, of Chicago; Fred J. Herrington, of Pittsburgh; Frank Rembusch, of Shelbyville, Ind.; Samuel H. Trigger, of New York; Judge A. P. Tugwell, of Los Angeles; Sam Bullock, of Cleveland, O., and President Charles H. Phillips, of Milwaukee. Thomas Furniss, of Duluth, who was to have served on the committee, was prevented from accepting by urgent business matters.

The Fourth National Convention and Third Motion Picture Exposition opened at Dayton July 6, 1914, about a month after the gathering at the Grand Central Palace in New York.

The year had been a hard and thorny one for the League. Its membership had fallen nearly fifty per cent during the twelve months of dissension, until only a membership of 1,327 exhibitors was represented by the delegates who took their seats at Dayton. The state branch of Maine had withdrawn during the year. Several others had been suspended for non-payment of dues. The branches which were in good standing at the time of the Dayton convention were Ohio, Kansas, Maryland, Oklahoma, California, Nebraska, Kentucky, New York (new charter), Michigan, Iowa, Wisconsin (new charter), Florida, Louisiana, Illinois (new charter), Texas, District of Columbia, Alabama, Arkansas, Virginia, Oregon, North and South Carolina.

From forty branches the membership had dwindled to twenty-two, though during the year Oregon was admitted as State Branch No. 41, with seventeen members, and North Carolina as No. 42, with thirty-nine members.

Everybody Ready for Amalgamation

For that and other equally good reasons, amalgamation was no less popular a word at Dayton than it had been at New York. The futility of the struggle had become evident, and the leaders were too solicitous for the future of exhibitor organization, as a practical and prosperous fact, to permit personal differences or past animosities to hinder the reunion of the divided groups.

The international committee of seven were met by President Neff and Secretary Wiley, Orene Parker, of Covington, Ky.; Peter Jeup, of Detroit, Mich.; T. P. Finnegan, of Dallas, Tex.; R. L. McNab, of New York, and M. E. Cory, of San Francisco, Cal.

A conference behind closed doors immediately followed the exchange of courtesies. Opposition to all forms of legalized censorship was seen to be one condition of consolidation. The infusion of new blood into the executive places of the League was laid down as another. Having come to a preliminary mutual understanding, the two committees set another date, a few days away, for a second conference and adjourned.

This second conference was held July 7. Three days later, July 10, amalgamation was an accomplished fact, and the breach of a year was finally healed, as far as the committees were concerned.

The way for this vital action had been paved when President Marion A. Neff declined to run for re-election and Marion S. Pearce, of Baltimore, was nominated as the fusion candidate. Mr. Pearce's election was unanimous, as was that of the slate he carried into office with him. His associates on the successful ticket were First Vice-President T. P. Finnegan, Texas; Second Vice-President Mark E. Cory, of California; Treasurer Peter J. Jeup, of Michigan; Secretary W. R. Wilson, of Ohio.

Four places on the enlarged executive board of nine members were to be filled, it was resolved, from the ranks of the international. For these positions Judge Tugwell, William J. Sweeney, Charles H. Phillips and Fulton Brylawski, of Washington, D. C., were named.

In addition, sweeping resolutions were adopted against state, local or Federal censorship, and even supervision of films by the National Board of Review (then the National Board of Censorship) was denounced.

To say that both sides felt profound relief at the result would be putting it mildly.

No one pretended that the Dayton convention had been the success its predecessors were. The number of exhibitors in attendance was discouragingly small, the manufacturers of film and accessories had not obtained results commensurate with the outlay required for their exhibits, and it was felt that it would be disastrous to the future of the league if such a fiasco were to be repeated another year. From the danger of this, amalgamation saved the league and set it again in the right path.

Little Activity Before San Francisco Convention

The year preceding the San Francisco convention was one of little league activity and enthusiasm. Marion S. Pearce had been elected president at Dayton upon an amalgamated platform. However, amalgamation really never took place. The old league spirit seemed gone and with no funds to work with President Pearce faced a rather dismal outlook. His own large business interests in Baltimore took up most of his time. However, he bent to the task with spirit and self-sacrifice and traveled about considerably over the country, going as far west as Kansas City in an effort to build up the various state and local organizations. Very little however was accomplished. No new state organizations were formed and most of the state organizations were delinquent in their dues.

Immediately after the close of the Dayton convention, several important meetings were held in New York City by President Pearce, former National Secretary Wiley and Samuel H. Trigger of the New York branch, for the working out of plans looking to the complete amalgamation of the two bodies. These meetings were attended with only partial success.

The state international branches of New York, Illinois, Wisconsin, Indiana and Pennsylvania, showed a very strong disposition to carry out the amalgamation plans of the Dayton conference at once. The Minnesota state branch, in the meantime, had held their state organization intact and practically merged into a Northwest Association, embracing Minnesota and several of the adjacent states, which has developed into a very strong body.

The semi-annual meeting of the National Executive Committee was held at the Hotel McAlpin in New York in January, 1915. Besides President Pearce, the following were present: M. E. Cory of San Francisco, Secretary W. R. Wilson of Columbus, Treasurer Peter J. Jeup of Detroit, and much routine business was transacted. A Board of Trade movement was then on in New York City and a committee of the organization met with the Executive Committee in an effort to induce them to hold their convention simultaneously with an exposition to be held in New York City. The Board of Trade movement not coming to a head, however, this proposition was dismissed. President Pearce advertised in the trade papers asking the exhibitors of the country their preference as to a time and place for the National Convention of 1915. The majority of the replies favored San Francisco, so this city was selected, ratifying the action of the Dayton Convention.

Cory Chairman of Convention Committee

M. E. Cory of San Francisco was chairman of the convention committee and elaborate preparations were made for the holding of an exposition and convention July 13-16, 1915. The exhibitors however did not respond as had been expected. The attendance at the convention did not exceed two hundred and nearly all of these exhibitors came from California and more particularly the immediate section in and around San Francisco. Except for the exhibitor attendance, which was decidedly disappointing, the convention and exposition was well conducted and full of interest. Prominent producers were present and spoke, the chief topic being that of censorship. Prominent stars from Los Angeles attended the convention ball. It was stated at the time that more exhibitors were present at the Elks Convention in Los Angeles than at their own National Convention in San Francisco, indicating pretty clearly that league membership at the time did not include a very large number of exhibitors who had the means to travel to the coast and with organizations able to take care of their business while they were away.

The following members of the executive committee were present: Marion S. Pearce, Judge A. P. Tugwell of Los Angeles, Peter J. Jeup of Detroit and M. E. Cory of San Francisco.

President Pearce declined re-election, stating that his health would not permit him to assume the extra burden of the position. It was felt that a very active leader was necessary and the choice of the convention was Fred Herrington of Pittsburgh. M. E. Cory was elected vice president; L. W. Brophy of Muskogee, Okla., second vice president; and Peter J. Jeup of Detroit treasurer. The election of a secretary was left to the executive committee as was also the time and place of the holding of the next national convention. Later the executive committee elected James Delves of Pittsburgh national secretary, and national headquarters were opened in the Apollo Building, Pittsburgh.

President Pearce's Suggestion Ratified

It was President Pearce's suggestion and his suggestion was ratified by the executive committee, that the secretary should be paid a salary which would compensate him for his time and efforts expended, and also enable him to act as a field organizer with headquarters in New York City.

President Herrington confronted the same obstacles and difficulties, very little co-operation and lack of funds, as did President Pearce. He started work immediately after his election and has been at it ever since with untiring courage. He has traveled all over the country, endeavored to inspire organization at the various state and local conventions and fought the battle of the exhibitor whenever an issue arose. He deserves the unlimited thanks of the organization and exhibitors in general for his sincere belief in organization and his self-sacrificing efforts to bring it about against such heavy odds.

It is with interest that the writer awaits the gathering of the delegates in Chicago, and the reports of the work that the Herrington administration has accomplished.

How to Advertise Your Theatre by Mail

By Harold S. Hodes
Manager Sales Promotion, Universal Film Manufacturing Company

WHEN Bill Jones finally realized that all his efforts to make his theatre a paying proposition represented just so much wasted energy and cash, he sat down and took stock of the situation.

"The town's a good town," he said to himself, "but competition is awful. Because I've had to do it or quit business, I've given away more groceries, drygoods and hardware than the average merchant sells. And, in my efforts to bust at least one of my competitors I've spent so much money on features, eleven or dozen-reel shows and novelty performances that my bankroll is about as fat as the flanks of a timber wolf after a long, hard winter!

"And so," concluded Bill, as he reached for the letters that the mail man had just shoved into the booth, "the question before the house is, shall I continue to die a lingering financial death or shall I shut up shop and hold on to the few pennies I've still got?"

As Bill glanced through the contents of the first two letters his gloom increased visibly. They were bills. The third letter was from a local tailoring shop and even though Bill stood in no great need of a suit, so cleverly was the opening paragraph of the letter worded that he went on reading it.

Circular Letter Gives Despairing Exhibitor Hope

The writer of the circular letter would have been tickled clear through could he have seen the effect it had upon Jones. The exhibitor carefully laid the letter down after he had finished reading it, slowly leaned back in his chair and allowed his eyes to wander towards the ceiling of the booth. After about two minutes of deep thought, Bill picked the letter up and read it through once more.

"Let's see," he murmured to himself. "If my friend Higgins finds it profitable to send out a thousand, or more, letters to prospective clothes buyers, why wouldn't it be profitable for me to send out as many letters to prospective picture fans?

"Now, I've tried almost everything else that a real showman would think of. I've ballyhooed with the rest of my competitors. I've handed out enough circulars to reach from here to Chee Foo, China. While, as for my house organ, it carpets the floor of my theatre regularly. Darned if I don't give this idea a try-out."

So Bill Jones discarded the tried, and frequently found wanting, methods of the "showman," and experimented with direct advertising. Did it bring him a hatful of money from the start? It did NOT. But what it *did* do was to bring enough results to justify another attempt.

For one thing, Bill discovered that for the first time in his experience as an exhibitor, he was able to send his message right into the home of every one of his prospective patrons. He also found that the letter "got over" more effectively than his newspaper advertisements because, unlike the latter, it was not compelled to battle for attention in competition with other advertisements. Furthermore, the circumstances under which it was read made his mailed message more effective than any other form of advertising he had ever used.

Bill Jones "Mobilizes" a Mailing List

But, to go back a bit, the first thing Bill Jones did after arriving at his decision to try direct advertising was to compile a mailing list. This was easier than he thought it would be.

Mobilizing his house staff, Bill instructed them to visit every house within a certain radius of his theatre and to copy the names contained in the letter boxes. In addition to this, Jones hit upon the idea of requesting his patrons, via the screen, to leave their names and addresses at the box office. The slide he used read something like this:

"If you want to know when your favorite stars appear at this theatre, leave your name and address at the box office."

It wasn't long before Bill found himself in possession of a mailing list of respectable size. This list was swelled by the names called from the membership posters of the various organizations that were located near his theatre. Then, his mailing list compiled, Bill sat down and commenced working on the letter that was to be shot out to his prospective patrons.

The one thing that had impressed Jones at the time he read the tailor's circular letter was its *humaness*—the manner in which the writer had succeeded in making his letter read like a personal talk.

"It's full of 'you-and-me' stuff," was the way Bill put it, in analyzing the letter. "If I can put the same stuff into my letter, maybe the people who get it will overlook the fact that it is an advertisement."

So Bill wrote his letter as though the persons it was to reach were right in front of him. He wasn't a "clever" writer by any means, but he did manage to imbue his message with sincerity. And, knowing how he himself classed the exaggerated statements in the advertisements he read, he did his best to keep adjectives down to the minimum.

Mr. Exhibitor Does a Little Figuring

His letter written, Bill's next step was to learn how much it would cost him to have a thousand copies multigraphed. This was two dollars, and figuring the cost of the stationery and envelopes to be about six dollars, the letters in their completed state represented an outlay of eight dollars. Postage (it was his plan to send the letters through first class mail) amounted to twenty dollars.

"Now," said Bill, in going over his campaign, "I wonder whether it would be possible for me to get a machine that would address my envelopes for me. If I have them done by hand, I'll have to fork up $2.50 every time I send a letter out. It would pay me, in the long run, to buy a machine if I can get one cheap."

Anxious to get his campaign under way, however, Bill went right ahead and mailed his letter without waiting to purchase an addressing machine. Besides, he desired to make sure whether direct advertising would bring him an increase in business.

A week later, Jones was prepared to go ahead. He found a small and compact machine that met his requirements to a tee. Its cost was in the neighborhood of fifty dollars. Figuring upon sending out one letter per week, Bill decided that the outlay was worth while since the apparatus would pay for itself in twenty weeks.

The name plates were the next highest item of expense, the thousand names, stamped on metal, costing him about thirty-five dollars. They could be used almost indefinitely, however, and therefore would have paid for themselves many times over before ready for the scrap heap.

But, to return to Jones' first letter, here is what happened when Mrs. Brown, whose name had found its way into the exhibitor's list, found it in her mail. Mrs. Brown couldn't remember ever having received a letter from a photoplay theatre. For this reason, Bill's first attempt at direct advertising immediately made an impression. Second, while she had frequently seen the various advertising efforts put forth by the photoplay houses in the community, these were addressed to the great body of fans and so generally failed to touch a responsive chord, so far as she was concerned.

His Letter Appealed to Her Personally

While crude, perhaps, Jones' letter, written in simple, forceful language, spoke to her *personally*. The result was that Mrs. Brown made up her mind to see the show that had aroused such

enthusiasm on the part of the writer—and she did not go alone.

Before long, Bill discovered that his letters brought people to his theatre who had never visited it before. And because his name was signed to them, his patrons got into the habit of asking for him. The fact that he was always to be seen in front of his theatre, coupled with his genial personality and his evident effort to please, won for Jones a decidedly profitable following.

It was to be expected that the other exhibitors in the neighborhood would adopt Jones' methods, but the pioneer's start enabled him to hold on to his people in spite of the fact that his competitors were almost bursting their bloodvessels in addition to their pocketbooks in frantic efforts to catch up with him.

Once he discovered how valuable an ally Uncle Sam's postal system could be, Jones did not confine his direct advertising efforts to letters. Postcards containing the weekly schedule proved valuable, though it speedily became apparent that, to be thoroughly efficient, they had to be gotten up by a printer who knew his business. Bill wasn't long in learning that a program that merely represented a sloppy mess of assorted type was speedily discarded, while a postcard program, presenting an attractive appearance was generally saved for a day or two at least.

Bearing in mind the fact that his house organs were, as a rule, thrown away by the patrons after each performance. Bill wondered whether he couldn't endow the booklets with a longer period of usefulness. An idea came to him while glancing over the magazine section of his local newspaper.

House Organ and Letters Mailed Together

The following week the house organ was sent out in the letters which were regularly mailed to Jones' patrons. In place of the items containing unimportant and unbelievable information concerning the players, Bill saw to it that the gossip of the stars published in his house organ was worth while. In addition to this, he ran interesting household recipes culled from magazines and newspapers. That the latter was a popular feature was apparent from the fact that fans frequently asked for copies of the booklets to replace those that had been mislaid and which contained certain recipes. Bill gladly complied with such requests, figuring that it was good advertising to have his house organ before his patrons' eyes.

Best of all was the discovery that, as the result of his direct advertising campaign, a better class of people was being attracted to his theatre. These people weren't at all interested in country stores and propositions of a like nature. Nor did they care for long, drawn-out shows. A program that lasted for perhaps an hour and a quarter was just about right—and so Bill found himself ahead on his film rental bills.

Bill laughed when his brother Bob, who owned a theatre in a neighboring city, asked him for the secret of his success one day. "Nothing secret about it whatever," he replied, "I've simply graduated out of the 'showman' class. You know what I mean—the class made up of exhibitors who believe in the effectiveness of cheap ballyhooing and flashy advertising methods."

Business Principles of Successful Merchant Applied to Theatre

"Analyze my methods and you will find that I am pursuing the same business principles as does any successful merchant. The same principles that will bring business to a tailoring establishment or a department store, will bring business to a moving picture theatre.

"I've done my all-firedest to make my house reflect *MY* personality, just as John Wanamaker's Philadelphia and New York stores reflect his personality. Letters have enabled me to bring this about because they put me into closer touch with my patrons and when other exhibitors realize how powerful an assistant in this respect they have in Uncle Sam, they'll work him and work him hard.

"Now, unless I have something extra-special on tap," Bill continued, "I mail but one letter a week. I figure that if the fans visit my house for one performance as the result of my letter, they will, in all probability drop in to see other shows during the same week.

"My direct advertising amounts to twenty-eight dollars every week. When I inclose my house organ in a letter, it boosts it about twelve dollars—the cost of getting up the thousand booklets. However, I've got to have the latter whether I use them in connection with my letters, or merely distribute them in the ordinary, inefficient fashion. To come right down to brass tacks, my direct advertising really costs me nothing, since I used to pay what it amounts to, to the exchanges that formerly supplied me with the old eleven or twelve-reel daily service.

"To sum up, Bob, the time is coming when every one of the big film organizations will maintain departments that will cooperate with exhibitors who seek to build up their business by means of direct advertising. One company, Universal, is doing that very thing right now. But, my advice to exhibitors is that instead of waiting for other film companies to get on the job, let them get busy as I did, and tackle this proposition now!"

How to Make the House Organ Effective

By Oscar Cooper

THE house organ is the exhibitor's own personal message to the public. On the one hand, it is a weekly or monthly catalogue of merchandise; on the other, a news medium. The best house organs combine these two elements, and recognize each as indispensable.

Through his theatre the exhibitor is selling entertainment, in the shape of

I. Individual pictures.
II. Music and other forms of enjoyment.
III. The comforts of the theatre itself.

These three things are his wares. In disposing of them to the people of his community he is in the position of a merchant. That is why we said that the house organ, in the first instance, is a catalogue of merchandise.

But this is not all. The exhibitor is also selling interest in the whole picture industry—at every angle that touches his patrons. The pictures which he flashes on his screen week in and week out represent, in miniature, the industry of which they are a part. Their stories, the players who appear in them, their especial features of atmosphere or of setting, and the thousand other things which arise in their production and presentation are items of news—news of a big and growing industry. And the house organ is peculiarly the place to put the picture fan in intimate touch with the industry, thereby increasing his interest in the pictures which his exhibitor shows.

House Organ Must Be News Medium

No house organ which fails to realize its possibilities as a news medium is a complete house organ. The exhibitor may have only a small four page organ, but it is not too small to carry some news, always from the human interest angle. He may be issuing a twelve page magazine or an eight page newspaper; so much greater is his chance to spread before his readers news about his pictures, news about the industry.

How can the exhibitor link up news items most effectively to the pictures he is selling to the public? In other words, just how can he make the news end of his house organ bring in business for him?

The partial answer to this question is found in examples of what progressive exhibitors are actually doing. They are printing

Short, illustrated biographies of players.
Query departments.
Brief news items about plays and players.
Scenario departments.
Special articles written by stars.

"Personal Appeal" Essential in House Organ

These are all aimed at the patron's bump of human interest, or

his curiosity, or his personal vanity. They carry the personal appeal, either because they are by or about some picture personality he is interested in, or because they open the way for him to find out somthing he wants to know. And this stinging of his curiosity will certainly not keep him away from the picture theatre. On the contrary, it will give him an additional reason for visiting it. The instant you introduce the personal equation in advertising you have got hold of a highly sensitized magnet, whose pulling power is tremendous, if used aright.

But, again, this is not all. The house organ may contain all these various departments, and still fail to be effective. It must carry the personal appeal one step further by making the patron feel that the pictures shown by the exhibitor are *his kind* of pictures. The exhibitor must search for something new in the advertising of his wares—each one of them. And certainly he cannot do this unless, as we have said over and over again, he makes every picture a special case, to be advertised individually, and for what it is worth in itself.

The reason for this is perfectly evident: people no longer go to see pictures just because they are pictures. They are rapidly ceasing to go to see certain stars, real or near, unless they know something about the story in which the star appears. The house organ which confines itself to the description of each star as "wonderful," and each picture as a world-beater, misses fire. Exaggeration is a boomerang every time, and the exhibitor who understands that he must establish his theatre, or keep it established as a house of quality, avoids such boomerangic statements.

The evolution of the house organ is slowly but certainly away from circus methods. It is one of the most hopeful signs in the industry. A few exhibitors have blazed a trail apart from the "movie" idea, which has long been the curse of this business. Others are following, and if we take up a consideration of the trend in the house organ field we see at once these signs of improvement.

There are but two classes of house organs—"movie" and photoplay. The first may be dismissed as belonging to the old order, which will have to go—is going fast. The other class is issued by exhibitors of photoplays. Their house organs are organs of the photoplay, whether they are two page circulars or sixteen page magazines. Size is no criterion of merit, any more than length is a guarantee of worth on the screen. The essential thing is honest, intelligent advertising, presented in as attractive a way as possible, but still honest and still intelligent.

Each Exhibitor Must Work Out His Problems

The individual exhibitor has his own problems to work out. Only he knows precisely what sort of advertising is most effective in his town. But no town is too small to permit the introduction of the photoplay idea, in the house organ, as well as in the conduct of the theatre itself. And in the larger cities there is still less excuse for cheap advertising methods.

The most interesting development in house organ style during the last few months is the adoption of the newspaper form by an increasing number of exhibitor publications. Not only is this form more elastic than the old program—modeled after the legitimate theatre handbill or circular—but it permits the use of a far greater amount of type and at the same time secures proper display, both of type and of cuts. More important even, it enables the exhibitor to present his publicity in news form, with headlines that capture attention, and in a dress at once arresting and readable.

The adoption of this form also opens the way for the exhibitor to make his house organ self sustaining, because the form permits him to run local commercial advertisements, without marring the appearance or effectiveness of the whole.

Fifteen Newspaper House Organs

There are probably fifteen newspaper house organs in existence now; there will be more from time to time, as the exhibitor comes to recognize that in the advertising of pictures through the printed word, news and advertising merge. They are really the same thing in this case. How successfully the newspaper idea can be exploited in the house organ can be seen from a glance at

Stage and Screen, published by the Connellan Amusement Company, Bath, Maine.

The Swanson Circuit News, Salt Lake City.

The Empress News, Owensboro, Ky.

These three, in typography, general lay-out and newsiness are thoroughly representative of what may be called the new idea in house organ publication.

No review of the house organ field would be complete without reference to the magazine style, which unquestionably will always have its place because it is most effective in certain communities. At the head of the list we have no hesitation in placing The Majestic Monthly, of Columbus, Ohio, to which we have devoted considerable space the past year. It is a magazine which combines refinement and "punch" to an unusual degree, and typographically, stands above any house organ we have seen.

There are other excellent exhibitor magazines, all of which hold to the feature style in presenting their matter: Movieland, issued by the Hulsey string of theatres in Texas; the Strand, Milwaukee; and the various uniform organs issued by the Rowland and Clark theatres, Pittsburgh. These are only a few of a long list, but we name them because they seem to us to be the best representatives of their class.

How to Gain Patronage with Newspaper Advertising

By William Walker Hines
Advertising Division, Paramount Pictures Corporation

ALL exhibitor newspaper advertising may be divided into two classes: First—Advertising aimed solely to increase the box office receipts of the photoplay or photoplays advertised to be shown at Blank's theatre. Second—Advertising aimed to not only increase the box office receipts of the photoplay or photoplays advertised, but at once to serve this purpose and to impress the reader with the consistent quality of the offerings at Smith's, and of the fact that Smith's theatre is the best place in town to spend an evening.

People Interested if You Tell What You Have

The aim of the exhibitor is to build up a steadily profitable business. Therefore, the second method of advertising is the direct method, and the first the indirect. The desired result, steadily profitable business, may be achieved by either method; but the second, or direct method, is the least expensive in time and hence in money.

The average exhibitor will say, "People are interested in the photoplays I show them and they are interested in the actors and actresses who appear in those photoplays, but they are not interested in my theatre." And that is just where the average exhibitor makes his big mistake.

People will be interested in your theatre as a theatre, and in your management of the theatre if you tell them about that theatre and that management.

Some of the best and most progressive managers of the whole country make it a rule that in every one of their advertisements a mention is made of some good point of the theatre as a theatre or of the management as a management.

Courtesy, projection, music, ventilation, afford inexhaustible topics for talks addressed to prospective patrons, and the shrewd exhibitor makes his talks convey the impression that there is nothing too good for the public and that he was the first man to find this out.

So with the advertisement of the brand of pictures that you play. Hundreds of thousands have been spent by producing and distributing companies in advertising brands of motion pictures, and the shrewd advertisers among the exhibitors have been quick

to see that there was a box office reason for linking up their local advertising with the demand for these pictures, which had been created by national advertising.

And the use of the trademarks of producing and distributing companies in exhibitor advertising helps the exhibitor in another way. On the programs of most producing or distributing companies there are certain stars who can fill a house any time they appear on the screen. The use of the trademark of that company enables the exhibitor to make the popularity of the better known stars of a program pull him big business for the stars who, while probably just as talented, are not so well known.

No Longer Necessary to Advise Newspaper Advertising

To advise the exhibitor to use newspaper advertising is no longer necessary. To advise him how to use it is of increasing importance. Several thousand advertisements of motion picture exhibitors are checked over in the Paramount offices each week, and from a study of these, information as to the most effective ways of newspaper advertising has been gathered and is at the service of any Paramount exhibitor who will send in copies of his advertisements with a request for criticism. This advice is given by a man who has had practical experience and the criticism is always constructive.

But a trait of human nature comes in to make this service less effective than it should be. The man who is doing good advertising will write in asking for criticism and suggestions, while the man who is doing poor advertising goes placidly along his way, undisturbed by doubts of the effective qualities of his advertising —though he is the man who is most apt to grumble at his advertising bills and is most given to expressing doubts as to the real value of any advertising in his town or his neighborhood.

However, the good advertiser who writes in for suggestions of improvement, grabs at any good idea handed him and makes that idea work overtime for him; so the work of giving advice is not without its heartening compensations.

How to Arrange Successful Juvenile Programs

By James S. Judd, Juvenile Motion Picture News

THERE is a very good reason for the present day demand for special juvenile progress in the motion picture theatre. It is due entirely to the fact that the average theatre program is made up largely of film produced for adults.

In the book business, which has been established for a long time, they specialize for adults and for children. The same with the stage. In the motion picture industry, however, with a notable exception here and there, and comparatively speaking of small quantity, the production has been entirely for grown-ups.

Without entering into a discussion of the psychology of the juvenile mind, sensible people realize that the national demand for better pictures is largely because of the peculiar danger to children in a large percentage of the films now being displayed upon the screen. Later, when producers specialize in films adapted to children, this specific present day demand will probably disappear in the larger idea of the "family group." Then, with the coming of the family group into universal use, the producer will find it generally profitable to turn out only such film as may be shown to the family group, and the matter will take care of itself; the public will reminisce about the gold old days when they used to talk about censorship—and laugh.

In the meantime, however, there are, according to Mr. Cocks, of the National Board of Review, some 250 theatres in the United States now giving special juvenile programs. At the last convention of the Federation of Women's Clubs in New York, this subject of juvenile programs was given a great deal of attention.

Women's Clubs Interested in Juvenile Programs

A committee was appointed by the Federation to take up the matter with the 9,000 clubs representing a membership of 2,500,000 women in something like 4,500 cities of the United States. This activity is going to largely increase the demand for these special juvenile programs by Fall, if not before. For distribution at the convention the publishers of MOTION PICTURE NEWS issued a JUVENILE MOTION PICTURE NEWS. Thousands of these were distributed during the convention and by a systematic handling of the distribution, every woman's club in the United States will have one of these booklets before the summer is over. Here's an evidence of what is coming—a letter from Vermillion, South Dakota:

"JUVENILE MOTION PICTURE NEWS has been of great assistance to us in launching our juvenile programs. Our first entertainment was a success financially as well as otherwise."

In addition to the list of approved juvenile film published in JUVENILE MOTION PICTURE NEWS, the women were urged to go to their local exhibitors with a commercially reasonable proposition, which was summed up as follows: The exhibitor to give a program of film acceptable to the club; the club in turn to make it worth his while through filling his house for him.

Under such a proposition a live exhibitor has a mighty good chance to break even or make money on a special entertainment for children. Even if he loses a little it will be worth while, for his house is going to get a lot of advertising, which otherwise would cost him many dollars, and this advertising is going to be worth good hard money to the exhibitor during the rest of the weeks, months and years to come.

Why wait for the club woman to come to you. Why not go to the livest Woman's Club in your town and offer to give a special juvenile program acceptable to them, if they will do the rest, and this means not only filling the house for the first performance, but in keeping at it during the period that is covered by the performances. You have got to get something more than a "God Bless You" from the club; you have got to have an assurance of *continued* activity. The club, in turn, ought to be well satisfied to work every conceivable source of attendance for you, which would include the daily papers, churches, schools and welfare organizations.

Juvenile Motion Picture News Only Aid

If the exhibitor is going to start the thing himself, one of the first things he will need is a list of the proper film and all the known lists thus far published have been compiled in JUVENILE MOTION PICTURE NEWS, which one of the prominent women at the convention said would be the "bible" of the women for many months to come. A postal card request to the Service Department of MOTION PICTURE NEWS will be promptly honored. These film lists give the brand and distributor.

Correspondence thus far received from motion picture theatre managers who are going into the juvenile programs, indicates a tendency which should be avoided. Don't jump to the conclusion that the children want a lot of fairy stories, or educational films; that all they want to see is how flowers grow. They want good clean *action* and *fun,* and they want plenty of it and if you don't give it they will not go to your show. Give them a little educational if you want, but hide it and above all don't tell them anything about it. Just play up the entertainment side of the program. Size up the kind of a program that will appeal generally in the section from which the children come, and then get a good clean program with lots of action, but avoid crime and sex problem themes.

Give them a nature picture or a scenic; better still, if the scenic or the nature subject can be in the background and there be action and fun in front of it. Above all, give them just as high a quality of film physically as you would have for your very best adult audience. Any sane exhibitor knows that you can't give a man twice what he doesn't want, and remember the same thing applies to juveniles.

How to Enlist Aid of Women's Clubs in Your Town

By C. A. Megown
Cameraphone Theatre, Cleveland, Ohio

IF ONE stops to think, it is only twelve years ago that railroads exercised a free hand and paid no attention to the public. To-day they are mere bookkeepers for the people. In the same length of time the saloon interests, thinking theirs was a private business of no concern of the public, awoke to find themselves nearly out of business. The same story might be told of street railroads, and public service corporations. What might the picture man, who has to deal and do with the entire public, young and old, expect when he takes the position of nickel grabber.

Whether pictures control the lives and destinies of the growing generations may be a subject for proof, but what the public thinks on that question, right or wrong, is a subject to be dealt with. How has it been handled? In the same old way that the railroad, saloon interests, and others handled it with the same results.

Here in this city our trouble began with wholesale arrests. The cases were tried, we won, but we saw the future and prepared for it by taking account of the morrow. We called in all classes and had them express themselves freely and fully. We argued for constructive criticism, not negative criticism. We kept at it. We listened; we heard the argument of the danger of pictures on the youth and the home. We decided that if we could get at the real head of the home we could solve the problem. We called in the Women's Federation of Civic Clubs. We met often and late. We asked them to be fair. They promised. They were. They asked for one night a week for eight weeks in certain houses. They selected eight programs, ran them and then made a report. The report was fair and truthful. In substance it was this:

Report on Films from Women's Clubs

(1) That the picture fan did not approve of a picked program.

(2) That those who wanted or pretended they wanted a family program, interesting, clean, educational and amusing did not patronize it.

(3) That if the work was to continue they must assure picture men against loss.

They became our friends as the work at the convention in New York showed. They picked good programs, not silly, feeble ones. They showed good judgment and great ability. Their work was worth while. It put the showman in close touch with the situation. It kept him alive. The woman's clubs can and will help us if we go to them in a fair-minded way. In Cleveland we are not hounded with license inspectors; and only because we keep close to the people and keep ahead of the professional agitator. Let every city try it even if it does hurt. Details will be furnished by the woman's clubs gladly.

Results That Have Been Gained

As to the children's program we wish to say, different organizations have handled the children's programs at different theatres with marked success. They keep their eyes open to releases and make memorandums of all suitable pictures, going from one exchange to another, getting a list of pictures, then looking them over. These results have followed from this work:

(1) The small children have been given a special entertainment all their own, good for them to see.

(2) The mothers have been added to the friendship side of the picture business, and have had their ideas broadened and learned fully the folly of narrow mindedness.

(3) The picture man became a part and parcel of the community and an accepted co-worker in the development of the community. He has at the same time become a business man and a civic worker. He has gained the confidence of the public to the extent that the people accept his program as entirely fitting and proper. The patrons do not go to the place to find fault but to enjoy themselves. The trouble maker finds no sympathizers. In fact, it is a square deal all around, in that confidence begets confidence and every man knows that when confidence exists good will thrives, and when good will lives, trouble is unknown.

Sixth Annual Convention of National League Opens

Film Men from Los Angeles, Kansas City, Milwaukee, Minneapolis, Indianapolis, Principal Points in Texas, Oklahoma and Other States, Pour Into Chicago and Take It by Storm—City, as Large as It Is, Will Be "Owned" by Members of the Industry During Association Event

Special to Motion Picture News.

Chicago, July 10.

GOVERNOR DUNNE of Illinois has promised to open the sixth National Convention and Exposition of the Motion Picture Exchange of America in person. The ceremony takes place today. Mayor Thompson of Chicago formally opens the Exposition on Wednesday, July 12.

The special convention train from New York pulled into the La Salle street Station at noon yesterday. The train was met by a brass band, and a parade formed to move through the Loop. Leading, in Vitagraph's car-load of players, was Anita Stewart, Alice Joyce, and Edith Storey.

George Kleine sent Harry Watson, of "Musty Suffer" fame, together with his supporting company. Mr. Watson stopped at various points en route to get locations for a comedy he is now being filmed in. The climax of the picture takes place in front of Chicago's City Hall, and there the comedian completes the film.

Special trains carrying delegations of exhibitors from Los Angeles, Kansas City, Milwaukee, Minneapolis, Indianapolis, Oklahoma, Texas, and other points are scheduled to arrive in Chicago early.

Tuesday, July 11, is National Exhibitors' day at the Essanay studios, when all Convention visitors are the guests of George K. Spoor, to see the huge Essanay plant. Tuesday night, through the courtesy of Thomas Ince, all Convention delegates and their friends are to see the film spectacle "Civilization."

A gigantic banquet is set for Monday night, July 17, and the Exposition is brought to a close Tuesday night, July 18, with a ball. This last affair affords all those present a chance to see the luminaries of the screen taking part in Chicago's celebrated dance, "Walkin' The Dog," and in other Terpsichorean novelties. Room reservations poured into the Loop hotels. The Sherman received in one telegram an order for one hundred rooms.

Everybody Welcome at League Booth

Practically all the floor space at the Coliseum is sold. The Exhibitors' League calls especial attention to its booth, where all members and non-members are welcome. The credentials of delegates will be examined and O.K.'d at this place.

Alice Brady is the studio representative for World Film at the convention, with the executive and publicity ends in the hands

of Harry L. Reichenbach. The World staff has its headquarters at the Blackstone Hotel, where Miss Brady is giving talks to screen-struck girls, under the auspices of the Chicago Herald. On July 14, the Wisconsin Exhibitors' League tenders Miss Brady a banquet at the Wisconsin Hotel, Milwaukee, and on July 17, Alice Brady Day at the Exposition, the Chicago Reel Fellows stage a ball in her honor. The World Film booth at the Exposition is an attractive summer garden.

Paramount headquarters are also established at the Blackstone, where the company's publicity and advertising men are holding a three days' session with the publicity men of the twenty-two Paramount exchanges to discuss the launching of an extensive publicity campaign.

Saturday will be Paramount Day at the Exposition, and Adolph Zukor, president of the newly-formed Famous Players-Lasky Corporation will deliver an address. Some of Paramount's stars are in attendance, and also the following officials: Hiram Abrams, William L. Sherry, Jesse L. Lasky, James Steele, Samuel Goldfish, and Fred C. Garbutt. The publicity delegation includes Wallace Thompson, Ben Schulberg, John C. Flinn, and Carl H. Pierce.

Clara Kimball Young, star of the film corporation bearing her name, is a specially honored guest, Thursday having been set aside as Clara Kimball Young Day. Miss Young is accompanied by Mr. and Mrs. Lewis J. Selznick and a number of business representatives.

The management of the Chicago Convention is in the hands of Illinois branch No. 2 of the Motion Picture Exhibitors' League of America. This local organization was formed in April, 1911, four months before the birth of the National League in Cleveland. Illinois branch No. 2 has taken an active part in the affairs of the big league from the beginning.

Disturbed by trade abuses that no one could correct single-handed, thirty-three Chicago exhibitors met informally in Stillson's Restaurant five years ago. Their purpose was to band together for their mutual interest. C. A. Anderson was elected temporary president of the embryo league.

Other Chicago managers were immediately interested in the movement, and so when the league met for its first regular election, the membership was already sizable. The first officers of branch No. 2 were: George Henry, president; C. A. Anderson, vice-president; William J. Sweeney, treasurer; Samuel Katz, secretary, and John A. Bell, recording secretary.

In 1912 George Henry was elected president; in 1913, Julius A. Alcock; 1914, Robert R. Levy, and the present head is George Henry. Mr. Sweeney has been treasurer since the founding of the league, and Sidney Smith has been chosen secretary for the past four years.

For three years this Illinois branch has maintained offices in the Masonic Temple Building. There local exhibitors can consult up-to-the-minute records of all films released, list of exhibitors in other cities, any of the trade journals, in fact any information that will benefit exhibitors is kept on file in the league headquarters.

The membership has increased to 350. This large body of picture men regularly meets once a month, instead of every other month, as formerly. Special meetings and luncheons are also frequently held. The Chicago league offers its five years' achievement as an example of what intelligent co-operation can accomplish. Innumerable bills inimical to the industry have been killed by committees appointed by the league. In 1911 a bill was introduced in the City Council to force all picture shows out of wooden buildings with sixty days. Since this would be a great hardship for the exhibitors, the league had the time limit extended to one year. The league prevented the passage of the ordinance that would keep all persons under sixteen years of age out of picture theatres. The league has maintained an unremitting fight against censorship.

The league has effected better relations with the operator's unions and with the exchanges. It has reduced the cost of posters. It has installed public stencil cutting machines so that exhibitors can get announcement slides at cost. It protects the manager and exchange from losing film permits, by having the exhibitor sign a receipt for them.

In hundreds of ways the league has justified its existence by systematizing and regulating the once chaotic business of picture exhibiting. The Illinois branch No. 2 is a worthy organization to perform the difficult task of conducting a national convention. When the visiting delegates begin pouring into the Coliseum, they will see how well their hosts have performed their duty.

PLACES OF INTEREST TO FILM MEN IN CHICAGO—HOW TO REACH THEM FROM THE LOOP

IN THE LOOP

De Vry Corporation factory and showroom (portable projectors), 117 No. Fifth Avenue

E. E. Fulton (supplies), 154 W. Lake Street

Kleine Optical (supplies), 166 No. State Street

Mallers Building. The home of thirty exchanges and accessory dealers, 5 So. Wabash Avenue

Mid-West Theatre Supply (supplies), 14 W. Washington Street

LARGER DOWNTOWN PICTURE THEATRES

Castle, State Street, near Madison

Colonial, Randolph Street, near Dearborn

Fine Arts, Michigan Avenue, near Van Buren

La Salle, 110 W. Madison Street

Orchestra Hall, Michigan Avenue, between Adams and Jackson

Orpheum, State Street, near Monroe

Strand, Seventh Street and Wabash Avenue

Studebaker, Michigan Avenue, near Van Buren

V. L. S. E., 624 So. Michigan Avenue

OUTSIDE THE "LOOP"

American Film Laboratories, 6227 Broadway. Evanston express, Northwestern Elevated, to Granville station. Walk one block west and one block north

Bell and Howell (M. P. apparatus), 1803 Larchmont Avenue. Wilson Avenue Express, Northwestern Elevated, to Belmont station. Change for Ravenswood Local, getting out at Irving Park station. Walk one block south

Enterprise Optical Factory (motiograph projector), 564 W. Randolph Street. Any surface car going over the river on Randolph Street. Get off at Clinton Street

Essanay Studios and Laboratories, 1333 Argyle Street. Evanston express, Northwestern Elevated, to Argyle Station. Walk one block west, half a block south, block and a half west

Monarch Film Producing Studios, 2332 No. California Avenue. Logan Square express, Metropolitan Elevated, to California station. Walk one block north

Motion Picture Scope Factory and Showroom (portable projectors), 565 W. Washington Street. Take any car going over the river on Washington Street. Get off at Clinton Street

Northwestern Electric Factory (Martin rotary converter), 613 W. Adams Street. Any car going over the river on Adams Street. Get off at Jefferson Street.

Optigraph Factory (portable projector). Same building as Enterprise Optical.

Selig Studios and Laboratories, 3901 Western Avenue. Take west-bound Madison Street car as far as Western Avenue. Change for north-bound car going as far as Irving Park Boulevard.

Rothacker Studios and Laboratories, 1331 Diversey Park Boulevard. Any north-bound Northwestern Elevated Local to Diversey Parkway station; walk five blocks west. Or Lincoln Avenue surface car, get off Diversey Parkway, and walk three blocks west. Or Southport Avenue surface car to Diversey Parkway, and walk one-quarter block east.

Schustek M. P. Camera Factory, 224 W. Illinois Street. Take any surface car going north over the river on Fifth Avenue. Get off at Illinois Street.

Sosman and Landis Studios (stage settings), 417 So. Clinton Street. Any surface car going west over the river on Van Buren. Get off at Clinton Street, walk one-quarter block south.

Universal M. P. Camera Factory, 557 W. Jackson Boulevard. Any surface car going over the river west on Adams. Get off at Clinton Street and walk one block south.

U. S. Cinematograph Factory and Salesroom (M. P. apparatus), 557 W. Jackson Boulevard. Same building as Universal Camera.

Rembusch and Ochs Both Advocate a Trade Association

Bulletin Advocating Election of Ochs Points to His Work as President of the New York Branch and His Fight Defeating Censorship in the Empire State—Rembusch Issues Statement Outlining His Views on Organization, Membership, Price of Film Service and the General Relation Between Exhibitor and Manufacturer

ON the eve of the National Convention in Chicago both Lee A. Ochs, of New York, and F. J. Rembusch, of Shelbyville, Ind., have issued statements that should give every delegate at the convention food for profound thought.

Mr. Ochs' explanation to the exhibitors of the proposed workings of the Association of the Motion Picture Industry, in the preliminary meetings of which he has played an important part, is especially significant.

Thinking along the same lines, Mr. Rembusch has outlined exhaustively a body of the same nature, the details of which cannot fail to be of the utmost interest, not only to the exhibitors, but to every member of the trade whose thoughts have traveled in organization channels during the past weeks.

Mr. Ochs has called the attention of the industry to the full and complete recognition secured for the exhibitors by the new plan.

"The plan provides," said Mr. Ochs, just before leaving for the Chicago Convention, "that every member of the Motion Picture Exhibitors' League of America becomes, automatically through his membership in the league, a member of the National Association. Our class, No. 2 in the schedule, is given ten directors which we ourselves elect and these ten are equal to the combined representation of manufacturers and distributors."

New Association a Federation of Film Interests

"The new Association may be regarded as a Federation of all the interests in the industry. We as exhibitors keep our own organization intact, and the new association gives us practical aid in strengthening our league and in making membership in the league not only advisable but highly desirable for every exhibitor in the United States."

"I want to call the attention of those who have constructive platforms to suggest at the Chicago convention that we have provided in advance of the convention the most far reaching, the most desirable and the most effective piece of constructive work that our organization has ever known.

"Never before has the exhibitor received such full, complete and unqualified recognition with a voice in the affairs of the entire industry. We are not asked to merge ourselves with the new association but we are called upon to help manage it, to sit in at its council table, to have as great a voice as the manufacturers and distributors combined, and we, as exhibitors, helped to draw up the entire plan by which this highly desirable arrangement can be made effective.

It is pointed out by those who are urging the election of Mr. Ochs as National president that he has carried his constructive work in behalf of the exhibitor organization right up to the very eve of the convention and has left the work of electioneering to the other aspirants for the National presidency. The newest bulletin in the Ochs campaign reads as follows:

"The election of Lee A. Ochs as National President is urged for the following reasons: Ochs built up the New York organization to a position of strength never before reached in its history.

"Ochs led the fight which defeated censorship in New York after the bill had passed both branches of the legislature.

"Ochs secured recognition for the exhibitors, complete and absolute, at the time of the Grand Central Palace Exposition.

"Ochs has led and not bossed his fellow exhibitors.

"Ochs is on the right side of every question which affects the exhibitors' welfare.

"Ochs has the respect of all branches of the industry and it was as his guests that the real factors in the industry began to formulate a harmony program.

"Ochs has proved himself more than a successful fighter in behalf of the exhibitor organization. He has shown the way for all branches of the industry to co-operate on questions that affect the industry as a whole and has preserved the integrity and the status of the exhibitors' organization intact.

"Under Lee Ochs the exhibitor organization stands out as the one big successful, harmonious, constructive organization in the entire industry."

The entire New York delegation has approved heartily of the National Association plan.

Rembusch Sets Forth Principles

Under the caption, "Shall We Grasp Opportunity?" Mr. Rembusch sets forth the details of his recommendations.

"A convention or exposition is the periodic expression of the progress of a business. We have had many conventions and expositions of motion picture art in the past but no past convention equals in importance, or has greater opportunities to make true progress possible and enduring as the present convention in Chicago," declares Mr. Rembusch.

"The Motion Picture Exhibitors League is at the present time the only form of national organization in existence in the motion picture business. Therefore responsibility lies most heavily upon the procedure of this convention that permanent and constructive plans be instituted to relieve the present depreciating condition of our business.

"It is the history of any new business to expand and continue expanding until it reaches the crest when further expansion produces over-production, over-reaching, after which chaos and disaster follow. The present depressing conditions have been brought about because the manufacturer and exhibitor have estimated too highly the earning possibilities of the motion picture business.

"Past experience has proven that an organization of the manufacturer alone, or an organization that is purely an exhibitor organization, will not do the big things so urgently needed at the present time. The interests of the exhibitor and manufacturer are identical because in the last analysis the success of our business depends upon its continued popularity with the most people.

"It therefore follows that there must be an organization of the exhibitor and manufacturer with equal power and representation, who by close co-operation and sympathetic adjustment, held together with a binding, practical working agreement, will be able to bring this industry back to a sound, commercial basis and this basis must be planned on the possible earnings of the industry.

"I ask the manufacturer and exhibitor to consider the following:

"Organization.—Exhibitor and manufacturer to organize as an association, corporation, or Chamber of Commerce, with a name appropriately expressing its object. Both exhibitor and manufacturer shall have equal voice and power. All things being equal, its members shall give preference to those belonging to the organization. The association shall collect data after the best interests of the trade and perform all of those acts which naturally come to an organization representing the whole industry. It shall standardize prices, terms and agreements of the trade; establish credit lists and adjust differences between the exhibitor and the manufacturer. It shall take up questions such as legalized censorship, etc., and secure a united effort on the part of the manufacturer and the exhibitor to combat outside evils against the industry.

An Executive Committee of Three Proposed

"Membership.—Each and every theatre, film exchange, film company, or anyone in the allied trade shall take out membership and dues and admission fees shall be on a proportionate basis to the amount of interest involved and value of the organization to them.

"Control.—An executive committee of three members shall direct the affairs, adjust differences, etc. It shall be composed of

a managing director, executive secretary and credit secretary, elected at National Convention. Each shall serve for three years and shall be elected each year.

"The control of the organization shall be in the hands of twelve directors, six exhibitors and six manufacturers, which board shall meet monthly. There shall be twelve alternates elected who will take the place of directors when anyone is forced to be absent, in order that a full meeting be always assured. They shall also be elected in such a way that they retire at different times from office.

"The executive committee will decide all questions if possible within one week after presented. Anyone dissatisfied with the decision of the executive committee may appeal to the Board of Directors, whose decision shall be final.

"In order to create a commercial value for film service the following terms, prices and agreements shall be made a matter of contract between the exhibitors and manufacturers.

"Prices of Film Service.—The current week in which a film is exhibited shall be known as service week and shall be from Sunday midnight to Sunday midnight. The physical condition of the film and other considerations make the film more valuable when first released, therefore film service shall be regulated in price on the basis of certain definite periods which shall be called first run, second run, third run, etc. The first run of a film shall be two full weeks of service weeks plus the part of the week prior to the two full service weeks, for example—if the film is released on Wednesday the balance of the week and two more full service weeks constitute the first run.

"The second run shall be the third and fourth service weeks; the third run the fifth and sixth service weeks; the fourth run the seventh and eighth service weeks, etc., so that each run except the first shall have a period of two full service weeks.

"The film manufacturer shall make a definite price on the first run, another price on the second run, etc., and exhibitors then will be able to buy the film accordingly. Manufacturers are to hold strictly to the price they make on the film when they release it.

"Great productions such as 'The Battle Cry of Peace,' and 'The Birth of a Nation,' *not released in regular order* are generally played on a percentage basis, therefore unless otherwise stipulated the percentage of box office receipts shall be divided as follows: 40 per cent. to the exhibitor and 60 per cent. to the manufacturer. On this class of productions, if priced to an exhibitor on a run basis, each run shall be by the month and not by the two-week period.

"Terms.—All film bills are due and payable one week in advance of the service week. Money or check must be in the film exchange before closing time on Saturday preceding. All film service not paid in advance shall be shipped C. O. D. until advance payments are made up. Film service bills shall be dated on Monday, a week in advance of service week.

"Exhibitors who pay their film service one full week in advance of the service week shall receive a discount of 2 per cent. for cash, but this money must be in the office of the film company before the closing hour on Saturday preceding Monday, the date of billing.

"When an exhibitor fails to pay bills or uses dishonest methods the exchange shall file a complaint to the executive committee and if they find the exhibitor guilty he shall be listed as poor pay and no exchanges shall furnish service except at an advance of 10 per cent. over regular prices and all film shall be shipped C. O. D.

"There shall be no advance deposits except where an exhibitor contracts for a serial picture, he shall pay one-half the first day's service in advance, payable at the signing of the contract. This money shall be applied to the first episode. If the exhibitor cancels service before the serial starts he shall forfeit this advanced deposit as liquidated damages or penalty.

"The Association shall compile a regular credit book of all exhibitors and manufacturers which shall be sold to exchanges and dealers. This book shall contain the rating of credit and paying habits of the exhibitor and a weekly report shall be made by all exchanges of any change in the credit of their customer or habits in paying.

Exhibitor and Manufacturer Shall Protect Each Other

"Protection.—The exhibitor and manufacturer shall in every way protect each other against senseless competition and overproduction having at all time in view the best service for the people. It shall be decided that the basis of the earnings of the motion picture theatre is fifty dollars per one thousand inhabitants per week, or $2,500 per one thousand inhabitants per year, this being the basis of the possible gross box office receipts. Every effort shall be made to regulate the business so that where the business is well taken care of no further motion picture theatre shall be erected, if possible to discourage same, and every effort be made to reserve the business for those who are in it, that they may allow it to progress in a constructive manner on sound, commercial principles instead of the wild theories practiced in the past.

"Upon the above basis it will be possible to figure what the investment and running expenses should be for both the exhibitor and manufacturer. It shall be agreed that 25 per cent. of the gross box office receipts is a fair amount for the exhibitor to pay for film service per week and that 40 per cent. is too much.

"Manufacturer and exhibitor shall not be allowed to cancel film service except one month's notice is given in advance and this shall apply to present contracts whether in the Association or not. When agreements are broken suitable penalties shall be enforced by the Association. All film service, express charges, paper, etc., shall, as much as possible, be agreed to in writing in order to prevent errors and disputes.

How It Would All Work Out

"How Would it All Work Out?—The manufacturer would know beforehand what his possible market is. It would be much simpler to fill our program and eliminate much dickering and bickering that we have at the present time. We could select programs more suitable and balance them easier, and that would make more business for the exhibitor and manufacturer. It would create a basis of credit and encourage the paying of bills and eliminate the dead beat. It would put the business of buying film on a competitive market and act as a sliding scale whereby a good film would command a good price and a bad film would naturally go to its proper level in price.

"It would prevent over-buying by the exhibitor as he could determine exactly what he can afford to pay and buy for his wants, for it is as bad merchandising to over-buy as to under-buy and not give people what they deserve.

"It would enable the film manufacturer to keep his bookings filled and without so many open dates as at present. A code or system could be instituted by which an exhibitor could tell at a glance what was open and available. The conference work between the exhibitor and manufacturer would soon place the business on a staple basis and it would immediately result in the motion picture business taking a new lease of life; values would be increased a hundredfold; time, labor and money saved. We would be respectable and commercialized."

REEL FELLOWS CLUB OF CHICAGO NOW AN INFLUENTIAL ORGANIZATION

By M. G. Watkins, Secretary, Reel Fellows

IN the two and a half years of its meteoric existence the Reel Fellows Club of Chicago has won for itself an enviable position in the film world. Once a small group of picture men meeting semi-annually for a good time, it is now an influential club of recognized distinction. The two hundred members now conduct their famous banquets, receptions, and balls in their own sumptuous club rooms.

The Reel Fellows will take a prominent part in the convention festivities. Their club rooms on the "B" floor of the Morrison Hotel will be open day and night for the convenience of visitors. Club tallyhos will ply between the Morrison and the Coliseum continuously. The Reel Fellows booth at the big show will be at the disposal of out-of-town guests. A formal ball will be held by the Reel Fellows in honor of Alice Brady, World Film star. In these and other ways the Reel Fellows will do their share toward making the convention a success.

The Reel Fellows Club has been more than a social organization. It has rendered a most valuable service to the industry by bringing together, under pleasant auspices, men engaged in different branches of the business. The manufacturer-member has acquired a keener appreciation of the problems confronting the

exhibitor-member. In the same way, the actors, exchange men, and others who are members, have come to understand each other's values. This kind of friendly social intercourse between the component parts of the industry cannot help benefitting the entire trade.

The Reel Fellows Club was originated in March, 1914, by fourteen prominent film people, including R. R. Nehls, Charles Ver Halen, Don Meaney, Richard Travers, Walter Early, L. A. Boening and others.

Club Moves to Larger Dining Rooms

The first meeting was held in the Union Hotel, and was purely informal in character. After two more meetings ,the formation of a regular club seemed advisable. When the membership increased to forty, the Fort Dearborn Hotel became the club's headquarters. About six months after the founding of the society, the Advertisers Club invited the Reel Fellows to use its rooms. This offer was accepted. The membership at that time was seventy-five.

When the club roster showed one hundred members enrolled it was decided to move to larger dining rooms at the Hotel Sherman. It was at this period in the club's history that it conducted a huge ball. The 2,000 guests occupied two entire floors of the Sherman. The grand march was led by Mayor Carter Harrison and his wife. Scores of prominent screen players came to Chicago for the event.

In July, 1915, the club moved to its club rooms at the Movie Inn. At this time there were 140 Reel Fellows. But these quarters were out-grown in May, 1916, when the membership touched the two hundred mark. The club then transferred itself to its present rooms in the Hotel Morrison.

The officers during 1914 were: R. R. Nehls, president; L. A. Boening, treasurer, and Charles Ver Halen, secretary. President Nehls and Treasurer Boening were reelected in 1915. Walter D. Hildreth was chosen secretary, but on his resignation in October, M. G. Watkins was elected in his stead.

The present officers are: R. R. Nehls, president; Frank J. Flaherty, vice-president; Richard C. Travers, vice-president; William J. Sweeney, treasurer; M. G. Watkins, secretary; Freeman H. Owens, assistant secretary. The board of governors now serving consists of Watterson R. Rothacker, H. C. Miller, Fred W. Wild, Jr., Louis A. Boening and George Berg.

One Hundred Thousand Miles of Positive Film is Needed to Make Subjects in West Coast Studios

These Figures, Based on Laboratory Records, Which Also Show That Six Thousand Miles of Negative Film Is "Shot," Indicate the Tremendous Output Necessary to Help Supply Demand for Motion Picture Entertainment—Statistics Compiled Reveal a Total of One Hundred Thousand Feet of Negative in Daily Use—This Amount Is Said to Be Fully Forty Per Cent. Greater Than That Required a Year Ago

By J. C. Jessen

LABORATORY records show that more than one hundred thousand miles of positive film is needed annually to make prints from subjects produced at the west coast studios, where six thousand miles of negative film is "shot." Figures compiled show a total of one hundred thousand feet of negative in daily use. This amount is said to be fully forty per cent. greater than required one year ago.

More than thirty millions of dollars have been expended by motion picture manufacturers in and about Los Angeles for production, improvements of studios, and real estate, since the first and only complete review of this producing colony was made in the West Coast Number of Motion Picture News, in April of last year. Plans now made point to a still greater expenditure during the coming year, and it is estimated the monthly disbursements for the next twelve months will average three million dollars.

Permanancy and stability have been the watchwords of manufacturers with respect to studio improvements. The Selig Polyscope Company, the first to invade this field, were likewise the first to build permanent plants of the better class for production.

The most emphatic examples of this policy are Universal City, where since the opening in March of last year, additional producing facilities have been added to double the production capacity; the Thomas H. Ince mammoth plant at Culver City, said to have cost a half million; the enlargement of the Keystone studio at the expenditure of a sum aggregating more than one hundred thousand; the tripling of space, and building of more stages and a perfect laboratory at the Jesse L. Lasky Feature Play Company studios; the construction of a mammoth studio and laboratory by the National Drama Corporation, of which Thomas H. Dixon is president; the purchase of thirteen acres in Hollywood, and the building of a big studio by the Vitagraph Company; and the erection of the David Horsley enterprise almost within the business district of Los Angeles.

Practically all of the larger productions of the past year have come from the Los Angeles studios. A list of such includes Thomas H. Ince's "Civilization"; Rev. Thos. H. Dixon's "The Fall of a Nation"; "Ramona," by the Clune Film Producing Company; "Carmen," from the Jesse L. Lasky studio; "The Dumb Girl of Portici," the Universal Pavlowa picture; "The Ne'er-Do-Well," by the Selig Polyscope Company; "The Argonauts"; "Macbeth," with Sir Herbert Tree from the Fine Arts; "Damaged Goods," by the American Company; "God's Country—and the Woman," by Rollin S. Sturgeon of the Vitagraph plant, and a number of others. Several big subjects are now in the course of production. D. W. Griffith will soon complete a film which has required his attention for more than a year; Cecil B. deMille is now making a big picture; at the Fox studios, "The Honor System," in ten reels, is about completed by Director R. A. Walsh; Lloyd Brown and Donald Crisp are filming "The Eyes of the World," and the Monrovia Feature Film Company, "The Daughter of the Don."

Production Costs for Settings Have Doubled

Production costs have been doubled and trebled with respect to settings representing both interior and exterior scenes. The size for these has gradually increased, and in many instances this has had a very marked effect upon the enlargement of studios. At every plant are to be seen mammoth structures of every type, but the largest perhaps were those built by Ince and Griffith. That of the former was for "Civilization," and consisted of two entire streets of a supposed European monarchial capital. Another large one is that now being used by Griffith for his forthcoming spectacle known as "The Mother and the Law." Great sets are now built for one and two reel subjects, which a year ago were thought to be extravagent for a five or six reel photoplay, a most striking illustration of this being at the Christie plant where a complete Japanese street was built for a few feet of film for a one reel comedy.

Corporation attorneys have been busy throughout the year drawing papers for new companies, it being estimated a new film corporation is formed every day. Many of these progressed so far as to begin production. Some even completed pictures, many of which rest in the sepulchral safety deposit vaults in the city. A small percentage has been released. It has been said there has been sufficient film made in Los Angeles which has never been released to supply the market for months, provided of course, that it be of acceptable quality.

It is a generally accepted fact that among all the producing plants on the Pacific Coast, that of Thomas H. Ince at Culver

City stands out pre-eminently as an eloquent illustration of the remarkable advancement made by the motion picture industry since the last review of the film colony. For some months, or since ground first was broken on the new tract, this frequently has been alluded to as "the quarter million dollar plant," but late statistics furnished by the business department of the organization tend to show that ultimately this mammoth pictureplay factory will have entailed a total expenditure of a half million.

The Ince plant, which incidentally serves now as headquarters for the production of Triangle-Kay Bee plays made under the supervision of Thomas H. Ince, is located on a fifteen-acre tract in the heart of Culver City, nine miles from the business section of Los Angeles. Plans for the plant were made by Raymond B. West, director, who has been with the organization longer than any other employe. Mr. West, being familiar with all matters pertaining to production, laid out the studio so that the maximum amount of sunlight can be secured for each stage, the maximum amount of hours daily, the average being nine hours daily throughout the year. Furthermore, the stages are so located that production is affected by the minimum amount of shadows. All buildings are located so as to give the producing staff the greatest efficiency.

The plan consists at present of ten buildings, two of which still are in course of construction, and five stages. The structures now occupied are: administration building (2 stories), 65 by 80 feet; dressing room building (2 stories), 500 by 25 feet; scene



Exterior of the Administration Building at Ince's Culver City Plant

dock, 480 by 25 feet; wardrobe building (3 stories) 48 by 125 feet; varied arts building (2 stories), 31 by 90 feet; garage, 50 by 90 feet; and film vault, 20 by 32 feet. Those in course of construction are the carpenter shop, 50 by 190 feet and the receiving depot, 48 by 50 feet. Four of the stages are glass-enclosed and each measures 150 by 50 feet, while the fifth is exposed and measures 200 by 50 feet. There is also a permanent water tank on the premises, measuring 40 by 80 feet and having a capacity of 104,000 gallons of water.

Plans now in the hands of the contractors call also for the erection of thirteen more different structures. These will be a heating plant, 20 by 40 feet; hot house, 15 by 40 feet; cleaning plant, 30 by 30 feet; paint shop, 40 by 50 feet; stars' dressing quarters, 120 by 20 feet; laboratory, 50 by 136 feet; boiler room, 26 by 26 feet, and six small offices, each a distinct building, for the directors.

Figures Give Idea of Immensity of Plant

Proof conclusive that the plant is the most modern now in operation is evident from the fact that the buildings are virtually of fireproof construction. And this is in spite of the fact that compilation of statistics shows that to date approximately 1,500,000 feet of lumber have been used. An idea of the completeness of the glass stages may be gained from the statement of the builders that each required a carload of glass, making a total of 54,600 square feet. In addition to this a half ton of white lead was used in the construction of every stage. This is designed to prevent leakage of rain. The new plant was built by the Milwaukee Building Company, under the supervision of its Foreman, G. E. Sitts.

At the present writing, the finishing touches are being applied to the premises, while plans are being drawn for the early erection of the structures still to be made. Fifty workmen, under the direction of Jefferson-Davis Company, are busy laying the cement sidewalks which eventually will form a network about the entire plant. For this work 2,472 yards of gravel, 793 yards of stone, 1,270 yards of sand, and 21,228 sacks of cement already have been used.

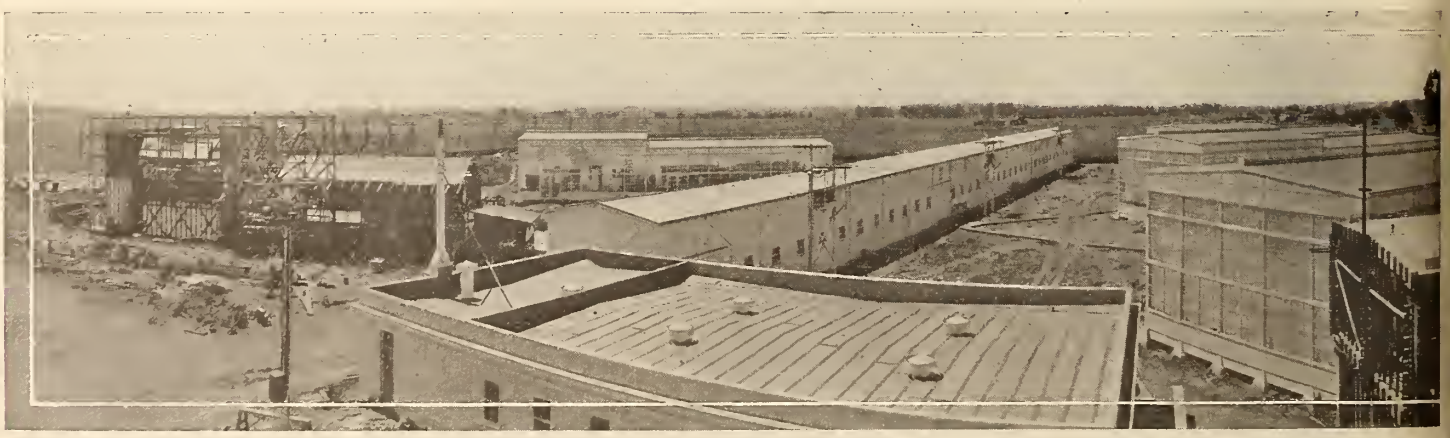
The personnel of the Ince forces has seen few changes since the last review. It embraces in respective executive capacities, in addition to Director-General Ince, Business Manager E. H. Allen, Advisory Director J. Parker Read, Jr., Superintendent of Production David M. Hartford, Art Director Robert Brunton, Chief of the Photographic and Art Department Irvin Willatt, Scenario Editor C. Gardner Sullivan, Purchasing Agent Spencer Valentine and Publicity Manager Kenneth A. O'Hara.

While the Culver City plant stands as the principal source of the Ince output, the organization still retains Inceville, that picturesque 18,000-acre rancho in the mountains beyond Santa Monica. This continues to serve for the making of all scenes requiring magnificent natural scenery and is used almost exclusively for the filming of all plays in which William S. Hart appears as star.

Like the executive force, the Ince directorial staff has remained the same for some months. It includes Raymond B. West, Reginald Barker, Walter Edwards, Charles Giblyn, William S. Hart, and Charles Miller. The prominent stars under contract are Bessie Barriscale, Enid Markey, Louise Glaum, Clara Williams, Dorothy Dalton, Margaret Thompson, William S. Hart, Frank Keenan, William Desmond, Howard Hickman, and Charles Ray.

Forty Companies in Work at Universal City

The world's largest motion picture producing plant, Universal



Panorama of the Great Plant and Studio Built on a Fifteen-Acre Tract at Culver City, a Suburb of Los Angeles, by Thomas H. Ince for the

City, has been in the process of construction almost two years, with the result that it is now equipped sufficiently for the successful operation of forty companies, that number of directors being on the payroll now.

At the official opening of the film municipality in March of last year, the cafe, office, laboratory, wardrobe and dressing room buildings, the zoo, together with one big stage, 100 feet by 500 feet, and an enclosed stage, 60 feet by 150 feet, had been completed. Now the stage space has been increased to cover more than four



The New Inclosed Studio at Universal City

acres, including a mammoth 60 by 300 foot, artifically lighted studio, two large enclosed feature studios, and a comedy stage, 60 by 100.

During the year many important changes have been made at U City, which have resulted in far greater efficiency from this producing organization. In addition to the extension of stages, larger quarters have been provided for all the different departments. A double deck added to all of the dressing rooms, and additional ones are now in the process of construction.

The production department is the only new one added which has remained throughout the year. The men in charge here have to do with the building and furnishing of every set for every production made. Under the new regime, before a story has been accepted, members of the production department are consulted as to the cost of producing it. If the story is found available it is passed on to the reviewing critics of the scenario department, and if given an O. K., writers prepare the working script or scenario for the director. Leads and players are selected for the subject by the engagement department, and the scenario goes to the production department where scenes and properties are prepared. When these are ready, the scenario goes to the director and production is begun. By this plan loss of time occasioned by waiting for sets or props is avoided.

The list of officers at Universal City is a big one when compared with those of any other plant, and all are under the personal supervision of H. O. Davis, vice-president and general manager. The lieutenants of Mr. Davis are E. G. Patterson, personal assistant; Charles Rankin, manager of production; Eugene Lewis, scenario editor. Writers: F. McGrew Willis, Earl Hewitt, Harvey Gates, E. J. Clawson, Calder Johnstone, F. M. Wiltermood, Ben Cohn, Bess Meredith, Grace Helen Bailey, Ida May Park and Mrs. E. M. Ingleton. Marshall Stedman is engaging manager, and Pierre Hungate his assistant; H. R. Howe, auditor; George W. Elkins, cashier; John M. Nicholous, superintendent of photography; E. G. Ullman, manager of cameramen; H. H. Barter, technical director; M. G. Jonas, publicity manager, and A. T. Statter, assistant; Fred Datig, employment bureau manager; A. B. Sorter, manager wardrobe department; Wallace Kerrigan, superintendent of ranch; Rex D. Roselli, superintendent of zoo; Frank D. Ormston, art director, and Ruth Ann Baldwin, director cutting room.

The producing directors are: William Worthington, Rupert Julian, Otis Turner, Jack Conway, Robert Leonard, Allen Curtis, Eddie Lyons, Lee Moran, Jacques Jaccard, Lois Weber, Phillips Smalley, Lynn Reynolds, Joseph LeBrant, Ben Wilson, Rex Ingram, Stewart Payton, Raymond Wells, Henry McRae, Joseph deGrasse, Frank Ormston, Roy Clements, Harry Carey, George Marshall, Clifford Elfelt, George Cochrane, Wallace Berry, Francis



Looking Across the Big Stage at Universal City

Powers, William V. Mong, Lule Warrenton, George Rice, William Garwood, and Beverly Griffith. Others are to be added shortly.

Lasky Plant Trebles in Fifteen Months

Wonders have been worked in the vicinity of Selma and Vine streets, Hollywood, the location of the Jesse L. Lasky Feature Play Company's studio, and in the past fifteen months, this producing plant has more than trebled in size. The improvements made consist of the erection of a glass studio with a stage 80 by 120; a double deck painting frame; new and enlarged carpenter shops, garages; scene docks; technical staff office building occu-



ew York Motion Picture Corporation, and Used As Headquarters for the Production of Kay-Bee Dramas for Release Through Triangle

pied solely by Wilfred Buckland and his assistants; because of the material increase in the size of the stock company, many more dressing rooms were found to be needed; and a building was erected solely for the use of the stars, and contains eight suites, each furnished to suit the desires of each player. All star rooms are connected with a green room, where prominent members of the organization can be found at all times. The rows of dressing rooms that line Lasky Lane have been double decked, and back of these has been erected a mammoth stage 80 by 250 feet.

Perhaps the most important improvement to the plant is the $150,000 laboratory in which all prints of Lasky pictures for the Paramount Exchanges are made. By Eastman specialists, this is said to be the most complete and best equipped laboratory in the world. It was designed by Cecil B. deMille, director general, after he had made visits to all the large plants in the east, and Alvin Wyckoff, Lasky director of photography. The capacity of the plant is 500,000 feet of positive weekly.

There have been but few changes in the organization. Milton E. Hoffman, former manager of the Peerless studio, has been added as general manager to relieve Cecil deMille of many worries, and give him more time for writing and directing. Other directors are William C. deMille, former scenario editor; George Melford, responsible for eighteen or more Lasky productions; Frank Reicher, who has been a member of the staff for the past nine months, and James Young, who has produced two pictures.

The most recent addition to the list of stars is Marie Doro. The principal players are Blanche Sweet, Fannie Ward, Cleo Ridgely, Anita King, Wallace Reid, Lou Tellegen, Theodore Roberts, Tom Meighn, Raymond Hatton, Tom Forman, Horace B. Carpenter, Ernest Joy, James Neil, Lucien Littlefield, Camille Astor, Dorothy Abrille, William Elmer, Florence Smythe, and Parke Jones.

The studio now occupies one entire city block, 400 by 700 feet, and negotiations for additional property across the street are now pending. The company uses many large sets, and because of this, additional space is needed.

Majestic Studio Is Three Times Its Original Size

A marked enlargement of the Majestic Motion Picture Company's studio in Hollywood, the home of Triangle Fine Arts photoplays and comedies, has been made, and the new plant now covers fully three times the space that it did one year ago. Laboratories added make positive prints of all subjects. Here twelve months ago, the producing organization was engaged almost wholly in the making of one, two and three-reel subjects. Now nothing but five-reel dramas and two-reel comedies are filmed, the change being due to the discontinuation of the Mutual release, and the company marketing its productions on the Triangle program.

The personnel of the producing staff has not been materially changed; D. W. Griffith being the general manager; Frank E. Woods, manager of production; Bennie Ziedman, publicity writer, and J. C. Epping, business manager. In the scenario department are Hettie Grey Baker, Tod Browning, Bernard McConville, Mary H. O'Connor, Roy Summerville, and Granville Warwick.

The list of directors includes William Christy Cabanne, Alan Dwan, Lloyd Ingram, Paul Powell, Edward Dillon, Chester Withey, C. M. and S. A. Franklin, and John Emerson. G. W. Bitzer is superintendent of the photographic department. In addition to doubling the space occupied by the studio proper, three additional city blocks have been leased for use where exterior settings are used. Two mammoth stages, one 90 by 180 feet with forty-five foot diffusing system, and an interior stage 70 by 100 feet have been built within the year, making a total of four stages with a total capacity of 130,000 square feet.

Christie Studio Is Complete Comedy Plant

The stars of the Fine Arts organization are Mae Marsh, DeWolf Hopper, Douglas Fairbanks, Fay Tincher, Tully Marshall, Norma Talmadge, Bessie Love, Seena Owen, Lillian and Dorothy Gish, Wilfred Lucas and Robert Harron. In the stock companies will be found such well-known players as Ralph Lewis, Walter Long, Eugene Pallatte, Mildred Harris, Elmo Lincoln, Max Davison, Elmer Clifton, Spottiswoode Aitken, Sam deGrasse, Howard Gaye, F. A. Turner, Alfred Paget and many others.

At the expiration of the contract of Al. E. Christie, producer of Nestor Comedies, with the Universal in January, Mr. Christie organized the Christie Film Company, and leased the plant where, more than four years previous, this same director had opened the first motion picture studio in Hollywood. The organization became known as the Christie Film Company.

The last year Mr. Christie was with the Universal he had his own private stage, offices and complete corps of stage help, cutters, and laboratory men, in addition to his regular stock company of players. When the new organization was formed all of the people went with the new company. For about four months the new company continued to make Nestor Comedies for the Universal, forty reels in all being made. Under a new contract, the company has produced twenty-four thousand feet of comedies.

The personnel of the organization includes Al. E. Christie, who supervises all productions in addition to directing a company. His brother, Charlie Christie, is business manager; Horace Davey, a director; Anton Najy and Al. Cawood, cameramen. The players are Billie Rhodes, Ethel Lynn, Betty Compson, Jane Waller, Stella Adams, Nolan Leary, Eddie Barry, Harry Hamm, Neil Burns, Dave Morris, Harry Rattenberry, Gus Alexander, George French and others.

Mr. Christie in the past six years has supervised the making of about five hundred comedies, three hundred of which have been directed by himself, and seventy-five per cent. of the total number are from original stories prepared by him.

Rebuild Keystone Studio by Aid of Laughs

Laughs perpetrated by Mack Sennett and his corps of assistants and comedians have made possible the complete rebuilding of the Keystone plant. The new home of this producing organization is one of the most modern on the Coast, the buildings being of concrete and steel construction of a fireproof nature, and equipped in a manner which adds great efficiency to the thirteen producing companies.

Fifteen months ago the Keystone plant occupied one-quarter of a square, while today it covers the greater portion of two blocks, besides a young mountain back of the studio which is utilized for exterior settings. Mr. Sennett liked the location of his plant so well that when it was impossible to expand eastward as he desired, because a foothill stood in the way, the Keystone maker promptly removed a greater portion of said foothill, and in its place erected a gigantic enclosed stage, and an exterior stage with steel diffusing system thirty feet above the floor space. The original exterior stage of the Keystone containing the 20 by 40 tank is still in use, and across the street, on another block owned by the company, is a stage of equal size, giving to the studio a stage floor space of more than 100,000 square feet.



Bird's-eye View of the Keystone Studios, Los Angeles

Mr Sennett has looked after the comfort of his players, and the dressing rooms provided by the new buildings contain every-

thing to be desired. A big cafeteria occupies one entire floor of the four-story building built for dressing rooms on the first floor, technical shops and wardrobe on the two upper floors, giving to the employees of the plant exceptional service. The scenario department occupies a comfortable bungalow away from the remainder of the studio, and the offices of the company occupy all of the buildings of the original plant.

General Manager Mack Sennett has a very efficient staff, which includes George W. Stout, business manager; Harry Kerr, assistant business manager; Tony O'Sullivan, assistant general manager; Hampton Del Ruth, manager of production; John J. Glavey, assistant production department; George Chapman, technical director, and John Grey. Frank H. Buck, Walter S. Fredricks, Robert Carr, and Albert Glassmyre, scenario writers.

The directors are Richard Jones, Clarence Badger, William Campbell, Eddie Cline, Fred Fishback, Edward Frazee, Charles Parrot, Walter Wright, Harry Williams, Harry Edwards, Victor Herrman, Charles Avery and Roscoe Arbuckle. The stock company includes more than fifty well-known photoplayers.

Signal, One of the Youngest Companies

One of the youngest film companies is the Signal Film Corporation, with studios at Signal, on the Salt Lake Railroad, between Los Angeles and Pasadena. It was formed in October, with S. S. Hutchinson, president, and J. P. McGowan, director general, for the purpose of continuing independently the production of the type of railroad story which Helen Holmes and J. P. McGowan had first brought to prominence three years before.

The Western Lubin studio was purchased and fitted with modern railroad equipment. With the consent of the Salt Lake



General View of the Signal Studios in Los Angeles

Railroad, a station was built on the studio grounds fronting the tracks, and placed on the railroad's time cards. Lines were run for spurs, and a passing track at Signal to assist in the picture making, and a corps of workmen were put to work building box cars at the company studios. Now a round-house is being built.

The gathering together of a cast to support Miss Holmes and Mr. McGowan in railroad pictures, meant the selection of men who had seen actual service in this work as well as pictures. Leo D. Maloney, Chance E. Ward, Paul C. Hurst, William Brunton, Thomas G. Lingham, N. Z. Woods, C. H. Wisschussen, F. N. Van Norman and Samuel Appel are members of the Signal Company, and all have the railroading qualification.

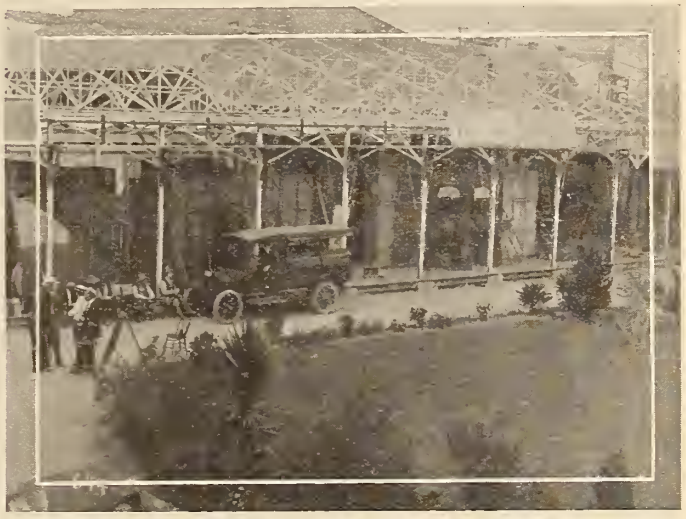
The first production to be taken up was the fifteen episode serial, "The Girl and the Game." Next the Frank H. Spearman Western novel, "Whispering Smith," was made in ten reels, the first five released under the title of "Whispering Smith" and the second in July as "Medicine Bend." Recently the company spent ten days in Honolulu, where they made scenes for a South African mine story, "The Diamond Runners," and have just completed the filming of "Judith of the Cumberlands." They will next take up "The Manager of B. & A."

The business management of the studio is vested with G. A. Hutchinson; Orrin Denny is laboratory superintendent, Ford I. Beebe publicity manager, G. E. Jenks scenario writer, and G. A. Sues cameraman.

Horsley Spends $200,000 on Improvements in Two Years

During the past year David Horsley has expended close to two hundred thousand dollars for the improvement of his Los Angeles studios, for the construction of new buildings and obtaining equipment which permits only the most modern methods of manufacturing motion pictures.

The most notable of Mr. Horsley's achievements was the con-



South Side of the Horsley Outdoor Stage, with the Indoor Studio in the Background

struction of a gigantic arena devoted exclusively to the making of animal pictures. This came closely following his purchase of the Bostock collection of wild animals.

The arena is constructed like a great hexagon. It is enclosed by massive reinforced concrete walls. In the center is a concrete platform, where the director and cameraman station themselves. From this platform, one camera can cover all parts of the arena from one setting. Surrounding this is a moat, six feet wide and four feet deep, filled with water and divided by six fences. A player in danger of attack by an animal may plunge into the water and come up on the opposite side of a fence in a zone of safety.

Jungle scenes are depicted in arena number one; Northern woods locations occupy the second; the wilds and tropics the third; Rocky Mountains, the fourth; the tropics are also contained in the fifth, and the sixth the desert. The last-named, by a clever device, is quickly prepared for marine views by a change of the background, and other effects are possible if desired.

Of the large structures erected during the year by Mr. Horsley, the outdoor stage stands out as the crowning work. This studio is 75 by 150 feet, the foundation of concrete and hardwood flooring. It is spanned by sixteen structural steel trusses, carrying diffusers and a canvass roof, operated by means of geared shafting. At the west end is the scene dock.

North of the outdoor stage is the big indoor studio slightly greater in dimensions. Massive scenes and night work are devoted to the indoor structure. Work may be carried on at any time and in any season here. Among the features of this studio are the electrical equipments, lighting facilities particularly. This department consists of a dozen Cooper-Hewitt mercury bank lamps of great power and also a large assortment of the new Winfield-Kerner lights.

The gardens adjoining the outdoor studio are also maintained at a large cost, their presence inside the plant being of beauty as well as of enormous value in many respects. Here garden scenes are filmed and picturesque backgrounds for "sets" on the stage furnished.

Other buildings constructed within the past year include the executive office building; projecting room and still department building; laboratories, consisting of developing, printing, drying and cutting rooms; the emergency hospital building and the garage, all of reinforced concrete.

In the five and a half acres of ground of the Horsley plant, there is room for improvements as they may be required and it is the plan of Mr. Horsley to extend his plant at another great output during the ensuing year.

The production staff consists of three companies, two of which are engaged in the filming of dramas, and are under the direction of Charles Swickard and Robert Broadwell, with William Clifford and Margaret Gibson, Crane Wilbur and May Gaston. The third company producing Cub Comedies features George Ovey. Milton H. Farhney is director, and has written all of his own scenarios. John Jasper is business manager, and Carlyle Robinson is in charge of the publicity.

Vogue Films, Inc., Successful Comedy Company

A most successful of the recently organized companies is that known as Vogue Films, Inc., which has a studio on Santa Monica boulevard, near Gower street. The company was organized in October of last year, with S. S. Hutchinson, chairman of board of directors, and Joseph Finn, president. J. R. Crone was selected as manager of the studio, and the organization's first producing company began work at the Signal studio. There, after two months, more space was needed, and the present quarters were secured. A second company was added at this time, and up until the first of June, the two directors filmed one-reel comedies on an average of one a week. Since then the companies have been alternating in the production of a two-reel comedy.

The producing staff includes Rube Miller, who in addition to directing, plays comedian parts; Owen Evans, Ward McAllister, Lillian Hamilton, and Director Henry Kernen, who has as his principals, Ben Turpin, Paddy Maguire, Gipsy Abbott and Arthur Moon.

The companies are now kept busy continuously filming Lonesome Luke and another series of comedies for Pathe Exchanges at the Rolin Film Company's new studio, built this year on Santa Monica boulevard. The producing plant is in every way modern, has a stage 100 by 190 feet, with twenty-five-foot diffusing system, and was built under the personal supervision of Hal. E. Roach, president and director for the company, and Dwight Whiting, treasurer and manager.

The principal players of the organization are Harold Lloyd, Bebe Daniels, Harry Pollard and Joe Pratt. The photography is in charge of James Crosby. The Rolin Company started from a very small beginning, and by establishing a reputation of producing fast moving laughmakers, has gained a very enviable position in filmdom. Much of the credit for this success must be attributed to the persistent and untiring efforts of Director Roach.

An important addition to the Los Angeles producing field is the National Drama Corporation, of which Thomas Dixon is director and general manager; P. G. Gould, Jr., president; W. R. Perkins, vice-president, and W. C. Burn, business manager. The company was organized in New York for the purpose of filming the novels of Mr. Dixon. Late last fall, property in Hollywood was purchased, and while the studios, office buildings and laboratories were being constructed, the company filmed the exteriors for the first feature. "The Fall of a Nation," which was recently given its premier in New York.

The plant covers more than a half block, and is modernly equipped in every respect. The company maintains no regular stock of players. At the present time the plant is busy in the making of twenty copies of "The Fall of a Nation," which will shortly have openings in all sections of the country.

William C. Thompson is in charge of the photography of the company, George H. Percival is art director, and Bartley Cushing, producing director.

Early in the fall, Mr. Dixon will begin the filming of another of his stories.

Clune to Make Only Large Subjects

One twelve-reel subject, "Ramona," from the book of the same name, has been made by the Clune Film Producing Company, organized early last year, for the sole purpose of making large subjects to be released as theatrical attractions.

The plant is located on Melrose avenue in Hollywood, and was originally built by the Fiction Pictures Corporation. The studio grounds include practically all of a block, with large stages and adequate laboratories and mills. Lloyd Brown is manager of production; Donald Crisp, director, and Monroe Lathrop is manager of publicity.

Located in a secluded part of Hollywood, away from the din of street cars and honking traffic, is the studio of the Lone Star Film Corporation, where Mutual-Chaplin comedies are made. The quiet that prevails about the plant at all times, would not go a long way toward convincing the passer-by that stormy comedies are made there.

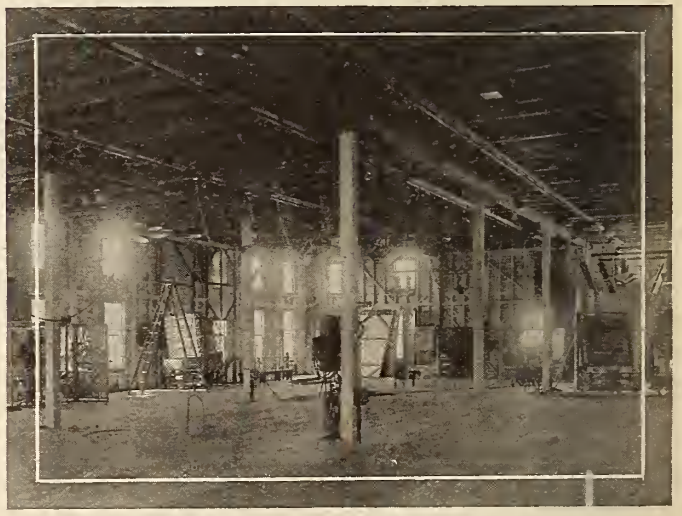
H. P. Caulfield is manager, Charlie Chaplin writes his own scenarios, and directs his own scenes, aided by Vincent Bryan, song writer. The stock company includes Edna Purviance, Charlotte Mineau, Eric Campbell, Leo White, Lloyd Bacon, Albert Auston, Fred Goodwins, James Kelly, John Rand, and Frank Coleman. Ed. Brewster is technical director; Al. Couderc, scenic artist; Billy Foster and Roland Totherch, cameramen, and Charles Levin, superintendent of laboratories.

The plant, which was opened on March 27, following Chaplin signing his contract on March 20, was built by the Climax Company, and is of sufficient size that Chaplin can turn around without striking his shoes against anything.

The company has now completed four two-reel subjects, including "The Floorwalker," "The Fireman," "The Vagabond," and another, title of which has not been selected.

Conveniently located on the boulevard half way between Los Angeles and Hollywood, is the new producing plant of the Mabel Normand Film Company. The production here is under the supervision of Mack Sennett, with Hampton Del Ruth as manager of production. Playing opposite Miss Normand, who will be featured in all subjects, is Wheeler Oakman, and a supporting cast of well-known players. The company is now at work on its first production, which will be released through the Triangle shortly.

The plant consists of a very conveniently arranged building, approximately 100 by 175 feet in size. The dressing rooms, scene docks and office are at one side of the stage, with a very attractive pergola at the end, which the players use as a green room while waiting for scenes.



The Interior Stage of the L-KO-Universal Studio

The property of the Selig Polyscope Company, consists of thirty-five acres. A zoo and public park, with a studio in a separate enclosure adjoining, was completed during the present year, and formal public opening was made in August. The studio has been changed but little in the year, it having been completed prior to the time the construction work of the zoo property was taken up. The great collection of animals found here number more than seven hundred in all, and consist of more than two hundred varieties. The buildings are all of mission style architecture, with the exception of the entrance, which was designed and built under the special supervision of an Italian sculptor of note, the entrance being decorated with life sized studios of a number of the animals to be seen in the zoo.

At the present time James L. McGee is general manager of the Selig Polyscope Company interests; Thomas S. Nash, manager

of production; Colin Campbell, William Robert Daly, T. N. Heffron and Marshall Neilan are directors.

At the present time much of the production of the Selig Company is being carried on at their Chicago studios, and at locations in the east.

Expansion on the part of the L-KO Company caused the need of a much larger studio, and now they occupy the entire plant formerly used by all Universal Companies in Hollywood. Here five companies are used in the production of L-KO comedies, and the sixth producing organization is that headed by Francis Ford and Grace Cunard which is making the "Peg o' the Ring" serial for Universal release. During the year a three-story, artificially lighted studio and a mammoth tank and other improvements were added so that more thrilling comedies could be made. Four aeroplanes were recently added to the equipment of the studio.

With the intention of producing a series of California historical subjects, the Monrovia Feature Film Company was organized about eight months ago by citizens of Monrovia, a foothill city twenty-five miles east of Los Angeles. The studio is located there, and the company has the exclusive use of a large tract of land with varied and beautiful scenery where exteriors for their films are made.

The first of the series of pictures is "The Argonauts of California," which was recently completed, and is now playing its first engagement at San Francisco. The picture consists of ten reels. The producing organization is now working on the second, "The Daughter of the Don," likewise to be of ten reels, which will be ready for release in August.

Both stories were written by Winfield Hogaboom, and produced under the direction of Henry Kabierske. Later "When the Gringoes Came," is to be filmed. Those appearing in the present subject are Marie McKeen, Hal. Cooley, V. O. Whitehead, Grant Churchill, Hubert Whitehead, William Ehfe, G. Hall Damon, William Rieffle, G. H. Hubert, Frances Burnham, Josephine Dillon, Madeline Matzen, Pearl Prince and others.

The board of directors is composed of R. M. Francisco, president; C. D. Holmes, vice-president; L. E. Frey, vice-president; and George B. Holmes, secretary and treasurer.

Fox Makes Important Entry Into Film Colony

Perhaps the most important addition to the west coast producing colony is that of the Fox Film Corporation. In December, General Manager W. R. Sheehan, brought the first producing organization to the coast. This was in charge of Director Oscar Apfel. The



Looking at One of the Fox Film Corporation's West Coast Studios

Selig Edendale studio was leased, and a number of improvements made, including the erection of a 70 by 100 foot exterior stage. The plant is a very efficient one, having elegant offices, laboratories, carpenter shops, scene and property store rooms, a glass studio 50 by 50, an exterior stage 50 by 50, and an artificial lake 40 by 40 and 50 deep. The latter part of February the second company with R. A. Walsh as director was brought to the coast, and early in June, the third producing organization was added when Richard Stanton was employed as director.

The Apfel Company is composed of William Farnum, H. J. Hebert, Willard Louis, William Burress, H. A. Barrows and Gladys Brockwell, with Lester Scott and John Meighn as assistants, and Alfredo Gondolfi and Harry Gerstad as cameramen. Director Walsh is assisted by J. A. Marcus, Gordon Cooper, and Len Powers. George Benoit is cameraman, and the players are Milton Sills, John Reese, Charles Clary, Arthur Mackley, and Miriam Cooper. Director Stanton has as his players, George Walsh, Anna Luther, Hershall Mayall, Edward Cecil, Harry Devere, and Scott Dunlap as assistant.

The staff is composed of M. Morris, auditor; George Grenier, technical superintendent; E. E. Rogers, employment agent; Reed Heustis, publicity and scenario writer; W. E. Meuselbach, superintendent of laboratories.

The Fox Film Corporation through the general western manager, A. Carlos, this week made a long term lease on the studio built by the National Drama Corporation, and shortly will begin the production of short comedies. Selection for the producing staff for these is now in the hands of Mr. Carlos who announced that shortly several companies will begin work there.

Vitagraph Located on Eleven Acres of Rolling Country

After four very successful years at Santa Monica, the Western studios of the Vitagraph were adjudged too small, and after weeks of searching on the part of Producing Manager Rollin S.



A Glimpse of the Vitagraph Western Studio, Hollywood

Sturgeon and Business Manager William S. Smith, Hollywood property was selected and a new studio built. The grounds consist of eleven acres of rolling country. Building was started in October, and in December every department was moved to the new location. The studio has an open air stage, 75 by 150, with adequate dressing rooms, carpenter shops, laboratories and offices, which were completed while a greater number of the organization's stock company were absent with Producing Manager Rollin S. Sturgeon, who was then in the Bear Lake Valley district filming "God's Country—and the Woman." Recently additional dressing rooms and consultation offices for directors were added.

The producing organization consists of three companies. Director Sturgeon, besides supervising the production of the other directors, devotes practically all of his time to the making of Vitagraph Blue Ribbon subjects. Other directors are William Wolbert and Dave Smith, both of whom make one, two and three-reel comedies and dramas.

Business Manager W. S. Smith is responsible for the very efficient plant which has arisen under his supervision, and he promises additional improvements in the form of a great indoor stage, to be erected within a short time at the eastern end of the present large open air stages.

Harry B. Harris is in charge of the photography; Laura Belt is manager of the employment bureau, and Doris Schroeder is publicity writer. The Vitagraph stock company includes William

Duncan, George Holt, Nell Shipman, Anne Schafer, Mary Anderson, Florence Vidor, Clara Toner, Jack Mower, Otto Lederer, Edgar Keller, George Kunkel and a number of others.

The Kalem West Coast producing organization is under the general management of Hamilton Smith, who has been at Los Angeles since early this year, and gives much of his time to the writing and supervision of scenarios for the three producing organizations.

The Kalem Serial Company, as it has become known, continues at the studio on Verdugo Road near Glendale. This is in charge of James Horne. From this plant has come such successful serials as "The Girl Detective," "The Mysteries of the Grand Hotel," "Stingaree," "The Social Pirates," and now "The Girl from Frisco" is being made. Director Horne has as his staff A. C. Gage, business manager; H. M. Moswald, cameraman, and



Partial View of the Stages at the Kalem Hollywood Plant

the leading players are Marin Sais, True Boardman, Frank Jonasson, R. E. Bradbury and Ed. Clisbee.

The Hollywood studio continues under the business management of M. E. M. Gibsone, and this is now the home of Ham Comedies and the Hazards of Helen. The former are made under the direction of Lloyd Hamilton, who is the featured comedian, supported by Bud Duncan, Ethel Teare, Gus Edwards and Al. Edmundson. The Hazards Company, productions of which feature Helen Rose Gibson, is directed by James Davis, and the supporting cast includes Percy Pembroke, George Smith and G. A. Williams. Harry Thorpe and William Kraft are cameramen.

E. & R. Jungle—Where Animal Comedies Come from

A most interesting studio is that of the E. & R. Jungle Film Company, located in East Los Angeles, which is the home of animal comedies featuring Napoleon and Sally, the educated chimpanzees, and scores of rare animals which make up the zoo of this company. The E. and R. people have been producing for about two years, but it was not until the first of this year that they began making regular releases, and since that time they have issued thirty-three one-reel comedies, these consisting of one reel each week, sold to independent exchanges throughout the country.

Messrs. Edwards and Rounan are the owners of the company and supervise the production of all films. The direction is in charge of Joseph J. Franz, and a company of excellent players constitute the stock of the company. Clem Pope is manager of the publicity department and aids in scenario writing.

Every place the E. & R. comedies have been shown they have made a decided hit with the general public, with the result that in many territories they form a feature part of a program in the better houses, adding just that touch of novelty which goes a long way to putting the show over to the satisfaction of all patrons.

The Static Club of America has had a very successful year, with the result that the membership has been materially increased, and the club has found it necessary to move to larger quarters, and are now located at 1917 Santa Cruz street. The organization has served the purpose for which it was originally planned by its charter members, L. M. Smith, F. L. Granville, W. F. Alder, H. M. McGuire, James Crossby, Hy. Harris, E. G. Ullman and Al. Ansbacher, and to it can be traced many improvements in photography, and a general goodfellowship among cameramen.

E. G. Ullman, manager of the Universal City cameramen, served



Headquarters of the Static Club of America, Los Angeles

as president from the organization of the club, Feb. 13, 1913, to March of this year, when Charles Rosher was elected to this office, together with E. G. Vallejo, vice-president; Al. Cawood, secretary, and S. S. Norton, treasurer. These officers with Ralph Morello, Freind Baker, Roy Klaffkie, Anton Nagy, William Alder and Homer Scott, form the board of directors.

Thirteen Companies at Work for American

An increasing demand for American-Mutual pictures has made the year one of expansion at the American studios in Santa Barbara. Thirteen companies are turning out productions. Five of these work continuously on five-reel features, and another devotes exclusive attention to "The Secret of the Submarine."



The American Studios at Santa Barbara: A Partial View

Under the management of P. G. Lynch, Coast representative of President Hutchinson, the American has grown from a studio with three working companies to its present magnitude. On its

payroll are 325 regular workers and with the 250 extras, the employees total about 600.

Each director and his assistant has his individual, finely appointed office in "Director's Row," adjacent to the big glass studio. These offices are in a modern, well-equipped concrete structure just completed.

Notable in the growth of the studio has been the photographic end. That department is now making prints of its own pictures, a work formerly done at the Chicago plant. The developing rooms have been enlarged, and a building erected for a portrait studio. Thirty-six employees work under the direction of C. G.



The Spacious Lawn at the Entrance to the American Studios at Santa Barbara

Heimerl, department manager. The technical chief and art director, Edward M. Langley, also boasts a new home. Instead of one technical man for each department, there is a cabinet of experts acting under Mr. Langley. As a picture is gone over in the technical department by the director and his assistants, there are in attendance an architect, a designer, aperiod director and furniture man and a superintendent of construction. This system guarantees minute attention to details in production.

New executive offices have been completed in close proximity to "Director's Row" and the big glass studio. The studio proper, completed in November, houses a dozen ordinary sets at once, and has been used in its entirety for one set employing several hundred persons. Under its roof is a completely equipped property room, occupying three floors. At the end is a cabinet shop equal in size to that of many factories. Adjacent to the "Big Glass" are more stars' dressing rooms, just occupied, in addition to those already provided in the Green Room across the lawn.

In the garage, which provides quarters for a dozen high-powered cars, used to take companies out on locations, a repair shop has been added. Not the least of the innovations has been the inauguration of a guide system to show sight-seers about the plant. This is in charge of Edward D. McKiernan. To supply the publicity distributing centers with first hand information, a publicity department has been established, with George Wight in charge.

The home of Morosco and Pallas, established Aug. 8, 1913, under the name of Bosworth, Inc., has grown until the stage space is sixty-three times as large as at first, the floor space in the various buildings has been increased seventy-one times the original amount, and the total area covered is ninety times greater.

This steady expansion began with a small stage, 20 by 25 feet. in August, 1914, a fire-proof concrete structure, embodying a glass-covered stage, a laboratory, dressing rooms, and offices, was built. Four months later the company doubled its plant by the acquisition of real estate across Council street. Stage No. 2 was built the same month. In January, 1915, and again in May of the same year, the glass-covered stage was enlarged until it covered 90 by 150 feet. An office building, an addition to house scenic frames, a sixteen compartment scenic dock, and a double warehouse were constructed the same year, and the capacity was trebled.

During the present year, many extensions and additions have been made, a full description of which was carried in the July 8 issue of Motion Picture News.

Motion Picture Producers Association

Events of the year have caused film folks of Los Angeles to see the need of organization and co-operation, with the result that new associations have been formed, and old ones strengthened.

Perhaps the most important of this nature was that of the formation of the Motion Picture Producers Association. Practically every studio in the coast colony is represented by one or more persons as members of this. The fees are sufficient to enable the organization to employ a capable secretary, and through him most of the business of the association is transacted. The matter which brought about the formation of this association was an unwarranted attack by a preacher, who spoke of studios as "movie camps of immorality."

The producers banded together to prove the unjustness of this charge, and found co-operation so beneficial that many additional items were placed in their by-laws. The association members took an active part in the fight against local censorship in Los Angeles, and greatly aided in knocking out the injurious ordinances. Since, the organization has taken an active part in censorship fights which have come up in other cities, and at the present time a campaign is being waged in all parts of the country against censorship by means of slides, newspaper matter and similar propaganda.

Shortly after the organization of the Motion Picture Board of Trade of America, a small committee was selected to represent the Board in southern California. In order that the committee be more representative, additional members were appointed which included the publicity men of studios.

The California Committee since its organization took an active part in local matters injurious to the industry as a whole, working for the defeat of local censorship measures, combating when unjust criticism of the film people was made, inducing the newspapers to verify all stories pertaining to arrests of people who claimed to be motion picture players, who were in reality but extra people; brought to the attention of the transportation companies the unjustness of the freight rates charged for motion picture theatre and studio equipment, and worked for the increased membership of the Board of Trade. The members of the California Committee have worked practically independently of the parent organization, and now that officers of the latter are planning to reorganize, the California Committee has decided to continue the present organization here with meetings every two weeks.

The members of the committee are Kenneth McGaffey, Lasky; Ford I. Beebe, Signal; Doris Schroeder, Vitagraph; Bennie Ziedman, Fine Arts; Carlyle Robinson, Horsley; H. O. Stechhan, Balboa; M. G. Jonas, Universal, and Dwight Whiting, Rolin, with Mabel Condon of the Mirror, secretary, and J. C. Jessen of the News, chairman.

More than a year ago, ten or twelve motion picture directors began agitation looking to the formation of a co-operative association among the producers for the benefit of all concerned, and the outcome of this was the issuance of a state charter to the Motion Picture Directors' Association on July 1, 1915. The prime movers in this were Otis Turner, Charles Giblyn, William Robert Daly, Al. E. Christie, Jay Hunt, Eddie Dillon, Allen Curtis, Francis Ford, Henry McRay, Joseph deGrasse, Frank Lloyd, Traverse Vale, Del Henderson and others.

The first officers selected were Otis Turner, president; Charles Giblyn, first vice-president; William Robert Daly, second vice-president; Allen Curtis, secretary; Eddie Dillon, treasurer, and Al. E. Christie, Jay Hunt and Robert Leonard, trustees.

Throughout the year the association has held by-weekly meetings, a number of which have been of a social nature, and shortly they will open permanent headquarters at the Alexandria Hotel, Los Angeles, which will be open all the time, and where their meetings will be held.

The association has been a great factor in improving conditions at the studios in production, and bettering conditions for its members. When first organized, it had a membership of twenty-four, and this has gradually been increased to more than sixty. Members are to be found in the east as well as in the west.

National Association of Motion Picture Industry Formed

This Is the Name of the Organization Taking the Place of the Board of Trade—Membership Is to Consist of Five Classes—Class 1, Producers and Importers; Class 2, the National League; Class 3, Men Engaged in Making or Selling Equipment; Class 4, Distributors; Class 5, Players and Studio Employees

EIGHTY-FIVE prominent representatives of the motion picture industry gathered at the Hotel Astor at luncheon on July 6 to hear the report of the sub-committee of twelve which was appointed by the general committee on the formation of a trade association to present a charter and by-laws.

W. W. Irwin presided as chairman and in an address presented the fundamentals of the proposed organization. The name decided upon is The National Association of the Motion Picture Industry.

Copies of the proposed charter and by-laws were distributed among those present.

Mr. Irwin said: "The committee begs leave to say that in its work it has endeavored to keep in mind two thoughts which it believes to be fundamental for the success of this association, if formed, and therefore for the welfare of the whole industry. First, that the objects and actions of the association should be confined to questions affecting the motion picture industry as a whole. Second, that this association should furnish a means by which the various branches of the industry may have the opportunity of knowing each other and the respective viewpoints of each upon all questions arising from within the industry, and thus themselves to adjust amicably any differences which may arise between two or more branches of the industry."

Mr. Irwin gave a detailed explanation of important points in the constitution and by-laws. He explained that the fixing of the annual dues is to be left to each branch of the industry, each branch having more or less self-government but being an integral part of the national association for purpose of united defense from without and for the adjustment of internal problems.

Membership to Consist of Five Classes

The membership of the association is to consist of five classes, namely: Class 1, producers and importers of motion pictures. Class 2, Motion Picture Exhibitors' League of America. Membership in good standing in the Motion Picture Exhibitors' League of America shall carry with it membership in the national association. Class 3, those engaged in manufacturing, dealing in, and importing motion picture supplies and equipment. Class 4, distributors of motion pictures. Class 5, miscellaneous—including motion picture publications, newspapers, studio employees, directors, stars, cameramen, projection engineers, etc., together with all employees of establishments and plants connected in any way whatsoever with the motion picture industry.

Following considerable discussion and upon motion by William A. Brady, the constitution and by-laws as presented were unanimously approved and the chairman was empowered to appoint a committee to present the proposed association to the Exhibitors' League of America in convention assembled at Chicago. The committee as appointed by Chairman Irwin consists of: William A. Brady, Paul H. Cromelin, W. W. Irwin, Wiliam M. Seabury, Lee A. Ochs, John J. Witman, L. L. Levine, J. H. Hallberg, W. Stephen Bush, William A. Johnston.

Upon motion of William Brandt, a unanimous vote of thanks was tendered to the sub-committee for its untiring efforts in behalf of the new association.

The report of the sub-committee presented a graduated assessment in the way of entrance fee upon all the different branches and concerns in any way connected with the industry, and subscription blanks were circulated.

William A. Brady started the ball rolling by subscribing one thousand dollars for the World-Paragon Company, despite the fact that the assessment for producing companies is two hundred and fifty dollars. The following amounts were also subscribed:

Name of Subscriber	Amount of Entrance Fee
Class 1 and 4—Producers, Manufacturers, Importers and Distributors of Motion Pictures	
Cosmofotofilm Co., New York	$250.00
Famous Players Film Co., New York	$500.00
Jesse L. Lasky Photoplay Co., New York	500.00
P. A. Powers, New York	250.00
V-L-S-E, New York	250.00
World Paragon, New York	1000.00
Class 3—Theatre Equipment and Supplies	
Dwyer, Leo E., Columbus, Ohio	$150.00
Hallberg, J. H., New York	150.00
Motion Picture Supply Co., Cleveland, Ohio	150.00
Nicholas Power Co., New York	250.00
Picture Theatre Equipment Co., New York	150.00
Swaab, Lewis M., Philadelphia, Pa	150.00
Class 3—Studio Equipment and Supplies	
Allison & Hadaway Corp., New York	150.00
Berlin Aniline Works, New York	250.00
Class 3—Raw Film Manufacturers, Importers and Agents	
Brulatour, J. E., New York	500.00
Class 5—Publications.	
Motion Picture News, Inc., New York	$250.00
Photographic News, Inc., New York	150.00
Class 5—Miscellaneous.	
Bamberger, L. J., New York	$2.00
Beecroft, Fred J., New York	2.00
Gold, P. D., New York	2.00
Gulick, Paul, New York	2.00
Hawley, Fred., New York	2.00
Leslie, Arthur, New York	2.00
Masters, E. L., New York	2.00
Pierce, C. H., New York	2.00
Solomon, Julian M., Jr., New York	10.00
Printers and Developers.	
American Film Laboratories, Inc.	

Many Trade Representatives Present

Among those present were a majority of the following, who compose the committee at large on organization:

Carl Anderson, L. J. Bamberger, A. H. F. Banshof, G. L. Barrows, A. J. Barthell, Fred Beecroft, Mort Berger, J. A. Berst, J. W. Binder, J. Stuart Blackton, George Blaisdell, L. P. Blumenthal, John C. Bolte, William A. T. Brady, William Brandt, Cranston Brenton, J. E. Brulatour, Louis J. Bull, W. Stephen Bush, John F. Chalmers, Harry Cochrane, Henry Cole, E. N. Colley, Charles Condon, William L. Cook, Paul H. Cromelin, James Delves, S. H. DeRoy, A. F. Dunn, B. B. Dunn, L. E. Dwyer, Edward Earl, H. T. Edwards, Jack Edwards, Joseph W. T. Engel, J. M. Farnum, Samuel M. Field, J. C. Flinn, William Fox, Arthur S. Friend, J. K. Genter, E. K. Gillett, P. D. Gold, Samuel Goldfish, Huntly Gordon, J. C. Graham, Paul Gulick, J. H. Hallberg, B. R. Hampton, I. N. Hartsall, F. Hawley, W. W. Hodkinson, David Horsley, Thomas Howard, William C. Hubbard, Ralph W. Ince, W. W. Irwin, Robert Israel, Arthur James, L. B. Jennings, William A. Johnston, Ad. T. Kessel, Jr., Joseph Lamy, Jesse Lasky, Arthur Leslie, Samuel Lesselbaum, Albert S. Le Vino, Lewis L. Levine, Tracy Lewis, Ben Lyons, C. R. Macauley, E. Mandelbaum, H. J. Mandelbaum, John Manheimer, Lesley Mason, E. L. Masters, Max Mayer, F. J. McConnell, McDonald, Melville S. McFarland, J. S. Milligan, Lee A. Ochs, M. Oestreicher, C. H. Oxenham, P. A. Parsons, Carl H. Pierce, Herman Pollak, B. F. Porter, Nicholas Power, P. A. Powers, Terry Ramsaye, Raymond Pawley, J. E. Robbin, John F. Robertson, S. L. Rothapfel, Richard T. Rowland, William H. Seabury, Eberhard Schneider, J. I. Schnitzer, W. N. Selingsberg, John Semler, W. E. Shallenberger, William L. Sherrill, Warren H. Small, J. M. Solomon, S. M. Spedon, Charles Steiner, L. W. Swaab, C. J. Thatcher, B. Tietel, C. H. Tilson, Sam Trigger, John F. R. Troeger, Charles Urban, R. M. Vandivert, C. K. Von Dousen, D. G. Wates, Lloyd B. Willis, Carl Wilson, John J. Wittman, William Wright and Adolph Zukor.



Scenes, Atmospheric and Dramatic, in "Judith of the Cumberlands," As Produced by Signal with Helen Holmes in the Stellar Role, to Be Released Through Mutual

THIRTY AGED MEN AND WOMEN IN "GOD'S HALF ACRE," METRO

Thirty aged men and women are shown in the forthcoming Metro-Rolfe production, "God's Half Acre," starring Mabel Taliaferro, under the direction of Edwin Carewe. They take the part of inmates of Rainbow's End, a home for the aged. Some of them are veterans of the speaking stage who are aided by the Actor's Fund, while others belong to the "old guard" in motion pictures.

Exhibitors in Dayton Make Protest Against Theatre Tax

Gerber and Haas of Majestic Theatre, Representing Managers of the City, Address Communication to Senators and Congressmen

EXHIBITORS at Dayton, Ohio, have made an emphatic protest against the proposed Federal tax of one-half of one per cent to be assessed against picture theatres. Manager Gerber and Haas of the Majestic theatre, represented the Dayton managers in a letter sent to Secretary of the Treasury McAdoo. They also addressed communications to Senators Pomerene and Harding, Representatives Gard and Kitchin, of the House Ways and Means Committee, and Chairman Simmons, of the Senate Finance Committee.

The letter to Senator Harding follows:

July 2.

Hon. Warren Harding,
Senate, Washington, D. C.

Dear Sir:

We noticed in the new revenue bill submitted to the House of Representatives to-day that it is proposed to tax moving picture theatres one-half of one per cent. of their gross receipts.

To you, as its Senator, the Majestic Theatre desires to protest most emphatically and most energetically against this unfair, unjust and undemocratic tax. The present Federal tax we considered grossly unjust and it was paid under protest. There is absolutely no reason why the framers of this bill should not be able to draft a bill that would be just and equitable to all.

It is indefensible that certain businesses should be required to pay a portion of the expense of this government while other businesses are exempt. We are willing to pay our share of any tax, but no more. We well understand that moving picture theatres are taxed because they are considered luxuries. Well and good, we will grant that fact; but why should not other luxuries be taxed equally as well?

Ninety per cent. of the articles on sale in a department store are luxuries, yet the department stores are not taxed one penny. The entire product of confectionery stores is a luxury, but no tax is placed on them. Automobiles are luxuries, yet they are not taxed. Pianos, victrolas, victrola records, jewelry, books, magazines, cigars and tobacco, the output of soda fountains are all luxuries and should be taxed. Likewise dance halls, and numbers and numbers of other institutions and businesses or products could be justly taxed, in which case the tax upon picture theatres and other amusements could be reduced so that it would in a measure be a just and equitable tax.

This is a free country—that is, our Senators and Representatives are free to impose numberless taxes indiscriminately upon their constituents.

The Majestic Theatre registers with you its most emphatic protest against this reprehensible tax and requests that you bring this entire matter to the attention of the proper persons for rectification.

We do not care if you do not receive a single other letter in regard to this matter. The Majestic Theatre proposes to raise its voice in protest and if nothing more is done it requests you to read this letter into the minutes of the Senate so that it will go on record.

Yours Very truly,
MAJESTIC THEATRE,
Gerber & Haas.

Benjamin B. Hampton Will Devote All His Time to Pictures

Director of the Newly Incorporated Vitagraph Company of America Resigns as Vice-President of the American Tobacco Company

BENJAMIN B. HAMPTON has resigned his office of vice-president of the American Tobacco Company, and will devote his entire time to the motion picture business. Mr. Hampton, as already announced, was elected a director of the newly incorporated Vitagraph Company of America, together with Glendinning J. Ryan, H. H. Vreeland, Albert E. Smith, J. Stuart Blackton and W. W. Irwin.

Dow, Jones and Company, in a recent news bulletin, has this to say of Mr. Hampton, under the heading, "Pithy Personalities":

"The guiding spirit behind the proposed motion picture merger is Benjamin B. Hampton of the American Tobacco Company crowd. Mr. Hampton has Thomas Fortune Ryan and Percival S. Hill as his backers. The career of Mr. Hampton is illustrative of what pluck can accomplish in America. He started as a reporter in a small Illinois town and, with his brother, Jesse D. Hampton, soon owned the paper on which he was employed. It is said that the Hampton brothers, in their little paper, once scored an important "scoop" on the Chicago dailies on a battle in the Spanish-American War." Their fame brought them to Chicago where they worked as newspapermen and later to New York where they entered the advertising business. They started Hampton's Magazine and built up a wonderful circulation in a short time. But when Hampton's was merged with a string of western magazines the magazine failed. The advertising business also slumped and B. B. Hampton was forced to give it up and start all over again. "Within a few months he was well on his feet and managed the advertising campaigns of the Riker-Hegeman drug stores. From this company he went to the American Tobacco Company and after six months of association with P. S. Hill he was made vice-president of the American Tobacco Company. His resignation from the latter concern has just been announced, but this merely implies that he will represent the Hill and Ryan and possibly the Brady interests in the new movie merger."

"WHERE IS MY FATHER?" IS FROM EXCLUSIVE FEATURES

Exclusive Features, Inc., which makes its initial appearance in the producing field this month with the drama, "Where Is My Father?" announces through Joseph M. Goldstein, president and treasurer, that it will henceforth release a feature of five to seven reels every month.

"Where Is My Father?" is adapted from the Dumas novel, and offers May Ward in the stellar role.

SALARIES OF LAEMMLE SOLDIER EMPLOYEES TO GO RIGHT ON

President Carl Laemmle of the Universal Film Manufacturing Company, announced that the salaries of two of his factory employees, H. Manhaken and Edward Carey, who went to the front with their regiments, will be paid during their absence to their relatives.

Mr. Manhaken and Mr. Carey were both employed in the laboratories of the Universal at Fort Lee, Mr. Manhaken, in the perforating department and Mr. Carey in the negative polishing department. Both Universal employees were members of Company F. Fifth Regiment, New Jersey Infantry, when the mobilization order called them away from their work.

When the men turned in their enlistment slips, President Laemmle immediately notified them before they left the mobilization camp at Sea Girt, N. J., that they need not worry, as their salaries would be paid to their relatives while they were in uniform. The men left for Sea Girt on Saturday, June 22, and entrained for Mexico with the Fifth New Jersey Regiment on Wednesday, June 26.

Charlotte Marcus of the bookkeeping department at the Universal laboratories has become so enthusiastic with the war spirit that she declares that she intends to become a Red Cross nurse. According to a late report from Fort Lee it is rumored that she will join Mr. Manhaken and Mr. Carey at Brownsville.

MARY MILES MINTER IS BUSY ON WEST COAST

Dainty Mary Miles Minter, the golden-haired, dimpled Mutual star is busy on the West Coast. Although she has not completed her work in "Youth's Endearing Charm," the first of the features in which she is to be starred, she has already begun scenes in the second release, "Dulcie's Adventure." This story, which was written by R. Straus and made into scenario form by William Pigott, is being directed by James Kirkwood who recently joined the American Mutual forces.

Fox Conceived the Idea for "A Daughter of the Gods"

Even After He Supervised Production by Cable and Had Seen His Dream Made Into Reality, He Was Not Satisfied, and Decided to Have Music Score for Subject



The Owner, the Star, and the Composer of the Incidental Music of "A Daughter of the Gods": (Left to Right) William Fox, Annette Kellermann, and Robert Hood Bowers

IT was William Fox who conceived the spectacle which he will shortly present to the public under the title, "A Daughter of the Gods," and it was William Fox who financed it, expending, according to an announcement, $1,200,000 for the purpose.

Even after Mr. Fox had supervised, by cable, the manifold problems which confronted Director-General Brenon, had ordered the construction of a whole city, the employment of 20,000 people for various scenes, and had seen his dream made into a reality, he was not content. He determined that "A Daughter of the Gods" should have the most effective presentation, and a special musical score.

Robert Hood Bowers was engaged to furnish the music, because Mr. Fox places a high value on music as an adjunct of motion pictures. Mr. Bowers is a composer of note, and is remembered particularly as the author of "The Vanderbilt Cup," "The Red Rose," and more than a score of other shows which had long runs.

Studios for Twelve Companies in Jacksonville Is Garrick Plan

Former Director General of Gaumont Incorporates with a Capital of $300,000—Announces He Has Secured Rights to Picturize Ella Wheeler Wilcox Poems

Special to Motion Picture News.

Jacksonville, Florida, July 8.

THE announcement has been made by Richard Garrick, former director general of the Gaumont Motion Picture Company in this city, that ground will be broken immediately for the erection of one of the largest studios on the Atlantic Coast, which would accommodate twelve working companies at the same time. Mr. Garrick returned from New York Saturday night and has been in conference with New York and local capitalists since his arrival here, the outcome of which was the subscribing of the desired capital for the company.

Corporation papers have been requested from the State Department under the name of the Garrick Studios Company, which will have a capital stock of $300,000 all paid in. Several local business men have invested heavily in the concern and one of the New York investors is H. Y. Hiland, prominent in financial circles in that city.

Mr. Garrick announces that he has secured the right for picturizing several of Ella Wheeler Wilcox's poems, and that he intends using part of the stage for his productions. Stage space will be rented to various producing companies visiting this city during the winter months, who have hitherto had to use the extra space of the Eagle Company and the Thanhouser studios.

The plant will cover five acres, and will be one of the most up to date developing and printing plants east of Los Angeles. Mr. Garrick has already secured contracts for stage rentals from several producers.

Willis and Inglis Firm a Clearing House for Industry

Firm Began in a Small Way Four Years Ago and Now Is Wide in Its Scope—Promotes Publicity, and Looks After Photoplay Rights to Books and Plays

THE firm of Willis and Inglis, which had its origin four years ago in a small publicity bureau established by Richard Willis, has grown into a large organization occupying five offices in the Wright and Callendar building, Los Angeles, with two offices in Hollywood.

Its activities have likewise expanded. They now include not only the promotion of publicity, but the complete management of the business and professional affairs of prominent players, the sale of photoplay rights to books and plays, the sale of original scenarios, the financing of new companies, the supplying of electrical inventions and accessories for studio work, and other activities which make the firm a clearing house for the industry. Its services are in demand by the large producer as well as by the individual player.

Richard Willis was a traveling actor, a writer, an artist, a member of the Nestor Company and publicity writer for Universal before he entered upon his present work. Gus Inglis brought to the firm a wide knowledge of the picture business, from the business and exhibiting ends as well as from those of the actor and actor and director.

HENRY LEHRMANN SELLS INTEREST IN L-KO

Special to Motion Picture News.

Los Angeles, July 8.

Henry Lehrman, director general of the L-Ko Company, has disposed of his interests and last week severed his connection with the comedy organization. Lehrman left for New York immediately, presumably to organize a new company. Jack Blystone, who has been a director for L-Ko since its organization, succeeds Lehrman as director general.

ENGLISH COMPANY TAKES SCENES IN BRITISH COLUMBIA

A film producing company is at work in the region of Banff, B. C., taking pictures of Canadian type, it is believed, for exportation purposes. The company is affiliated with Barkers, Limited, of London, Eng.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City

How One Exhibitor Makes His Picture Advertising a Series of Personal Appeals to Patrons



THE EMPRESS NEWS

PUBLISHED BY

GEO. A. BLEICH, Owensboro, Ky.

By whom it is Edited with the assistance of everybody about the theatre

The Empress News will be glad to receive suitable matter for publication sent in by those interested in photoplays. Questions, suggestions, criticisms and such like will be heartily welcomed. Be brief and write only on one side of your sheet of paper. Direct same to Empress News, Empress Theatre, Owensboro, Ky.

SAFETY

PERSONAL PATTER

SOCIETY

Goodness Gracious! Sakes Alive!

How can you resist the above at the

EMPRESS This Week!

Read the Program in the Column next to this. It tells the Story—Tells it Straight.

H. B. Warner, Marguerite Clark, Virginia Pearson, Norma Talmadge, "Fatty" Arbuckle

MONDAY, JULY 3rd—TRIANGLE PROGRAM

H. B. Warner, in "The Beggar of Cawnpore"

TUESDAY, JULY 4th—PARAMOUNT PROGRAM

Marguerite Clark, in "Molly-Make-Believe"

ANNA NILSSON and TOM MOORE, in "The Tangled Web"

WEDNESDAY, JULY 5th — WILLIAM FOX PRODUCTION

VIRGINIA PEARSON, in "HYPOCRISY"

Illustrating "The Empress News," Owensboro, Ky., in Its New Form

DO you use common sense in advertising your pictures? Do you make your patrons feel that you are personally responsible for every picture you show? Isn't it a fact that if you make an effort to tell your patrons, in measured language and not in exaggerations, just how each picture will appeal to them, that you are on the road to maintaining their confidence in you?

Along this line, we are interested to note the style used by George Bleich, of the Empress, Owensboro, Ky., in advertising his pictures. He has recently changed the form of his house organ to a newspaper, and to good effect. Page Three and part of Page Four are given over to descriptions of individual pictures for the week. Instead of the wholesale "puffs" in which so many exhibitors still indulge we find things like these:

An introductory statement at the top, reading: "Away from the old stereotyped form of program here is a new way and it seems to me a good way. The idea is that you are being told personally just what each day's show may hold to interest you, in a way as though you faced me. It is hoped that you appreciate that the information is straightforward and the very best knowledge that I can glean from criticisms from various sources."—Bleich.

Some of the descriptions include phrases like the following: "A production that is sure to please nearly everybody . . . Really I feel sorry for all who cannot see this beautiful, simple and refreshing play . . . There are lots of laughs in this picture and it is pretty sure to find favor with nearly everybody . . . Here is a picture that you would let go by on account of its title, when it is in all respects a 'jim dandy' . . ."

CHAPERONS FOR YOUNG PEOPLE IN WASHINGTON THEATRE

The American theatre, one of the Atkinson chain of houses in Washington, D. C., has instituted a system of chaperonage for young people. Manager Thomas A. Costello describes it as follows:

"Having the confidence of the mothers of the neighborhood, I am aware of the responsibility placed upon me. So when the young folks, whom I know I am to look after, come into my theatre, I simply put them with some of the married folks, make them acquainted and everything goes along smoothly. It is making the young people acquainted, under the proper social conditions, and at the same time creating their meetings in the picture house under congenial companionship. I have yet to hear the first complaint."

"MYRA" ADVERTISED BY DELUGE OF BALLOONS

The people of Brewster, N. Y., were startled the other day by a deluge of balloons. Investigation showed that Robert A. Jennings had climbed to the top of the Southeast House, and sent down hundreds of balloons advertising "The Mysteries of Myra," shown by Jennings at the Brewster Town Hall each week. It proved a clever advertising scheme.

ADVERTISING LINKED UP TO LOCAL NEWSPAPER STUNT

Gerber and Hess, managers of the Majestic theatre, Dayton, Ohio, recently demonstrated how the exhibitor can advertise by linking up his theatre with events in the local newspapers. The Dayton Journal, one of the largest newspapers in the territory, has been running a series of rotogravure photographs of stars, supplied to them by the Water Color Co. of New York. One of the most popular photographs in this set was a handsome 10 x 14 picture of Blanche Sweet, the Lasky-Paramount star, which was announced for distribution in the Sunday issue of June 11.

Having had their attention called to this distribution, the Majestic theatre management placed in its advertising the wording that Blanche Sweet, whose picture was given away that day appeared on the screen of the Majestic theatre in "The Thousand Dollar Husband." This series of rotogravure photographs of motion picture stars is being given away in other parts of the country and many exhibitors will have the same opportunity to make their advertising effective.

HOUSE TALK EXCELLENT FEATURE OF TIOGA THEATRE NEWS

The Tioga Theatre, Philadelphia, whose enterprise in running a full-page ad. in The Philadelphia Evening Ledger we commented upon recently, also issues a neat four-page house organ, well laid out and illustrated.

The thing which attracts us most in the Tioga Theatre News is the excellent house talk which occupies column one of the last page in each week's issue. These house talks take up in succession the various phases of the theatre, and serve as effective little editorials.

CALHOUN, MILWAUKEE, ISSUES AN ANNIVERSARY PROGRAM

Managers of the Calhoun theatre on Lake street, Milwaukee, Wis., which shows Paramount features, have issued on the first anniversary of their house a twelve page boklet with a particularly attractive cover, a well-drawn sketch printed in soft brown sepia ink. The advertising pages were particularly well laid out and the program of the week was stretched through the entire book in belt form, with coming attractions featured on the back cover.

PUT THE NEWS ON YOUR REGULAR MAILING LIST

Motion Picture News has received the following house organs and other forms of exhibitor advertising:

72nd Street Playhouse Magazine, New York.

Invitation to the formal opening of the Criterion, Atlanta.

The Lyric News, Mena, Arkansas.

House organ of the Victoria theatre, Buffalo.

Second anniversary program of the Cumberland, Brooklyn.

These are newcomers, and we shall be pleased to receive them regularly. We urge every exhibitor to put us on his mailing list, so that we may note his advertising schemes in these columns.

If you put over special stunts, don't forget to send us descriptions of them also, so that we may pass them along to your brother exhibitors.

SCRAPS OF WALL PAPER USED IN NOVELTY AD

Scraps of wall paper were effectively utilized by the Regent theatre, Alameda, Cal., for a novelty in advertisements during the recent engagement of Marguerite Clark in "The Prince and the Pauper." The announcement which the scraps of paper carried is reprinted in Paramount Progress. It reads:

"We are tearing paper off the walls of the Regent Theatre to make room for the crowds who will want to see little Marguerite Clark in "The Prince and the Pauper.'"

A small cut of Marguerite Clark was used and the printing was attractively done. Any exhibitor can obtain bits of wall paper from a paper hanger at a nominal cost and this kind of advertisement, because it is unique, may be used upon occasion very effectively. Big type and few words should be the rule, however, as the paper is not particularly good for printing and small type cannot be read.

REFERENCE CARD AS HOUSE ORGAN FOR MISSISSIPPI EXHIBITOR

Yazoo City, Miss., is a town without a daily newspaper, but George C. Cacum, manager of the Yazoo theatre, finds a way to advertise his pictures successfully just the same. This is his scheme:

He issues a card 11 x 6½ inches, heralding the week's attractions, has enough copies printed to supply all the homes in Yazoo City, and distributes them himself. This necessitates arising at 4.30 a. m. every Monday.

"I find this way of advertising the best I have ever tried," writes Mr. Cacum, "provided, of course, the cards are distributed conscientiously."

Mr. Cacum has evidently hit upon the right idea for his town. The card is neatly printed, and is very good for reference purposes.

EXHIBITORS SHOULD READ "NEWS"

Motion Picture News,
New York, N. Y.
Gentlemen:—

We find the "News" to be a great help and a publication that all exhibitors should not fail to read.

Very sincerely,
Arizona Theatre,
H. L. Nace, Manager,
Phoenix, Ariz.

How to Handle Crowds Successfully Is Discussed by a Cleveland Exhibitor

EMERY N. DOWNS, manager of the Atlas Aumusement Company, and also manager of the Knickerbocker theatre in Cleveland, Ohio, has sent in an interesting letter to Paramount Progress, on the subject of Handling Crowds.

"The Knickerbocker has a system which, though it may not apply to every theatre, will give you an idea of how we handle the large crowds attending our theatre. You may be able to apply some of these ideas to your own use," writes Mr. Downs.

"In the first place, the crowds should be handled before they arrive. Patrons should be given explicit information both by slides and program as to just the minute the feature will start at each show. The 'when to come' slides should be shown at each performance for at least a week before the crowd-getting attraction is to be exhibited.

"On these days the doors should be opened five or ten minutes before the usual time, and, as the patrons are seated, a close observation should be taken for two conditions: First, ushers must see that no single seats are left between parties who do not happen to be together. Second, the volume of patronage as the first show progresses should be carefully watched in order that one may know how the seats will be vacated as the second show starts to empty the house.

"If the house fills before the finish of the first show there should be an usher standing at the ticket window announcing, 'There are no seats for the first performance; the second show will start at—, when there will be seats for all,' or some clear, short sentence informing patrons of the conditions.

"Many a good patron is turned into a 'knocker' because one extra usher bullied him, with the idea that he was handling a gang of workhouse inmates 'and was not going to let any one put something over on him.' Therefore ushers should be instructed to treat every patron as though he were the 'host' at a happy gathering and the patrons were his rich aunts and uncles.

"Do not 'speed up' your projection so it affects the action of the picture. Rather dress your 'fillers' to shorten the length of the program."

BELIEVES IN GIVING PICTURES A DIGNIFIED PRESENTATION

Manager Joe Morgan, of the Savoy, Washington, D. C., does not believe in rushing his pictures through, or hurrying patrons to their seats.

"One thing I believe that has served to increase our popularity," says Mr. Morgan, "is we take our time. Nothing or no one is hurried. The pictures are given a slow, dignified presentation, patrons are escorted slowly to their seats, an interlude of music begins each show. I always have time to greet my patrons and answer all questions, and so does my doorkeeper, Mr. Lehman. In everything possible I try to avoid the mad rush which has become a part of business life.

"I contend that the patrons of a picture show come for enjoyment and relaxation, and not to be hurried along like a late breakfast or some commercial function. To me this appears a very important business asset; at least, I have found it a paying proposition."

VANCOUVER EXHIBITOR ENTERTAINS CANADIAN BATTALION

On the eve of the departure of the 158th Battalion from Vancouver, B. C., for their summer camp at Vernon, Manager Douglas Creighton of the Globe theatre had the entire battalion as his guests, when the Triangle production, "Martyrs of the Alamo," was the feature. The soldiers marched to the theatre in a body, attracting a great deal of attention as they went through town. The boxes had been reserved for the officers and their wives.

NOVEL ELECTRIC SIGN FOR "THE IRON CLAW"

C. I. Ramsdell, manager of the Acme Amusement Co. at Lincoln, Neb., running "The Iron Claw" at the Lyric theatre, has made a novel electric sign. It is in the form of an iron claw. It is electrically lighted, showing the words "Iron Claw Monday, Tuesday and Wednesday," on the inside.

Ramsdell was at first puzzled how to get the claw to open and shut. Mechanical engineers of Lincoln were unable to furnish the answer. Determined upon getting the sign the way he wanted it, Ramsdell got an old biclcle, took the tire off the rear wheel, hooked it up to a motor with a belt and by connecting the pedal of the bicycle with the lower claw, he was able to secure the desired result. He is decidedly proud of the contrivance, and declares he can count the increased business every night.

He is now planning a contrivance to advertise "The Grip of Evil."

BANNERS ON AUTOS HELP PULL BIG BUSINESS FOR IOWAN

William Roper, manager of the Roper, Council Bluffs, Ia., is a big believer in banners on automobiles. Nearly every week he takes out his machine, puts on a big banner with startlingly big letters, and parades the street. The Roper theatre is doing a constantly increasing business.

IS PLEASED WITH "NEWS"

Motion Picture News,
New York City.
Dear Sirs:—

I wish to say that I am well pleased with Motion Picture News, and consider it one of the best trade papers for the exhibitor.

F. Y. Mason,
Ingersoll, Okla.



Glimpses of "Quicksands of Deceit" and "Love's Bitter Strength," Current American-Mutual Releases

ANIMATED WEEKLY TO SHOW SCENES CONNECTED WITH INFANTILE PARALYSIS SCOURGE

The Universal Animated Weekly has entered into arrangements with the New York Department of Health to film a series of views showing how the spread of the infantile paralysis scourge may be checked. New York's fathers and mothers are terrified at the rapid spread of the disease, which on July 4, in one day alone claimed twenty-seven lives in the various boroughs, and was rapidly spreading. In twenty-four hours, fifty-nine new cases were reported. Since the disease first broke out in South Brooklyn late in June, 480 cases have been treated with a terrifying mortality rate and preparations at the city hospitals have been made to treat 1,500 more cases.

Scenes at the hospitals, illustrations of practical measures to stop the spread of the disease, the activities of the Bureau of Child Hygiene, the Bureau of Infectious Diseases, quarantine officials, the Health Department, the frantic attempt of the hospital authorities to supply cribs for the stricken children and to collect them in hospital ambulances, the medical treatment advisable in the prevention of the disease, flagrant violations of the sanitary code and the exodus of fifty thousand babies from New York all will be shown in the film which the Animated Weekly has secured permission to take as part of the campaign to stamp out the disease.

FUN AT TOP SPEED BY KALEM COMEDIANS

With three comedies a week being released on the General Film Program, the Kalem Company now has quite an army of fun-makers at work at the two coast studios and in Jacksonville. Ham and Budd and Ethel Teare head the forces on the Pacific Coast, producing the Tuesday and Wednesday releases.

"The Great Detective," and "A Watery Wooing" are the two subjects recently completed by these companies. In the former Ham makes a vigilant Sherlock and Bud the Watson who takes care of his 999 disguises. Much trick work was called into play in making this one reeler. Ellen Godsay and A. Edmondson are others in the cast of this release scheduled for July 18.

In "A Watery Wooing," Ethel Teare makes a pretty picture in a comedy of the seashore in which she is supported by Myrta Sterling, Gus Leonard and Victor Rottman. "A Watery Wooing" will be issued on July 19.

"A Double Elopement," coming on Friday, June 21, is the release just completed by the Sis Hopkins company. Rose Melville's famous creation gets into ridiculous mix-ups in this picture following her taking up the study of "fysical kulture."

With the final touches put to "The Girl and the Tenor," the first Ivy Close release, Director Robert Ellis has started another single reeler which shows Ivy living a double life, as a popular cartoonist and writer of "high-brow" literature. Naturally affairs get tangled and she finds herself in a pretty mess keeping her separate identities in their proper places.

ARTIST REED IS A PARAMOUNT CARTOONIST

A. B. Reed has joined the ranks of the artists who are contributing to the Paramount-Bray Animated Cartoons, and has drawn a frontier comedy, "The Wild and Woolly West." Shooting up a house and bar in characteristic cowboy fashion, the hero aims a shot at a beer barrel and is propelled up the road on a geyser of beer to the next scene in the plot.

There he encounters a hurricane and with the house is carried away on the crest of the whirl. He breaks into the railroad station, binds the girl agent and robs the safe. She manages to hit the telegraph keys with her nose and signals her sweetheart, who rushes to the rescue and provides the drama with a thrilling conclusion.

SIGNAL MAKING LAST SCENES OF "DIAMOND RUNNERS"

The final scenes for "The Diamond Runners" are being made by the Helen Holmes Signal Company. Approximately four-fifths of this five-reel subject will consist of water stuff, made by Director J. P. McGowan while en route to and from the Hawaiian Islands. One reel will consist of scenes taken on the islands and at interior settings at the studio. t was originally intended that this picture would be released first, but upon the return of the company, it was learned that "Judith of The Cumberlands" had been scheduled for the organization's next release. The southern picture was made, and this was given a studio showing, then shipped to the laboratories.

SELIG PLAYERS LEAVE CHICAGO FOR WEST COAST STUDIOS

On Thursday, July 8, a number of Selig stars left Chicago for the Pacific Coast studios of the company, at Los Angeles, Cal. Among the players were included Marshall Neilan, George Fawcett, his wife and daughter, Mary Charleson, Leo Pierson, Cecil Holland and others. Gabriel Pollock, scenic artist, also accompanied the party. These players recently completed "The Prince Chap" under the direction of Marshall Neilan at the Selig studios, Chicago.

"The Prince Chap" will be released as a Selig Red Seal Play through V-L-S-E on Monday, July 24. The cast includes Marshall Neilan, who enacts the title role, Bessie Eyton, George Fawcett and Mary Charleson. Upon arrival at Los Angeles, Mr. Neilan will immediately assume the direction of Tom Mix, the cowboy star, in a series of thrilling Western feature plays including "The Country That God Forgot" and "The Light of the Western Star," written especially for him by Zane Grey. Mix will be supported by an all star cast. These Western feature plays will be released through V-L-S-E.

"THE DEVIL AT HIS ELBOW" FROM METRO ON AUGUST 7

"The Devil At His Elbow," a five-part Metro, with Dorothy Green and Clifford Bruce, will be released August 7. It was produced by Popular Plays and Players, and is said to be one of the most unusual photoplays ever made by that company. In one of the scenes a submarine figures prominently. There is considerable action around New York harbor, showing many of the dives where sailors gather.

The supporting cast includes Edward Martindell, Frank McDonald, J. K. Roberts, Adolph Menjou, Mary Sandway, and others. The picture was produced by Burton King, under the supervision of Harry Revier.

FACTORY EVILS EXPOSED IN "DUST"

Factory evils are exposed in "Dust," a five-reel Mutual Masterpicture, featuring Winnifred Greenwood and Franklin Ritchie. Director Edward Sloman, who produced the subject at the American studios, has worked into it a number of thrills, including a big fire, it is announced.

Harry Von Meter, Nell Franzen, and Louise Lester are also in the cast.

THE EASTERN STUDIOS

AT the Peerless and Paragon studios, the production headquarters of the World Film Corporation, activities remain at high pressure.

Ethel Clayton and Carlyle Blackwell are to begin work this week under the direction of Robert Thornby, in a visualization of Burton E. Stevenson's book, "Little Comrade," which has been scenarioized by Frances Marion under the direction of William A. Brady.

Harley Knoles begins work shortly on "Her Majesty," which will be Alice Brady's next screen effort, following her return from the exposition at Chicago. In this picture Miss Brady will be supported by Arthur Ashley, Montagu Love, Irving Cummins, Clara Whipple and Alec B. Francis.

Emile Chautard is concluding work with Robert Warwick, Gail Kane and other World Players on "The Heart of a Hero," which is based on Clyde Fitch's stage conception of the historic character's episodic life.

The production required the entire Paragon studio equipment for several days, during which many of the famous big scenes were assembled. Five hundred people alone were used in the hanging scene, which closes the picture.

Frank Crane Completing "World Against Him"

Frank Crane is completing "The World Against Him" and will remain at Saranac Lake until the production is finished, while Maurice Tourneur, director general of Paragon, will begin work next week on an elaborate five-act picture and Barry O'Neill, who has completed "The Scorching Way," begins work early this week on "The Revolt," in which Gail Kane will star.

Other players such as Muriel Ostriche, Robert Warwick, Frances Nelson, Gerda Holmes, June Elvidge and Johnny Hines, are all allotted to directors; scenes and casts are being assembled and the entire seven World companies will be busily engaged.

One of the biggest features to be produced by the Vitagraph during the summer months will be a special Blue Ribbon Feature by T. Everett Harre. The scenes of the story are laid in Egypt and call for some exceptional settings.



Howard Estabrook in a Scene from "The Mysteries of Myra," International

Marguerite Bertsch is back at the Vitagraph studios after a two months' vacation. She is busily engaged on a story which will feature Edith Storey and Antonio Moreno. When she has the scenario completed, Miss Bertsch will put it into production.

Frank Daniels, Vitagraph's comedian, is now working in a one-part comedy by Cyrus Townsend Brady. It is the first single reel comedy ever written by Brady and burlesques one of the better known surgical discoveries.

William Humphrey is putting the finishing touches on the James Oliver Curwood story in which Marc MacDermott makes his first Vitagraph appearance. When this photoplay is completed, Humphrey will immediately start work on a feature by Andres de Segurola. In the new picture Humphrey will be seen as Napoleon.

Sam Spedon Makes Speech

At the luncheon of the Rotary Club held at the Hotel McAlpin on Thursday last, "Vitagraph Sam" Spedon made a speech on "Moving Pictures in the Making." Everyone present was deeply interested and Sam was called upon to answer many questions. A special reel showing the workings of the various departments of the big Flatbush studio was also run off.

Ned Finley, who has been away from the studio for the past two weeks as a result of a fall during the filming of a scene in forthcoming Vitagraph release, reported back for duty on July 5. Ned is quite himself again and is more than glad to be able to return to work.

Last week Charles Richman and Arline Pretty, being featured in Vitagraph's forthcoming production, "The Secret Kingdom," staged a thrilling stunt in the fifth episode of the story.

The heroine is confined in a sanitarium, in a room on the fifth floor, facing the street. Next door is a vacant house, also five stories high. Miss Pretty in the role of the heroine, is swung from her room on the fifth floor, to a room on the fourth floor of the house next door, by a rope suspended from the roof.

That the scene was taken without a hitch of any kind is a tribute to the daring of Miss Pretty and the steady hand and eye of Charles Richman.

The Raver studios at Rockville Centre, L. I., are reaching a tangible stage.

The executive building has been completed for several weeks and is occupied by the office force of the company. It is



Scenes from Coming World Film Productions: Alice Brady in "Miss Petticoats"; Robert Warwick in the Title Role of "Nathan Hale"; Marriage Scene in "The Scourging Way," with Ethel Clayton and Irving Cummings



Latest Fashion Poses of Virginia Pearson, William Fox Star, Who Will Be Seen Next in "A Tortured Heart"

planned in such a fashion as to give ample space to all. Every effort is being put forth to complete things so that the first big production can be released some time in the early fall.

Raver Laboratories to More Than Double Output

Between the executive building and the studios proper a laboratory is being completed that will have a capacity of more than twice the requirements of the company. The studios are reaching the stage where the lights will soon be installed and the finishing touches added.

Under the instruction of a landscape specialist flower beds, shrubbery and trees are being laid out. Winding paths and latticed summer houses with vines twining around and over them also form a part of the scenery scheme.

There will be no lessening of efforts at the Essanay studios during the summer months. On the contrary production will be continued with the consistent average that has been maintained in months past.

If any doubt rested in the minds of Essanay directors and actors of whether or not an easy summer was in prospect, it was dispelled when President George K. Spoor placed another feature on the floor. This, with the two other features now in the course of construction, and together with the General Film Service program, will employ without interruption every principal in the large stock company.

The latest five-reel play for V-L-S-E distribution is "Lost Twenty-four Hours," the famous stage comedy played with wonderful success for years by Robert Hilliard. Richard C. Travers, Marguerite Clayton, Warda Howard and a capable supporting cast will appear in it. It is being directed by L. C. Windom.

Essanay's largest studio is now occupied with sets for Henry B. Walthall's latest feature, "The Sting of Victory." All exteriors have been completed and the new vehicle for this star will be ready for release early in August. The play was selected by Mr. Walthall himself.

Edna Mayo and company are still at the Dells of the Wisconsin river, working out of Kilbourn, Wis., for scenes in "The Return of Eve," a five-reel feature. Most of the picture will be exterior scenes, but the few interiors must be elaborate. A whole studio has been set aside for the construction of these sets and when the company returns there will be no delay in starting interiors. Miss Mayo's supporting cast at the Dells includes Eugene O'Brien, Edward Mawson, Emily Fitzroy and Edward Arnold.

Essanay Short-Reel Output Maintained

While the short-reel program at Essanay is well ahead of release there is no slowing up on this angle either. Numerous two and three reel offerings, presenting Essanay's best known actors and actresses are now in the process of production or preparation.

"A Tin Soldier," a famous comedy by Charles Hoyt, is being produced in two reels by Essanay. None of the laughable situations of the stage play have been omitted and several more have been added.

Director J. Searle Dawley has a whole collection of little folks at the Famous Players studio who are appearing as fairies in support of Marguerite Clark in "Little Lady Eileen." The other day the director rushed out of his office and called for "that plump little golden-haired fairy." "Do you mean me?" simpered a stout, matronly blond woman who had been engaged to play a society mamma. Inasmuch as she weighed about one hundred and eighty pounds, it was only natural that the remark should have caused a laugh, varying in degree of intensity as those within earshot thought that she meant it seriously or in fun.

Donald Brian and Sidney Olcott, who directed the former's appearance in the Famous Players production, "The Smugglers," were delighted with the story because it has given them a rare opportunity to devise a few ways and means of circumventing the Customs inspectors. They figure that it is going to come in very handy when the Great War is ended and the big liners once more begin to ply between Europe and America.

They are building an English railway coach at the Famous Players studio which will be used in an Irish picture called "Little Lady Eileen," starring Marguerite Clark. But inasmuch as there is no difference between an Irish and an English coach and it is being made in America by Swedish carpenters, it can scarcely be regarded as a breach of neutrality.

Yes, Sir, It's Different from the Stage

In the theatre there is a regular routine carried out by the call boy before each performance in which he goes through the dressing room corridors and calls warnings of the fleeting of time, so that the players can gauge their preparations for their respective entrances. Hence the surprise of Donald Brian, late of "Sybil," who is now starring in the motion picture called "The Smugglers," at the Famous Players Film Company studio, when an assistant director rushed breathlessly into his dressing room and announced that Director Olcott had been waiting for him for fifteen minutes. "Why, I haven't heard the call boy at all," declared the celebrated matinee idol, as he flicked a speck of powder off his otherwise immaculate coat and followed his informant to the studio floor.

Now that Ann Pennington is imitating Mary Pickford, the Famous Players star, on the stage in the Ziegfeld "Follies" and is playing the role of a musical comedy star in the Famous Players production, "Susie Snowflake," the question naturally arises—is she a stage star or a motion picture star? Whichever she may be, the fact remains that her great popularity attests the fact that she is a genuine star, both ways.

It was a distinct contrast in the daily routine of Louise Huff when she was playing the role of Nan in the Famous Players Film Company production, "Destiny's Toy," to spend her days with four famous prize fighters who had been especially engaged to play "thug" parts in that picture and then to depart at night for the quiet and peaceful life of a single little home. But the task of a motion picture player is just one contrast after another.

Violet Debiccari, age twelve, is now with the William Fox Company under the direction of James B. Vincent. Miss Debiccari is a god-child of Madame Sembrich's, and has a locket which the famous singer gave her last spring, when the little girl was confirmed. A picture of Madame Sembrich is inside the locket.

Annie Lee Lowry Makes Debut

Annie Lee Lowry will make her debut in moving pictures in the next June Caprice



Two Scenes from "The Yellow Menace," Unity Serial, with Edwin Stevens



EARLE, Edward, leading man, Edison; b. Toronto, Can., educ. Toronto; stage career, many prods., including "The Bishop's Move," "Sweet Kitty Bellairs," "Glorious Betsy," with Mary Mannering, "The Shepherd King," "The Blue Moon" with James T. Powers, "Boys and Betty" with Marie Cahill, "The Matinee Idol" with De Wolf Hopper, "The Quaker Girl," etc.; screen career, Famous Players, Pathé, Edison past two and a half yrs., appearing in "Eugene Aram," "The Working of the Miracle," "Ransom's Folly," "The Innocence of Ruth," etc.; hght., 5 ft. 11½ in.; wght., 160 lbs. Address, 2936 Bainbridge Ave., N. Y. C.

The Biography of every photo player in the Country will be published absolutely without cost to them in the second

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

We want the biography of every Actor, Actress, Director, Assistant Director, Camera Man, Scenario Writer, Publicity Man and in fact every one at the studios.

All you have to do is tear off the Coupon below, fill out and mail **NOW**—and at the proper time we will send you a biography blank to fill in.

If you enclose $2 we will insert your picture (1 inch in size) in your biography in the next two Studio Directories and also enter you for a year's subscription to the MOTION PICTURE STUDIO DIRECTORY (published Semi-Annually).

COUPON

The following is the address to which you can send me a blank for my biography in the "STUDIO DIRECTORY." It is understood that this biography costs me nothing. (Cross out the following if no money is enclosed). Also enclosed please find $2 to pay for my cut to be inserted in my biography in the next two Studio Directories and one year's subscription to the Motion Picture Studio Directory (issued twice a year by Motion Picture News, Inc).

I will have a photograph in your hands by August 22, 1916.

*Name*_____ *Line of Work*_____

*Studio*_____ *Permanent Address*_____

Motion Picture Studio Directory, 729—7th Avenue, New York City

film put out by William Fox. She will have an important part, as the story of the picture will center completely around Miss Lowry. Her role, in fact, will be next only to those of Miss Caprice and Mr. Hilliard. Annie Lee Lowry is three months old.

Sara Alexander, eighty years old, is writing her memoirs of the stage. Miss Alexander, who is now acting in William Fox pictures, began her stage career in the fifties, and retired a few years ago. Her engagement with the Fox companies represented a resumption of her life work.

William A. Howell, George K. Hollister and Alice Hollister, well known in the motion picture world, have organized the Howell Juvenile Classic Company in Jacksonville, Fla., and will start at once on the production of juvenile pictures. Mr. Howell recently completed his contract with the C. C. Field Motion Picture Company, and was for some time director of the Falstaff Comedy company for Thanhouser in that city. Mr. Hollister is one of the best known cameramen in the business, having been with Edison, Kalem and Thanhouser, and was one of the few men to make motion pictures in Egypt, Asia, China and Ireland in the early days of the Kalem Company.

Alice Hollister, styled the first screen vampire, and formerly one of the Kalem beauties, will have active charge of the players who will be the children of both, as well as other juvenile actors.

Owing to the increase in production and the lack of stage space at the Jacksonville, Fla., studio of the Vim Company, General Manager Louis Burstein has begun work on a fifty-foot addition to the large outdoor stage which when completed will take care of five directors working at the same time.

The stage will be 175 feet long and 65 feet wide, and faces the beautiful St. Johns river, assuring a breeze during the summer months.

Clifford Bruce, who is being starred with Dorothy Greene in "The Devil at His Elbow," a five-part Metro play, was able to complete the finishing scenes in that production a few days ago, after the feature had been delayed for several weeks. It was found that there were several important scenes to be retaken when "The Devil at His Elbow" was assembled. A call was sent out for Mr. Bruce, but it was found that he was busily engaged at another studio. He agreed to report at the Popular Plays and Players studio, where "The Devil at His Elbow" was made, as soon as he concluded his work with the other company.

On the night before the day on which he was to report Mr. Bruce was riding in his automobile near Jamaica, Long Island, when a machine in which Lillian Lorraine was riding came in collision with the Bruce car. Mr. Bruce's machine was badly smashed and he suffered considerable injuries, including scratches on the face, which made it impossible for him to report at the studio as he intended. But now the production is finished and will be released on the Metro program August 7. This will mark Mr. Bruce's debut on the Metro program, but it is likely that he will be seen again soon, with Edmund Breese.

Motion Picture Studio Directory

(Published Semi-Annually by Motion Picture News)

Motion Picture Studio Directory "Stampede" Contest.

Contest Manager,

Dear Sir:

Kindly list my name in the events named below which I have checked, for entry, FREE OF CHARGE to me, in the Motion Picture Contest to be held by the MOTION PICTURE STUDIO DIRECTORY in conjunction with the World's Championship Frontier Contest, known as the "Stampede," to be held at Sheepshead Bay Speedway, in New York City, August 5 to 12, 1916.

I hereby declare that I have been engaged in the Motion Picture Industry for a period of not less than six months.

I agree to abide by all the rules and regulations governing the contest, as I am to be charged with no fees of any sort.

LIST OF EVENTS

Champion—All around Motion Picture Cowboy. Prize.....One Solid Gold Medal.	
Champion—All around Motion Picture Cowgirl. Prize.....One Solid Gold Medal.	
Champion—Motion Picture Actor Horseman (not professional horseman). Prize.....One page advertising in the Studio Directory.	
Champion—Motion Picture Actress Horsewoman (not professional horsewoman). Prize.....One page advertising in the Studio Directory.	
Actor Horseman, depicting best cowboy type (not professional). Prize.....Half page advertising in the Studio Directory.	
Actress Horsewoman, depicting best cowgirl type (not professional). Prize.....Half page advertising in the Studio Directory.	
Cowboy—Catching largest number of running horses in one loop. Prize.....Quarter page advertising in the Studio Directory.	
Cowgirl—Having most novel photo of herself taken during the contest. Prize.....Quarter page advertising in the Studio Directory.	
Motion Picture Cowboy Bucking Horse Contest. Prizes.....1st, $100.00 and Silver Medal. 2nd, $75.00. 3rd, $50.00. 4th, $25.00.	
Motion Picture Cowboy Fancy Roping Contest. Prizes.....1st, $50.00 and Silver Medal. 2nd, $25.	
Motion Picture Cowboy Half Mile Race. Prizes.....1st, $50.00. 2nd, $25.00. 3rd, $15.00.	
Motion Picture Cowboy Steer Bulldogging Contest. Prizes.....1st, $75.00 and Silver Medal. 2nd, $50.00. 3rd, $25.00.	
Motion Picture Cowboy Trick Riding Contest. Prizes.....1st, $50.00 and Silver Medal. 2nd, $25.00.	
Motion Picture Cowboy Pony Express Race. Prizes.....1st, $50.00. 2nd, $25.00. 3rd, $10.00. 4th, $5.00.	
Best Motion Picture Cowgirl Bucking Horse Rider. Prizes.....$75.00 and Silver Medal.	
Best Motion Picture Cowgirl Fancy Rider. Prizes.....$50.00 and Silver Medal.	
Special Events for Men and Women: Potato Race, Quarter Mile Dash, etc.	

(No event at the Stampede will be called a tie or draw. All contests go to a finish for a decision.)

ALL ENTRIES CLOSE AUGUST FIRST

Tear out this page and mail it NOW if you want to enter the contest. Blanks will be sent on application.

In and Out of West Coast Studios

Special to Motion Picture News.

Los Angeles, July 8.

THE war scare has caused Business Manager E. H. Allen of the Thomas H. Ince studios to issue an order for preparedness, which means that all armament of the arsenals at the two studios is to be placed in position where it will be accessible should any trouble reach that section. The equipment consists of 436 rifles, 16 shotguns, 41 revolvers, 88 swords, 572 bayonets, 120 entrenching tools and 2 machine guns. Mr. Allen says he does not want anyone to gain the impression they are looking for trouble at this parter, but he sincerely hopes everything will be in readiness to protect the property should there be any trouble.

The advantage of maintaining the 18,000-acre rancho known as Inceville, in addition to the half-million-dollar plant at Culver City, was most strikingly illustrated last week, when the new Thos. H. Ince plant was wholly abandoned by the five working companies, all of whom were at the old quarters along the ocean front.

Raymond B. West will, within the week, begin the filming of an Ince Triangle photoplay featuring Charles Ray. The story is by J. C. Hawks, and is the first offering in months in which Ray has not played a weakling part.

Charles Giblyn, Ince director, will represent the Los Angeles Shriners at the meeting of the Imperial Council at Buffalo, July 10 to 17, and will leave for the East as soon as he finishes the final scenes for "Somewhere in France," which stars Louise Glaum. Giblyn's duty will be to observe the ceremonials adopted by the Imperial officers, so that he may teach the same to the local order, of which he is director-general.

Clara Williams Promoted to Stardom

Another Ince actress who has appeared in numerous productions from this studio has been promoted to stardom. Clara Williams is the fortunate actress, and will shortly begin work in a story specially written to suit her talents by C. Gardiner Sullivan. The direction will be by Reginald Barker. Miss Williams has played important parts in many Ince productions, and her work in the coming subject will be similar to the portrayal of the Italian girl in "The Italian." Her first great success was in the lead opposite William S. Hart in "The Bargain." Later she played with George Beban, and her recent successes have been "Hell's Hinges" and "The Market of Vain Desire."

Los Angeles libraries were searched last week by Ince property men to secure a copy of an Irish newspaper. Finally one was secured and duplicates of it made at a local printery to serve in a scene of the Irish comedy being made by Director Charles Miller. Bessie Barriscale appears as a colleen and the Irish paper she uses in one of her pranks to make a skirt of. The Irish World, as the result of this, is to have a lot of free advertising.

The second expedition of Director Walter Edwards for a desert island was successful, and he and his company have returned to the Ince studio with approximately three thousand feet of "great stuff," made on San Clemente Island, off the southern coast of California.

The current William S. Hart production, which gives this actor the role of a soldier of fortune, is being rushed to completion, as it is a very timely subject, owing to the difficulties between two nations. Title for the picture has not been announced. The story is by Monty M. Katterjohn, and Hart proclaims it to be one of the biggest roles he has ever played. Katterjohn is now preparing a story for Bessie Barriscale, the first he has written for this actress.

Last week was moving week for another department of the Thomas H. Ince forces, and now the titling, tinting, cutting, assembling and still departments are situated in theVaried Arts Building at the Culver City plant, occupying the second floor. The first floor is devoted to projecting rooms. Since the organization moved to the Culver City plant this work has been done at a theatre near by. The theatre will in the future be used for a rehearsal place of incidental music for Ince productions.

While Director William Christie Cabanne was working at the Fine Arts studio last week directing a scene for the Lillian Gish photoplay, he receveid the sad news of his father's sudden death. The elder Cabanne recently came to Hollywood for a visit with his son, and was at the director's home at the time of his death. The popular director has been receiving numerous messages and expressions of sympathy from his many friends of the film colony. The body was taken to St. Louis.

Two Child Actors Thank Hart for Loving Cups

Frances Carpenter and George Stone, two Fine Art child players, have received silver monogramed loving cups from William S. Hart in appreciation of their work under him in a recent production. On receipt of the gifts, both children called Hart by telephone and personally thanked him in grown-up style.

Tod Browning, who produced a number of three-reel Majestic subjects for Mutual release, but who has been working in the Fine Arts scenario department for the past several months, owing to injuries received in an automobile accident, is again to work on the side lines, and has been assigned to the direction of De Wolf Hopper in this actor's second Triangle Komedy. The working title of this is "The Mummy," and is said to be something entirely different. The supporting cast will include Alice Ray, Cora Bell, Max Davidson, Jack Brammall and Pauline Stark.

Sir Herbert Tree is expected to arrive in



Inceville's Baseball Team: Standing, Left to Right, Harris, Ellis, Soverign, Rollins (Mgr.), Evans, Smith, Browning. Seated, Wilde, Morgan, Burt

Los Angeles shortly to work in Fine Art pictures for Triangle release. The first will be made under the direction of Chester Withey, who has just completed "The Hypochondriac." "Macbeth," Sir Herbert Tree's first film subject, is announced to be having very successful runs in the larger cities.

Tully Marshall is to play his first comedy part since making his screen debut. He has been cast to co-star with Fay Tincher in a Triangle comedy which will be directed by Eddie Dillon, who will also take part. The story is from the pen of Anita Loos.

A series of five or six one-reel comedies is to be made by the E. & R. people under the general title of "Nap and Sally in the Movies." The first one, made last week, will serve as an introduction to the balance, but each will be separate and complete within itself. In the current production, the owner of the chimps, a stranded actor, decides to try the pictures, and arrives at the studio just when the ten thousand dollar a week leading woman has received a dismissal because of temperamental qualities, and the leading man has been kicked off the lot for failure to follow instructions. Sally and Nap get into the game, and the director finds that he has really found a couple of regular players. Besides the chimps, Director J. J. Franz, Constance Johnson, Virginia Ames, Chas. J. LeMoyne, Harry McLernon, and a bevy of classic dancers appear in the production.

Roscoe Arbuckle and his company, who were expected in Los Angeles during the coming week from the East, where they have been making pictures for the past five months, will remain at the Fort Lee studio to make another picture.

In trying to save one of the Keystone diving girls from injury, Fritz Schade sustained a broken arm while playing in a scene at the edge of the large tank at the studio. This is the first real injury which has befallen this Keystone comedian—except the 942,670 bruises.

A Hard Hitter Makes Song Hit

Chuck Reisner, former prize fighter and vaudeville actor, comedian at the Keystone plant, has written a song entitled "Let's Get Together." It has to do with the calling of the "boys" to the colors. Harry McCoy has composed the music to the song, which is said to have made a decided hit at the Pals Club last Saturday night, where it was sung for the first time.

Frank Griffin, Keystone director, who has been in New York City for a few weeks, has returned to Los Angeles and taken charge of his company of comedians.

John B. Glavey, who has been connected with the Keystone scenario department, has been selected as secretary and general assistant to Managing Editor and Assistant manager of Production Hampton Del Ruth.

Universal Director Clifford Elfelt is producing the one-reel subject titled "The Weapons of Bill Murrell," or "The Weapons of Love." It is a story of a long existing feud between two clans. The story is by Haseburg Liebe, scenario by Olga Printzlau, and was originally published in the Popular Magazine under the title of "The Weapons of Bill Murrell."

Directress Lule Warrenton of the Universal Company is producing a one-reel comedy with her juvenile players, entitled "Too Much Pie." George Hupp appears as Billy; Irma Sorter, his sister, and Elizabeth Janes, John Starling and Dorothy Clark complete the cast.



Lynn Reynolds' Universal Company at Bear Lake, California

Universal Director Joseph LeBrandt is producing the one-reel picture entitled "As the Candle Burned," written by himself. Jean Hersholt, Irene Hunt and Billy Mason play the three principal parts. The story concerns an old man who, upon opening an old cash box, after he has been given notice by his landlady that he is to be taken to the poorhouse, takes out the keepsakes one by one and in memory relives his past life. In the end he dies just as the officers come to take him away.

The eternal triangle again serves for a plot in the one-reel Universal subject. "Pedro Passes," written and and being produced by Francis Powers. The story is laid in a small Portuguese village. The "other man" is finally driven from the village by the husband, and once more the little family is happy. William Lowery plays the part of the husband, a thrifty gardener; Agnes Vernon, the pretty young wife; May Dirace, their child Caroline, and Harry Morris, the "other man."

Eccentric Zoologist Dreams in a "U"

The dream of an eccentric zoologist, which portrays his encounters with wild men and beasts of the jungle, is pictured in the one-reel Universal comedy, "The Missing Link," written by Frank Wiltermood and being produced by Beverly Griffith. Victor Potel as the zoologist, and Joe Martin, a wise orang-outang, are the principals of the cast.

"Maybelle of the Pictures" is a Universal one-reel, written and being produced by William V. Mong, who also plays a principal part. Maybelle is a hard-working extra girl, who saves all the money she can to pay for the home in which she and her young husband reside. She arrives home one day and finds her husband robbing her bank. After failing in her attempts to reform him, she goes to a small village to rest. Here she is recognized by a farm hand as a picture actress and later insulted. After being shown the wrong he has done, the farm hand becomes the willing slave of the girl, and later saves her from being insulted by her former husband, who comes to the village with a small theatrical troupe. Peggy Coudray, William C. Carlock and Joe Ryan, with the director, make up the cast.

U Director Frank Ormston is producing a story written by himself, scenario for which was prepared by Calder Johnstone, entitled "Felix Plays Detective." Family fortunes, mistaken identity, lovers, a detective and a thief create the action for this picture. After many distressing incidents, the lovers are united, the thief taken charge of by the detective, and all ends well. The cast is composed of George Felix, Frank Stapples, Margaret Whistler, George Odell, Viola Lind and Edith Roberts.

"The Breaking of Cactus Moore," three-reel Universal subject, tells the story of a hard, revengeful westerner, who, after years of undying hatred for the man who married the girl he loved, is brought face to face with his real self, when he appears as an unbidden guest at the marriage of his son and the daughter of his enemy. William V. Mong wrote and produced the subject, and also plays the name part. His supporting cast includes Lydia Titus, Joe Ryan, E. F. Power and Peggy Coudray.

Rivalry for the position of foreman of the Hard Rock mines and the hand of the mine boss' daughter, and a mine explosion, serve for the plot of "Hard Rock Is Hard Rock." Ultimately the winner of the position of foreman, who is also the hero of the mine explosion and loser of the fight, is the successful suitor for the girl's hand. The story was written by Calder Johnstone, and is being produced by Universal Director George Rice. The cast is composed of George Pierce, James Farley and Jane Bernoudy. The company is at Bear Lake for scenes for this picture.

Universal Child Players in a "U"

The Universal child players are appearing in the one-reel story, "The Little Musician and His Wife," a featured part of which is Phillip, taken by John Sterling, which is of the nature of a character part, he being a son of Italy who but recently arrived in New York. Directress Lule

Warrenton is making this story of New York City slums.

Roberta Wilson is to be starred in Universal five-reel subjects, the first of which is now being made by Director Burton George, entitled "The Heritage of Hate." Miss Wilson is a sister of Lois Wilson, who for a number of months has been playing opposite Warren Kerrigan, and was one of the Universal beauties selected by the judges, and later employed by the Universal. Roberta Wilson is equally as pretty as her sister, and by the casting officials of the producing plant is considered equally as talented.

Since coming to the Universal last November, Roberta Wilson has been playing in one and two reel subjects. "The Heritage of Hate" is the story of a nameless girl avenging the wrong done her mother by wrecking the fortune of the man. A spectacle of the scene will be the destruction of a large wharf and a fleet of merchant vessels. Burton George has just come to U City from the eastern studios, and this is his first picture. Supporting Miss Wilson are William Quinn, Lillian Concord, Betty Schade, Betty Harte, Eileen Sedgwick, Paul Byron and Alfred Wertz.

Number two of the Universal serial "Liberty," being made by Director Jaccard, is laid in northern Mexico, and deals with the attempts of a troop of Texas Rangers to recover Liberty Horton, the heiress held for ransom. The part is taken by Marie Walcamp. Jack Holt, Neil Hart, Bertram Grassby, G. Raymond Nye, Maude Emory and Roy Stewart make up the permanent cast.

The Nestorites are making a Mexican war picture with an army of four, which will probably be titled "The Gringo Reporter." Eddie Lyons does the cub reporter part, Lee Moran appears as General Bananza, and Prescilla Dean is the leading woman. The plot revolves about the "pappars," and through nine hundred and ninety-nine feet the cub reporter attempts to learn their contents. Then he discovers the writing is but a recipe for making hot tamales. Louis Chaudet, late director of Selig and E. and R. Jungle comedies, will act as co-director with Lyons and Moran.

Why "U" Drops "Continuity"

The word "continuity" has been banned by Scenario Editor Lewis of U City, for the reason that its use tends to lead the belief the preparation of a working script is merely mechanical labor, possible for any one who can operate a typewriter. Hereafter the scene plots or that action of the scenario which describes the action will be referred to as the scenario, and is to be considered by members of the scenario staff as the most important part of the working script.

Heretofore the impression has been given out that synopses of original stories are the valuable part, but experience has brought out the fact that the preparation of stories or synopses purchased has required more originality than the story itself. The author of the story received a large sum for royalty, and the party who actually prepared it for the screen and built up such action as to make the story adaptable for the screen received but a salary. The most valuable part of the scenario was that given by the man who prepared the working script.

A decidedly timely story, "Behind the Lines," dealing with the American invasion in Mexico, is being filmed at Universal from a scenario by Walter Woods. Edith Johnson as an American Red Cross nurse,



Crane Wilbur in a Scene from "The Fool's Game," Horsley-Mutual

and Harry Carey, a physician who discovers a toxine that will cure soldiers suffering from a prevailing disease, are the principals. Edwin Wallock plays the part of General Dominquez, leader of the Mexican troops. Wallock was assigned to the part late in the afternoon, and that evening witnessed a news weekly showing General Obregon and other important officers of the Mexican army. He made up to appear as Obregon, and when he came on the stage a Mexican type who had served in the Mexican army rushed up and said to



Illustrating "Nugget Jim's Pardner," Mustang-Mutual

him, "I play much poker with Obregon—you all the same look like him." There will be a number of big battle scenes filmed especially for this, and the production has been assigned to Henry McRae.

Congested conditions, due to thirty-three directors working on stage space suitable for about three-quarters that number, has caused U City officials to rush the construction of the new exterior stage. This is being built on Laemmle Boulevard, to the north of all other exterior stages, and will be approximately four hundred feet long and one hundred feet wide. Another army of workmen are busy in the erection of additional dressing rooms. The total number to be built is fifty. At the present time the facilities make it necessary for three, four and five leading women to use the same room, and the star signs have totally disappeared for the present. The stages and studios will be finished within the next few days.

Gerard Made a Director

Douglas Gerard, who has been a member of the Universal stock company for the past year, playing most of the time under the direction of the Smalleys, realized his ambition when he was assigned to direct a company. He will take up the making of his first subject shortly.

The Universal Joker comedy players are making "He Became a Hero," written by Ben Cohn and under the direction of Allen Curtis. A larger portion of the scenes will be made aboard ship, where mutiny of the crew serves an unsuccessful lover to gain consent of marriage from the mother, who thought him unworthy until he proved himself a hero.

John Steppling, for several years with the Essanay organization, and for the past year a member of the American staff at Santa Barbara, is a recent addition to the producing forces at U City, where he will make comedies, featuring Smiling Billy Mason. The first to be taken up is entitled "Betty's Bandit," and has Fred Gambol, Peggy Custer, Countess DuCello and Mother Aston as the supports. The story shows how a cave-man type of love making may be adopted in present day circumstances with successful results.

A wedding ceremony being conducted during a rapid fire chase forms the climax of a one-reel picture being made by Director Roy Clements, and offers Pat Rooney in the featured part. It all happens because the father of the girl picks out a man of wealth for his daughter, and she decides to wed one of her own choice. One wedding is stopped, the minister kidnapped, the chase started, and during the exciting moments of this the wedding is performed.

While the ten thousand Knights Templar were being entertained last week at U City several hundred feet of scenes were secured for a comedy being completed now. The title of it is "Lord Lovelace's Rodeo," produced by William V. Mong. The great throng of uniformed lodge men served as atmosphere for this picture, which has the riding of an outlaw horse by an English count as its big punch. Successful in this, he wins a bride. Director Mong is also working on two one-reel productions, entitled "The Breaking of Cactus Moore" and "Maybelle of the Pictures." In both of these Peggy Coudray is featured.

How "He Became a Regular Fellow"

The reformation of a sissy by a member of the chorus at a college town theatre is

the situation for "He Became a Regular Fellow." The chorus girl outwitted the college professor by making up as the young fellow's mother, and leads him a gay life until father learned about it, and then they were married. Ed. Sedgwick, Lydia Titus, Pat Rooney, Jessie Arnold and Ed. Clark play in this.

Director Billy Garwood, having filmed "The Worm," has been assigned to the making of a one-reeler, "Arthur's Dark Resolve."

"The Social Bucaneer" is a five-reel picture being produced by Director Jack Conway. Louise Lovely will play opposite J. Warren Kerrigan. F. McGrew Willis is responsible for this photoplay, and the supports will include Maude George and Harry Carter.

The well-known story of the New York stock exchange, "Black Friday," is to be filmed under the direction of Lloyd B. Carleton, with Dorothy Davenport and Emory Johnson in the featured parts.

The L-Ko Company has added two comedians to their long list, Ben Lynn and Shorty McAllister. Both have had great success on the vaudeville stage. With the addition of these leading comedians, the company will have five directors working on comedy subjects for Universal release.

The Francis Ford-Grace Cunard "Peg o' the Ring" Company are now working on the twelfth episode of the Universal serial. Already plans are being made for work which will be taken up by this producing organization as soon as the remaining three episodes of the serial are completed. As soon as the fifteenth is finished the company will leave for Honolulu.

It is not definitely decided what the titles of these will be, but the company will be absent from the studio at least one month. Besides Mr. Ford and Miss Cunard, those who will go to the islands are Peter Gerald, Jack Ford, Joe McDonaugh, Eddie Boland, Jack Sacker, and a full corps of electricians, scenic artist and others. Louis Jacobs is to be business manager of the company while on the trip.

The sounding of the fire gong at the Fox Film Corporation studio last week caused a general fright, until it was learned that it was given to summon all players for an ovation to William Farnum. This was occasioned by his return to the studio after an absence of several weeks, due to serious illness. Farnum has not fully recovered, but is now able to take short auto rides, and the first time he left his home was when he went to the studio. The ovation was participated in by every one in the plant.

Director Raoul Walsh has added a number of additional atmospheric scenes for "The Honor System." The last to be made were those in which a small town carnival played an important part. The set included merry-go-round, the little red top tent, and everything from the flying lady to the fortune teller. An army of extra people were needed for the scene through which Milton Sills, leading man, played with the children and had great sport on the merry-go-round. That Walsh will have this ten-reel feature, which contrasts the old and new prison systems, out of the way within a few days is evidenced by the fact that he is preparing a new story.



MEREDITH, Lois, leading woman; b. 1897; educ. abroad; stage career, first appearance as Modesty in "Everywoman," then prima donna on coast tour of "Madame Sherry," title role "Peg o' My Heart," "Help Wanted" (orig.); screen career, starred in "Help Wanted" (Morosco-Paramount), "The Woman" (Lasky-Paramount), "My Best Girl" (Metro with Max Figman), "An Enemy to Society" (Metro), co-star with Cyril Maude in "The Antique Dealer" (World); favorite pastimes, horseback riding and all sorts of outdoor sports, singing and languages, writing French stories for Parisian publications. Address Sangar and Jordan, 1432 B'way, N. Y. C. (care of E. B. Hesser).

The Biography of every photo player in the Country will be published absolutely without cost to them in the second

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

We want the biography of every Actor, Actress, Director, Assistant Director, Camera Man, Scenario Writer, Publicity Man and in fact every one at the studios.

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Film News From Foreign Parts

French Ban on Posters Hits Kinema Publicity

Special to Motion Picture News.

Paris, July 1.

AT last American film manufacturers are taking advantage of the present conditions in France. For two weeks a picture from Famous Players-Lasky has been advertised to be seen in Paris. I am told that Mr. Monat has made arrangements with this firm and that its pictures will now be seen in France.

Mr. Monat is to be congratulated on his achievement. Most of the managers I have seen are delighted to get an opportunity to show pictures bearing its trade-mark. It is a great pity that other good firms are not doing the same thing. There is undoubtedly just now a great opening for good pictures. The French firms are producing only very little. Films of minor value are plentiful, but really good interesting subjects are scarce.

The first picture of the above mentioned firm, we are to see next week is called "Madame Sans Peur" (A Lady of no Fear), with Rita Jollivet.

Our comedian, Max Linder, the "Only Max," as he is known by everybody, is leaving us. Many people felt sorry when the news came out, but we shall not lose him altogether.

Deprived of his presence, we shall see Max in films made by Keystone, with which he has just signed a contract. No doubt American made pictures with the great French comedian will soon be spoken of all over the world.

Another American series of comic films is to be put on the French market.

The Trans-Atlantic Film Company, the agency of the Universal, has released the first one, "Totoche."

A well-known French firm has been working months on the "Cinema Revue." I have heard so much about this film for months, it seems it is going to be the greatest film ever produced.

As I have mentioned in one of my previous letters, the American animated cartoons have proved such a big success over here, that everybody is trying to imitate them. We are to have one shortly by Henri Debain, and the title the firm has chosen is very catchy, "La Baisse du Mark."

Kinema artists are much admired by the French public. They take a fancy to some of the artists and they will go to see a film no matter what it is, as long as they see their favorites.

The enormous success of the Vitagraph pictures in France was due to Bunny and Costello; Keystone pictures made their reputation with Mabel Normand; Selig pictures have secured an instananious success with Kathlyn Williams. French artists are also responsible for the large attendance at the kinemas where films with their favorites are shown. Max Linder, Rigadin, Krauss, Mell Robine, Me Carol and Gaumont's Bébé have made a reputation for their firms and each time one of the artists was found in attendance at one of the kinemas, the audience would stand up and greet him most enthusiastically.

A manager of a large kinema in Paris is taking advantage of the popularity of such artists with the public and has made arrangements to have a sketch performed by one or more kinema artists every week. Undoubtedly this innovation will prove a big success and is sure to draw large audiences.

She's a Good Female Sherlock Holmes

Melle Mistinguett is appearing in a film called "Mistinguett Detective." This is rather a new role for this talented lady, but nothing is impossible for Mistinguett and she succeeded well in her difficult part.

The Palais Rochechouart, one of the finest kinema theatres built and opened shortly before the war by a German syndicate, was closed by the government at the beginning of the war.

This establishment has been bought by Mr. Franck, the well-known manager of the Gymnase theatre, who has opened it with American films.

The French government has prohibited the importation of many foreign articles, including photographs and posters. As no films can be rented without posters, this may work great injury to the trade.

Another law which may prove injurious to the theatres and kinemas is the "Time Saving Bill." By this law all clocks were advanced one hour. The French public does not care to go to a theatre before it is dark; it prefers to stroll on the Boulevards or sit outside the cafes. This is the reason why theatres commence very late. Now their shows will have to start at 8 o'clock, but it really means 7 o'clock in bright daylight and therefore is sure to prove disastrous to the theatres.

A rather serious accident occurred in Rome last week. While a large company of a well known Italian film manufacturer were filming a scene for "Robespierre," the set broke down and most of the artists were badly wounded. Four died later.

A Gaumont in Color

Among the many American pictures presented at the general show rooms recently, were: Lubin's "Vallee du Mirage," Kalem's "Victime du Spiritisme," Keystone's "Tourond le Heros," Edison's "Les Susdites," and a few Vitagraphs.

A very fine picture was seen recently at many Parisian kinemas. It is called "Le Roi de la Montagne," and is one of Gaumont's artistic serials in color.

The police department has been consulted by the *Temps* as to the possibility of prohibiting—as has been done by the London County Council—the use of the so-called detective films by picture palaces. He expressed some scepticism as to whether this kind of film really suggests or encourages crime. "The films," he said, "certainly remind the would-be burglar that, if he uses gloves, he cannot leave any finger-prints," but this information is perfectly well known and is frequently repeated in the newspapers. Moreover, a film considered objectionable in Paris might be allowed in the provinces, unless the highest authority (the Minister for the Interior) took the matter in hand and censored films for the whole country.

A film entitled "Sons of Uncle Sam on the Battlefields of France," has been shown at the Aubert Palace 24, Boulevard des Italiens. This is the only presentation in Paris of these special films, showing the Amercan ambulance corps and airmen at work on the French front. The films will be shipped to the United States for exhibition in America. Mrs. Charles Carroll, of Carrollton, has arranged for the pictures to be shown in Paris in order that they may be seen by American residents as well as by others interested in the doings of United States citizens at the front for the cause of the Allies. The proceeds from the sale of tickets will be given to "L'Oeuvre du Pain des Prisonniers de Guerre."

C. Kaczka.

PICTURE BUSINESS BOOMS IN THE ANTIPODES

Special to Motion Picture News.

Sydney, N. S. W., June 10.

In the near future the picture business in New South Wales is likely to assume a much larger aspect, as at the present time a poll is about to be put into force for the six-o'clock closing of Hotels. For the past three months the liquor bars have had to close at eight p.m. and this measure has had the effect of continually packing the picture theatres. Therefore the results of the vote are being looked forward to by picture proprietors, who if for no other reason than the success of their business, will most surely vote for the earlier hour.

"Her Painted Hero," a Triangle comedy which is advertised as coming "shortly," will be of added interest inasmuch



Striking Scenes from Horsley-Mutual Productions for July Release

(Left and Right) "The Ostrich Tip," and (Center) George Ovey in "Jerry's Stratagem"

as it lead, Hale Hamilton, will be playing in the stage production of "It Pays to Advertise," in the Criterion theatre, which is but a few doors from the home of the Triangles.

Maurice Rosenthal, house manager of the Haymarket theatre, Sydney, is a nephew of Will Zimmerman, of the Kingston Vaudeville Booking Agency, La Salle Buildings, La Salle street, Chicago. Mr. Rosenthal who is only nineteen years of age, is probably the youngest man holding such a position in Australia.

Further information to hand elicits the fact that the production now nearing completion by Raymond Longford, and his assistant director Ernest Crosetti, will be titled "The Mutiny of the Bounty," and is being made for Messrs. Crick and Jones of this city. "The Mutiny of the Bounty" is an episode in English history, dealing with a party of men sent out into the Pacific for the purposes of exploration, under command of Captain Bligh. On an island in the Pacific the sailors mutineered and despatched the captain and his followers in an open boat. Subsequently the party in the small boat rowed three thousand miles, and reached the Island of Timor. Raymond Longford has woven a story around these, and other happenings, and up to the present time has completed over four thousand feet.

A farewell was given to the company in New Zealand preparatory to their departure by the Maori's.

A fine series of recruiting pictures photographed by the official government cinematographer is at present being screened at almost every city theatre. It depicts the recruit from his first enlistment, right through every course until his ultimate departure for the front. It is the first picture photographed in Australia on non-inflammable film.

HAL. H. CARLETON.

LUCILLE TAFT TAKES MONTH'S VACATION

After her arduous work of the winter, Lucille Taft has been granted a leave of absence by the Gaumont Company. She will visit Washington, D. C., and several southern cities before going to her home in Memphis, Tenn., for a month rest during the hot season.

Universal Wins Fight to Show "Where Are My Children?"

Magistrate in Brooklyn, N. Y., Court Decides That the Picture Is Not "Immoral and Unfit for Mixed Audiences," as Contended by District Attorney

THE Universal Film Manufacturing Company was obliged to go to court again recently concerning the big feature picture "Where Are My Children?" and again the company has triumphed over the party that held the subject to be immoral and unfit for mixed audiences.

While the picture was being shown in the Rialto theatre, Brooklyn, the district attorney brought suit against Robert Robinson, manager of the theatre and Harry Ginsberg, president of the Universal Film Exchange. His claim was that the subject should not be shown before young men and women, as it opened their eyes to things they should remain in ignorance of.

Assistant District Attorney Voss appeared for the State and Meyer Steinbrinck and Siegfried Hoffman acted for Universal. The defense brought forth the opinions of professional men and women of prominence, including social workers, ministers and doctors who have written to Universal that they believed the picture would work a great good. Rabbi Lyons, head of a large Jewish congregation, spoke in behalf of the picture, and while the Court ruled his speech unnecessary, he was nevertheless permitted to present his views on the subject.

Assistant Attorney Voss said that the picture would put unchaste ideas into the minds of young people and especially young women, holding that the picture exposed quack doctors in illegal practices that should never be known to the world at large.

Magistrate Alex H. Geismar disposed of this point by stating that if yonng women were not to know of such things the best thing to do would be to bring them up in a hot house and never let them get out in the world. After making this statement he dismissed the evidence and "Where Are My Children?" is still allowed to run in Brooklyn as a result.

"Unborn" Shows Signs of Activity Among State Rights Men

Over Three Hundred Letters and Telegrams Are on File in Office of Kulee Features, Inc., Asking for Price on Different Territories for Picture

THE experience of the Kulee Features, Inc., with its latest production, "The Unborn," a five-reel propaganda picture seems to indicate that there is a great interest today in features for State rights sales than ever before.

A Southern syndicate represented by W. F. Neil, manager of the Majestic theatre, Birmingham, Ala., has bought the eight Southern States from Virginia to the Mississippi River for "The Unborn." Edward Lux, late of the Buckeye Film Company of Cincinnati, Ohio, but now located in Indianapolis, has bought the State rights for "The Unborn" for Indiana and Kentucky.

Over twenty telegrams, letters of inquiries and offers for this picture have been made from Detroit alone. Altogether, over three hundred letters and telegrams are on file in the office of the Kulee Company asking for a price on different territories on this picture.

Robert T. Kane, representing the Kulee Company, left for the West on Friday to close up a number of sales that are merely waiting for a screen examination. On the first of August the Kulee Company will have completed and ready for sale a new five-reel feature along unique and original lines. It is the purpose of this organization to make twelve pictures a year catering especially to State rights buyers.

"GIRL O' DREAMS" IS SECOND AMERICAN WITH AUDREY MUNSON

"The Girl's Dreams," the second of the American-Mutual productions in which Audrey Munson, the famous model and noted beauty, is featured, is near completion at the American studios. The story by William Pigott is novel in theme, and affords the star many opportunities to display her histrionic ability. The picture is being produced under the direction of Thomas Ricketts, who has worked out some exceptionally beautiful exterior scenes.

AMONG THE EXCHANGES

Voting in Kansas City Theatres Convinces Universal of Public Desire for Short Pictures

THE Universal at Kansas City has had plenty of evidence that there is a distinct tendency towards the short pictures and the program. Not a day passes that six or seven contracts do not come in, from feature houses that are going back to program. More significant, many contracts are coming from feature houses that have never run programs. Some exhibitors who have insisted that their patrons do not want anything but features, are changing their minds.

A good deal of patient and quiet work has been done from Kansas City, to secure a fair and reliable consensus of opinion of patrons, and this has materially helped towards the increase of regular program business. The exchange has sent to exhibitors slips for voting, to be furnished to patrons, on which they may express their preferences. In many houses the votes are in favor of features. But in a large number, the patrons vote for the program, the majorities being large enough to cause the exhibitors to change their policy.

Phil L. Ryan leaves the Kansas City Feature Film Company, distributors of Paramount Pictures in Kansas, Iowa, Missouri and Nebraska, going to the Metro Picture Service at Des Moines, Iowa. Mr. Ryan made a remarkable sales record in the Kansas City territory, and makes this change so he may be at home with his parents who live in Iowa.

He was formerly with the John Lee Mahin Advertising Agency of Chicago, and was a newspaper man. Mr. Ryan is responsible for the Style Show movement in this country under Cressey Smith of Des Moines.

He is enthusiastic about the film industry and sees an immense opportunity to develop it by a direct appeal to the "ultimate consumer." After gaining a thorough first hand knowledge of distribution, Mr. Ryan expects to carry his ideas to the East and play an important part in molding the future of film advertising.

Frank A. Salisbury, who is known as a prominent theatre manager, is now employed as a representative of the George Kleine film service, Kansas City.

M. E. Smith, general manager of the George Kleine company, was in Kansas City from New York last week.

The Pathe Exchange, Inc., has had a large booking of the new serial, "The Grip of Evil," and is expecting a big business with the picture.

C. R. Seelye, business manager of the New York office of the Pathe Exchange, Inc., visited the Kansas City office recently and everyone of the exchange was on his toes.

K. C. Agnew, formerly cashier of the Pathe Exchange, Inc., is now on the road, traveling the territory of William Beckenstein, who has gone to Omaha, Nebraska, to work for the Unicorn service.

Joseph Gilday, manager of the Willis Wood theatre, has gone to New York to book pictures for some time in advance.

Joseph Skirboll, general manager of the Metro Company, paid a short visit to the Kansas City office, Tuesday, June 27, leaving the next day. While there he was entertained by Manager Harden with a trip over the boulevards in an automobile. Mr. Skirboll expected to stay several days but had to leave for Chicago on receipt of a telegram from that place requesting his attendance, to look after arrangements for the exhibition of Metro pictures for the coming sixth national exposition and convention of the Motion Picture Exhibitors League of America.

PATHE SEEKS SITE ON FILM ROW, SAN FRANCISCO

The Pathe Exchange at 67 Turk street, San Francisco, has been looking around on Film Row, Golden Gate avenue, with an idea of selecting a location there.

Manager Markowitz of the California Film Exchange is spending his vacation at Santa Cruz.

Ben S. Cohen and N. H. Spitzer, representing the Clara Kimball Young Film Corporation, have been recent visitors in San Francisco. They went on for a visit to Los Angeles, after which they will return to San Francisco.

DAVIDSON IS NOW IN THE "FIRST FATHER" CLASS

G. M. Davidson, auditor of the Canadian Universal Company, Toronto, has entered the ranks of the "first father" class. Mr. Davidson has just been presented with a very beautiful little baby girl by his wife and is in consequence one of the happiest and proudest men in Canada.

Picture Business Offers Chances Only to Men Who Have Succeeded in Other Lines, Says Goldstone

"IF you have failed at everything else, don't tackle motion pictures!"

This is the advice spread broadcast in a brief interview by Ph. Goldstone, manager of the World Film exchange in Omaha, Neb., published in the Omaha Bee, which is running one such feature every Sunday from the various exchange managers in the city.

Goldstone's striking advice is:

"The time is past when the man with no experience, no ability and little money can make a success in the motion picture business.

"The phenomenal growth and opportunity open in this industry have attracted men of real and proven ability in their respective lines. They have applied their knowledge to this business and from a hit and miss proposition we today find the entire moving picture industry a systematized business, with profits proportionate to investment of money and ability. There are big opportunities for the intelligent, successful men and the same lack of opportunity for the drifting chance seeker. The man who goes from one business to another in the hope that the goddess of chance will gather him coin without any effort of exertion on his part will make poor headway in this industry.

"Immense fortunes are and will be made in motion pictures, but to make them one must compete with men of ability, and that means one must deliver the goods.

"Every day the exchanges are visited by people wanting to know what the opportunities are in this business. We always give the same advice:

"By all means get into the business if you have plenty of ability, judgment and foresight."

"But how do we know we have the required ability?" they ask.

"By the success you have made before. If you have let opportunity go by, if your judgment has been poor, your ambition weakened by hard work in any other line, then stay out. We have too much driftwood in the business now. Follow the course of least resistance—join the army and the government will make a man of you."

BENNETT TO VISIT EASTERN AND SOUTHERN EXCHANGES OF MUTUAL

Hunter Bennett, sales director of the Mutual Film Corporation, has left New York for an extensive trip embracing many of the Southern and Eastern exchanges of his company.

Mr. Bennett will visit the following exchange centres on his present trip: Toronto, Montreal, St. Johns, Bangor, Boston, Philadelphia, Washington, Charlotte, Atlanta, New Orleans, Houston, Dallas, Oklahoma City, Wichita, Kansas City and St. Louis.

Mr. Bennett's trip is for the purpose of launching strenuous sales campaigns in each territory visited, to handle the newly revised Regular Service Program.

C. ST. JOHN-BRENON RETURNS TO MONTREAL AFTER TRIP TO HULL

Chandos St. John-Brenon, Montreal manager for the Fox Film Corporation, returned recently from a trip to Hull, in the Province of Quebec, which is directly opposite Ottawa, the capital city of the Dominion. While in Hull Mr. Brenon visited Ottawa and looked over the ground. Business has fallen off there a great deal. Things are much better during a parliamentary session, but there is none now on and thus the theatres are suffering.

From various points throughout the Dominion reports are coming in as to the falling off of business for the summer, a falling off which is greater this year than hitherto. But there is every indication that the fall will see quite a boom in the picture field.

LANGTREE SUCCEEDS MORAN IN DENVER

E. H. Goldstein, assistant manager of exchanges for the Universal Film Manufacturing Company, has been in Denver for the past two months installing a complete new system in the exchange. F. Y. Langtree, former roadman of the Metro exchange of Denver has been appointed manager of the exchange to succeed Billy Moran.

Langtree has been in the business for the past five years and has served as roadman during most of this time. He has been over the Inter-mountain several times and is personally acquainted with all the exhibitors. The Denver Universal exchange with a new manager and a complete new office system should render a perfect service to their customers.

SHRADER IN CHARGE OF PATHE AT INDIANAPOLIS

R. S. Shrader, formerly manager of the Cincinnati office of V-L-S-E, has become manager of the Indianapolis office of Pathe Exchange. Mr. Shrader succeeds W. F. Hurst, a New York man who has returned to New York to accept a position in the home office.

The Famous Players Film Service, Inc., which had an exchange in the Occidental Building, Indianapolis, for the last eight months, has closed its office here.

G. N. Montgomery, manager of the Indianapolis office of the World Film Corporation, made a flying trip to New York City recently, on business.

CARMICHAEL PROMOTED TO LOS ANGELES OFFICE BY FOX

Field Carmichael, manager of the Fox exchange in Denver, has been transferred to manage the Fox exchange at Los Angeles. Carmichael's ability to hold his accounts in his territory and his aggressiveness as an exchange manager are a few of the reasons why he has been promoted by the Fox Corporation to the management of a larger office.

His successor at the Denver exchange is Albert W. Eden, former roadman for the Seattle branch of Fox. Eden left Denver the early part of last week for a five week trip through the territory.

Montreal Film Men Go in Strong for Sports and Plan Baseball Game to Raise Funds for Red Cross

FILM men and sport are becoming synonimous in Montreal. The exchanges are now indulging in weekly inter-exchange and inter-theatre baseball games, which is bringing them in closer touch with the public. Herbert Lubin and C. Sawyer of Metro and C. St. John Brenon of Fox are taking up the matter of putting on a monster comedy baseball game on the big ball grounds for the benefit of the Red Cross. The plans are now materializing and it is expected that a very substantial amount will be turned over to the Red Cross Fund of Quebec. A charge for admission will be made to the grounds to see the game and it will be under the patronage of some of the best known Montreal officials and citizens of both sexes.

The line of sports in which the exchangemen are now figuring and to a certain extent prominently are baseball tennis, cricket and polo. Mr. Brenon of Fox was a well known polo player in the west of Canada four years ago and the dearth of men to play has resulted in the game being dropped to a great degree in the east. Every effort is now being made to revive it and the Fox manager will be seen in a game on Sunday, July 9. This is the first exchange manager who has found his way to the ranks of polo since the industry came to Canada. The Universal are strong in baseball and have so far defeated all teams and all combinations. Tennis is among their list of sports. There is every indication that a film Athletic Association will be formed, taking up every branch of sport and the film men and exhibitors will be very much to the front especially in baseball and tennis.

The marriage of the brother of Maurice West, salesman for the Fox Film Corporation, Limited, of Montreal, took place on Saturday, June 24, at Montreal. Mr. West was present. The ceremony took place at 6 in the morning much to Mr. West's dismay who felt the strain of early rising.

Emily Boxer, the bookkeeper of the Fox Montreal offices is forced to take a three weeks' holiday owing to a breakdown in health. Miss Boxer will remain in the city and rest up and will later resume her duties, but will nevertheless keep her eye upon her department even while taking the much needed rest.

The Fox feature "Slander," with Bertha Kalich has proven one of the best bets yet in Montreal.

A most interesting display of the Million Dollar Fox-Kellermann-Benton picture was made last week by the Montreal Standard, the paper which was first to recognize the value of a special page, with the Montreal Herald, for the motion picture. The Standard offices are situated in the heart of the business and financial district in St. James street, almost next door to the Montreal Star, which is the largest paper in Canada.

The windows of the Standard offices front the main street and in them has been placed full pages from the New York Tribune and other papers showing various scenes from the Fox masterpiece de luxe. Thousands of people have passed the window and look at the display. Jamaica is a summer resort for many Canadians and many prominent Montrealers were in Jamaica while this feature was in production, with the result that Canadians feel they have a certain amount of interest in the feature.

JONES ANNOUNCES FORMATION OF CENTRAL EXCHANGE FOR YOUNG PICTURES

Aaron J. Jones, of Chicago. announces the formation of the Central Film Corporation, which is to handle the Clara Kimball Young features in Illinois, Indiana, western Kentucky and southern Wisconsin.

This new corporation, of which Jones, Linnick and Schaefer are the directors, will have offices occupying the entire fourth floor of the Orpheum Theatre Building at 110 South State street. On July 3, Harry Weiss, now manager of the Chicago Bluebird exchange, will become the general manager of the Central Film Corporation.

V-L-S-E BI-MONTHLY CONFERENCE IN NEW YORK ATTENDED BY MIDDLE WEST EXCHANGEMEN

The Vitagraph-Lubin-Selig-Essanay, Inc., held its bi-monthly salesmen's conference recently and the following attended: R. L. White, Iowa district; Y. Darnell, Nebraska; H. A. Reed, Kansas; J. H. Gilinsky, Oklahoma; J. E. Story, Missouri; T. F. Nine, a booker; F. G. Gettinger, sales-promoter; E. R. Pearson, manager; and L. J. Scott, head of the publicity department.

I. J. Marshall, Manhattan, Kansas, and V. A. Klingsberg, formerly proprietor of the Colonial theatre, Kirksville, Kansas, were at the Vitagraph-Lubin-Selig-Essanay, Inc., office last week.

J. L. WARNER PLACES SUBJECTS RIGHT AFTER OPENING HIS EXCHANGE

J. L. Warner, who has opened an exchange at 120 Golden Gate avenue, San Francisco, has already booked pictures with the Portola theatre. His first release will be "The Prima Donna's Husband," the Triumph Film Corporation, on July 23. He will handle only a few reels but will be very careful of the quality. "The Prima Donna's Husband" was given a private exhibition at the Tivoli recently. He will also have six two-reel subjects by Ella Wheeler Wilcox in film form, not a serial, to be released Sept. 15.

MAYO IS GUEST OF SUDEKUM IN NASHVILLE

G. Morrow Mayo, representing the Hy-Art Masterplay Company, of Washington, D. C., was in Nashville last week, and while there was the guest of President Tony Sudekum of the Cresent Amusement Company. The Hy-Art Company is a state's right concern handling only features, foremost of which is "The Battle Cry of Peace."

The Hy-Art Masterplay Company is claimed to be one of the most successful state's right concerns in the country. The productions handled by this company are of the highest rank as far as master productions go. Incidentally Mr. Mayo is the youngest picture man on the road.

EDWARDS BACK FROM TRIP IN THREE STATES

C. S. Edwards, manager of the Pathe Exchange at 3210 Locust street, St. Louis, has just returned from a short trip through Missouri, Tennessee and Arkansas, where he called personally on many small and large town exhibitors, and which resulted in his booking "The Iron Claw" serial in a large number of theatres. Mr. Edwards took occasion to make the trip during the visit of nspector and Auditor I. W. Goodfield, of the Pathe Exchanges, who was in St. Louis on a periodical tour.

H. P. Wolfberg, manager of the General Film Company, in Film Row, at 3610 Olive street, St. Louis, invited a number of exhibitors to view a film featuring Bert Williams, made by the Biograph Company and brought to St. Louis by Gus Mohme. The exhibition of the film took place in the projection room of the exchange on July 4, and despite the fact that the day was noisy with patriotic celebrations, a goodly number of interested film and theatre men accepted Mr. Molfberg's invitation.

Bob Taylor, assistant manager of the Universal exchange at 2116 Locust street, St.. Louis, left for Indianapolis, Indiana, last week to spend his vacation with his folks.

DIPPIE MAKES CHANGES IN VANCOUVER MUTUAL OFFICES

Manager C. R. Dippie of the Mutual branch in Vancouver, B. C., has just completed the extensive alterations which were undertaken recently, involving the rearrangement of the quarters occupied in the Dominion theatre building. The entire interior of the exchange has been retinted, and the whole establishment has been greatly improved. C. B. Price, the Mutual general manager for Canada, has departed for the east.

The Universal office will shortly move from its present location in the Holden Building to a ground floor office on Dunsmuir street, directly across from the Colonial theatre. A move has been under consideration for some time, but it was found impossible to secure a suitable location. The Universal will be the only Vancouver exchange situated on the ground floor.

COHN, NOTABLE, ON WYOMING TRIP

M. H. Cohn manager of the Notable Feature Film Company of Denver, left Denver the early part of last week for a trip through Wyoming in quest of new business. He is expected to return in about ten days. Jack Scott, roadman for the Notable has just returned from a successful trip through New Mexico and Arizona. After a short rest he will make a trip through the Black Hills for Notable.

OVIATT, PATHE IN SAN FRANCISCO, ENTHUSIASTIC OVER FIRST RUN BOOKINGS

H. W. Oviatt, manager of the Pathe Exchange at 67 Turk street, San Francisco, states that the exchange is experiencing a condition which has never before been so fully realized in that city. With all of the releases that he is receiving now, he finds no trouble whatever in securing the first week's run in the big downtown houses. The same is correspondingly true with the big establishments in the interior cities, and he feels that it is an extra test of the quality.

Dembow Goes to Pennsylvania Encampment and Gets Militia Pictures; Philadelphia Man Adds Title of "Feature Film Specialist"

GEORGE DEMBROW, manager of the Philadelphia Fox exchange went up to Mt. Gretna, Penna., with a camera man during the encampment of the State troops at that point, and got about every incident of interest to the public in the activities of the soldiers. These pictures were made into a one-reeler for the Fox Film Corporation and were released in a very few days after filming.

Philip S. Greenberg has added to his managership of the New Film Corporation the title of "Feature Film Specialist" under which he is booking a Chaplin film called "Charlie's Stormy Romance." This four-reeler is meeting with a big demand, the exhibitors booking it with avidity. Much of this demand is due to the extensive advertising given the release by Mr. Greenberg.

The Supreme Feature Film Service, of which Harry F. Grelle is manager, has just completed arrangements with Universal for the state rights in Missouri, Kansas, Nebraska and Oklahoma on "Where Are My Children." This feature will be placed before the public just like a regular theatrical attraction, with advance agents, a complete advertising campaign and the rest. Each and every town will be played. It is expected to open the season at St. Louis and Kansas City between September 1st and 15th.

The demand for this film is keeping up to the top notch in New Jersey in spite of the usually dull summer season. The "Dumb Girl of Portici" is also booking fast in that state.

BALABAN-HERSHBERG FILM ATTRACTIONS FORMED IN CHICAGO

Barney Balaban and William Hershberg, owners of the General Feature Film Company, have formed a new alliance, which will be known as the Balaban-Hershberg Film Attractions, with offices in the Mallers Building, Chicago.

They will distribute various feature productions. Twelve new roadmen have been added to the staff, and plans are under contemplation for offices in Milwaukee and Indianapolis. Simeon B. Grevier will be general manager. The Chicago quarters will be materialy enlarged.

CANADIAN "U" HOUSE ORGAN MADE NATIONAL PICTURE PAPER

The Bulletin, started by the Canadian Universal as a house organ, has been graduated from this class into that of a national picture paper, printing news from all portions of Canada, and in addition current happenings of the producing and exhibiting fields. The Bulletin started as a one-page sheet. It is now eight pages, and has opened its columns to display advertising.

Its success is ascribed to W. A. Bach, the Canadian Universal's advertising manager.

BASEBALL HOLDS INTEREST OF MONTREAL FILM MEN

Baseball still holds a prominent place in the interests of Montreal film men. The Universal team is still champion of the informal league that exists, but the Metro team has been making a splendid showing lately. An odd rule of this league is that members of competing teams must not indulge in practice during daylight hours, as it is contended that this would take the man away from their regular routine of business, and make the competition unfair.

OMAHA LEADS FRISCO IN PATHE BUSINESS FOR MAY

Omaha jumped over San Francisco in The Pathe News for the month of May. This means the Omaha exchange made a greater gain in distributing this service. Omaha is also far from the bottom in the efficiency of business, in Gold Rooster results and in points on "Who's Guilty?" Des Moines, Ia., is close beside Omaha in everything but Gold Roosters, where she leads the column, and in efficiency of business, where she stand second.

BYRD OF DALLAS WILL GET MEXICAN SUBJECTS FOR FOX

"Billy" Byrd, manager of the Dallas office of the Fox Film Corporation, has gone to the Mexican border with a cameraman and several thousand feet of negative, to "shoot" interesting scenes at the front for the William Fox theatres. One of the interesting sidelights will be a reel or so of the New York National Guard, now encamped on the Mexican border.

Mr. Byrd visits the Brownsville section first, which is the extreme southern edge of Texas; and will later "shoot" scenes on the border to Eagle Pass.

"GRIP OF EVIL" TAKES HOLD OF MANAGERS

An example of how Pathe's "The Grip of Evil" is booking in the West, in advance of release is seen in the following telegram to the Pathe executive offices from Manager Quimby of the Pathe Seattle exchange.

"Sold 'Grip of Evil' to Pantages for all his theaters in United States and Canada same as 'Iron Claw.' Pantages says he would not trade any episode of 'Iron Claw' for any act on his bill. He considers it the best of anything he has ever seen."

DRUMM GOES TO SEATTLE FOR WORLD

J. W. Drumm, roadman for the World Exchange of Denver, has been transferred to the Seattle office. He will work between Seattle and Salt Lake for the World. G. W. Hinton is doing the road work for the Denver office.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Federal Government Plans a Graduated Tax of $10, $15, $20 on Motion Picture Theatres

APPARENTLY it is the intention of the Federal Government that motion picture and legitimate theatre operators shall stand a large part of the burden of taxation brought about by the American relations with Mexico, for in the so-called general revenue bill brought into the House of Representatives last week it is proposed to place an assessment of one-half of one per cent. of the gross receipts of the houses upon their proprietors.

Little notice is given of the matter, for it is announced that the general debate is to start on July 5, and that such debate shall cease in time for a vote to be taken on Saturday, July 8. A glance at the provisions applying to the theatres will show just what sort of a burden is to be placed upon them.

The measure was introduced by Chairman Claude Kitchin of the House Ways and Means Committee and contains provisions for a tariff commission and several other revenue producing matters.

It is provided that "Proprietors of theatres, museums or concert halls, where a charge for admission is made, located in a city, town or village with a population not exceeding one thousand, according to the last preceding census of the United States, shall pay $10; located in a city, town or village having a population in excess of one thousand but not in excess of two thousand, shall pay $15; located in a city, town or village having a population in excess of two thousand and not in excess of three thousand, shall pay $20; located in a city, town or village having a population in excess of three thousand, shall pay one-half of one per centum of their gross receipts from admission. Every edifice used for the purpose of dramatic or operatic or other representations, plays or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representation, shall be regarded as a theatre.

"Every proprietor of such theatre, museum, or concert hall, located in a city, town or village, having a population in excess of three thousand inhabitants, shall, on or before the fifteenth day of March 1917, and on or before the 15th day of June, September, December and March thereafter, make a return under oath to the collector of internal revenue of the district wherein they are located, stating the gross receipts from admissions for the preceding quarter. The collector shall, within five days of receipt of the return, notify the proprietor of the amount of the tax for which such person is liable, and such person shall pay the tax to the collector on or before the first day of the next month."

Mayor of Elizabeth, N. J., Approves "Where Are My Children?" and Urges Everybody of the Right Age to See the Picture

CENSORSHIP in Elizabeth, N. J., received a setback when Mayor Victor Mravlag refused to interfere with the showing of "Where Are My Children?" scheduled at the Garden theatre for a week. The mayor's decision was based on a personal review of the film and the report of two citizens whom he had asked to attend one of the initial performances in that city.

Instead of interfering with the showing of the picture, Mayor Mravlag threw consternation into the ranks of the critics by sending to Manager Chris Hayes a written commendation of the play and its presentation. The mayor's letter follows:

"Owing to a complaint received against the staging of a film play entitled 'Where Are My Children?' I took steps to investigate the character of the play. For this purpose I requested two ladies of the highest social standing, prominent in the management of the efforts for the improvement of the civic and moral welfare of the community, and in every way qualified to correctly judge in the matter, to investigate, and I personally attended a presentation of the film.

"Both their reports and my own judgment agree that the film is not only unobjectionable, but is the most powerful presentation of the subject. No sermon, no lecture, nor other form of presenting the subject could in any way have the same force and I doubt whether words, no matter how carefully selected, could in so delicate and still so forcible a way present the subject. It ought to be seen by all people of both sexes and proper age, in order to protect the innocent and perhaps quicken the conscience of the guilty ones.

You have my permission to use this communication in whatever way you think best."

SPOKANE CENSORSHIP FIGHT NOW INVOLVES "NATION"

The first result of Spokane's newest censorship fight is an order issued by the City Council that Griffith's "The Birth of a Nation" shall not be shown there unless the assault scenes are eliminated.

The film ran here for three weeks at the Clemmer theatre in 1915 without opposition. The approaching booking is at the Auditorium.

W. E. Mick, advance agent for Elliott and Sherman, of Minneapolis, who are making the Spokane territory with the picture now, has announced that the courts will be asked to issue an injunction, restraining the city from interfering with the performances.

At the same time that the "Birth of a Nation" question was pending, an application for the showing of "Where Are My Children?" was made to the city council.

A private run of the film was made, with city officials, newspaper men, ministers and others attending.

Some pronounced the film exceptionally impressive. Others found it dull, but none opposed its exhibition. It will be run at the Casino in July.

TORONTO FILM MEN MAKE MOVE FOR FEDERAL CENSORSHIP

Toronto moving picture men made the first move last week for a campaign to secure a national board of censorship in Canada, to replace the various provincial boards. The film interests are arranging to hold a meeting in the near future, it is declared, for the purpose of organizing this campaign which is intended to extend from coast to coast. According to present plans the matter of federal censorship is to be brought to the attention of every Parliamentarian in Canada, and the attempt will be made to have film jurisdiction transferred from its present provincial basis to a federal status in so far as censorship is concerned.

TOPEKA REDUCES THEATRE LICENSE FEES

The city commissioners, Topeka, Kan., have reduced the licenses for theatres. The scale adopted, effective July 1, is as follows: Theatres with seating capacity less than 400, $25; between 400 and 650, $40; more than 650, $50. The $100 license fee had been the subject of protest, the exhibitors asking that licenses be reduced to at least $50, which is what Kansas City exhibitors pay. The commissioners met them more than half way. The entire negotiations were conducted in a friendly spirit.

Bill to Do Away with Placing of Two Copies of Each Film in Copyright Office, Passed by the House, Is Before the Senate

IT will no longer be necessary for motion picture film manufacturers to file in the office of the register of copyrights the two copies of each film subject that they have offered for registration, if the bill passed recently by the House of Representatives receives similar attention in the United States Senate.

The bill, originally introduced in the House by Representative Oglesby, proposes to amend section 12 of the copyright law by adding thereto the following:

Provided, however, That in the case of any work referred to in this section wherein copyright has been secured by publication of the work with notice of copyright, which by reason of its character, bulk, fragility, or because of dangerous ingredients can not expeditiously be filed, the register of copyrights may determine that there shall be deposited, in lieu of two complete copies of such work, such identifying photographs or prints, together with such written or printed descriptions of the work as he shall find sufficient to identify it. And provided further, That in the case of motion picture photoplays and motion pictures other than photoplays, whenever deposit has been made as required by the provisions of the act of Congress (Public, Number Three hundred and three) approved August twenty-fourth, nineteen hundred and twelve, and registration has been secured thereunder, such deposit and registration shall hereafter be held to be sufficient, and shall exempt the copyright proprietor from the deposit of two complete copies of such photoplay or motion picture if it is later reproduced in copies for sale, and the provisions of the amendatory act of August twenty-fourth, nineteen hundred and twelve, are hereby made to apply to motion picture photoplays and motion pictures other than photoplays that have been reproduced in copies for sale or otherwise published.

Section 12 of the copyright law as it now is requires that after copyright has been secured by publication of the work (sale or public distribution) two complete copies of the best edition of the work must be promptly deposited. This has imposed a burdensome obligation upon such proprietors which was not intended, the House Committee on Patents held. They are practically of no greater value for the identification of the motion picture in which copyright is claimed than the selected prints together with the title and description required by section 11 to be deposited in the case of a motion picture. The deposit of the complete reels is of no service to the copyright office and are of no value to the Library of Congress and are held, by reason of their inflammable character, to be dangerous. Such deposit also imposes an added burden upon the copyright office to no purpose.

This bill has been referred to the Senate Patents Committee for its consideration. It has the approval of all film manufacturers.

Exhibitors in Boise, Idaho, Win Sunday Opening Right After a Three Months' Fight

AFTER a three months' fight, during which they have taken their case into the Supreme Court, the motion picture theatre owners of Boise, Idaho, have finally won out in their fight for Sunday opening and the doors of the six theatres there opened Sunday, July 2, to a large and appreciative audience, which proved that the public of the city were strongly in favor of Sunday motion picture shows.

In the latter part of March a petition containing 3,814 names was presented to the city council asking that the theatres be opened on Sunday. After careful checking up of the names the city council passed an ordinance providing for the opening of the theatres. The council was divided upon the question of Sunday opening, two members of which voted against it. The church members in order to block the theatres operating on Sunday immediately filed with the council a referendum petition, which, under the commission form of government in force in Boise, would necessarily refer the ordinance to a vote of the people under a special election or else hold it up until the next city election, when it would be voted upon, leaving the matter optional with the council. The motion picture men took their case into court under a writ of prohibition. The judge of the district court after considerable deliberation, handed down an adverse decision and an appeal was immediately taken to the Supreme Court. June 29 the Supreme Court handed down a decision reversing the district court. In substance the court held that the referendum provision under the commission form of government does not apply in the matter of moving pictures after the proper petitions have been signed and presented to the city council, which has the power to grant the petitions without referring to a referendum vote.

Although the theatre managers had less than two days to prepare for Sunday opening, they were ready and were patronized by audiences which showed the public approval of such performance.

"UNDINE" PASSED BY ST. LOUIS COURT

S. J. Baker, manager of the Bluebird Photoplays, Inc., at 2116 Locust street, announced to the exhibitors of St. Louis and surrounding territory through the newspapers that the photoplay "Undine" has been pronounced a "moral, clean and highly artistic motion picture" in Judge Miller's court.

Efforts were made, by bringing court action, to restrain the film company from exhibiting the picture, but Judge Miller's action leaves it free to be shown in its entirety at local picture houses. Mr. Baker says that the film has been booked for an indefinite run at the Central theatre, Sixth and Market streets.

NEW CORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

EXPOSITION PHOTOPLAY COMPANY; To purchase and manufacture motion picture films and equipment; capitalized at $10,000 in Dover, Delaware; incorporators are S. A. Anderson, New York City; Joseph F. Curtin, New York City, and S. B. Howard, New York City.

In Illinois:

WAYSIDE AMUSEMENT COMPANY; Operate place of amusement; capitalized at $300 in Westville, Ill.; incorporators are: Sylvanus Mullins, Westville, Ill.; James P. Kelly, Westville, Ill.; Archille F. Lete, Westville, Ill.; Charles F. Lange, Westville, Ill.

In New York:

MAGNETOGRAPH, INC.; Theatrical and motion picture, mfg. apparatus for fire prevention in theatres, etc.; capitalized at $200,000 in Manhattan; incorporators are: Jos. L. Greenberg, 165 Broadway, New York City; Ernest A. Zema, 165 Broadway, New York City; M. Tischler, 165 Broadway, New York City.

NOEL AMUSEMENT CO., INC.; Theatrical and motion pictures; capitalized at $1,000 in Queens; incorporators are: Ida Posner, 19 Cedar St., New York City; Sidney J. Loeb, 19 Cedar St., New York City; Abners Werbling, 19 Cedar St., New York City.

EASTERN PHOTO PLAY, INC.; Theatrical and motion pictures; capitalized at $8,500 in Brooklyn; incorporators are: Frederick Haigh, 743 Grand St., Brooklyn; Wm. Federman, 357 Canal St., New York City; Moses L. Staus, 220 Broadway, New York City.

CENTRAL FILM CORPORATION; General theatrical, motion picture film, etc., business; capitalized at $20,000 in Manhattan; incorporators are: Harvey Harris, 31 Nassau St., New York City; Henry G. Wiley, 31 Nassau St., New York City; Belle Burger, 31 Nassau St., New York City.

GREELEY PRODUCING CORPORATION; Theatrical and Picture business; capitalized at $12,000 in Manhattan; incorporators are: Albert Falck, 300 E. 109th St., New York City; Adolph Falck, 540 W. 143d St., New York City; Millard H. Ellison, 56 W. 90th St., New York City.

MAJOR FILM CORPORATION; General theatrical and motion picture business; capitalized at $500 in Manhattan; incorporators are: Oliver J. Allenbaugh, Tappan, N. Y.; Ruth McTammany, Hotel Empire, New York City; Clarence S. Weller, 69 Burling Lane, New Rochelle, N. Y.

BRONX PICTORIUM CO., INC.; Motion picture business; capitalized at $6,000 in Bronx; incorporators are: Oscar F. Rothman, 5 Willett St., New York City; Irving Rothenberg, 79 Ridge St., New York City; Rosie Rothman, 5 Willett St., New York City.

MARKET THEATRE CO., INC.; Theatrical and motion pictures; capitalized at $3,000 in Buffalo, N. Y.; incorporators are: Jacob Rosing, Buffalo, N. Y.; Geo. Rosing, Buffalo, N. Y.; Gasper Dort, Buffalo, N. Y.

MILTON FILM CO., INC.; Operate theatres, motion pictures, etc.; capitalized at $5,000 in Buffalo, N. Y.; incorporators are: Allen E. Barger, Buffalo, N. Y.; M. E. Robinson, Buffalo, N. Y.; L. Marshall, Buffalo, N. Y.

In Pennsylvania:

MOTION PICTURE SPECIALTIES, INC.; Mfg., buy, sell, rent slides, films, etc.; capitalized at $5,000 in Pittsburgh, Pa.; incorporators are: George M. McLane, Pittsburgh, Pa.; James Steele, Pittsburgh, Pa.; E. J. Stoughton, Pittsburgh, Pa.

In Virginia:

ARCADIA GARDENS, INC.; The conducting of theatres, roof gardens and amusements of all kinds; capitalized at $300,000 in Richmond, Va.; incorporators are: J. T. Anderson, Richmond, Va.; J. J. Pollard, Richmond, Va.; G. L. Stabler, Washington, D. C.

RIALTO THEATRE CORPORATION (AMENDED); A general motion picture taking and producing business; capitalized at $950,000 in Richmond, Va.; incorporators are: C. Livingston, New York City; S. L. Rothapfel, New York City.

In New York:

ALAVA CINEMA CORPORATION; Gen. theatrical and motion picture business; capitalized at $3,500 in Manhattan; incorporators are: Electerio Alvana, 11 Hamilton Pl., N. Y.; Edwin Rowlands, 11 Hamilton Pl., N. Y., and Clarence Kimball, 11 Hamilton Pl., N. Y.

THE MARGARET ANGLIN PICTURE CORPORATION, INC.; Theatrical and motion pictures; capitalized at $750,000 in Manhattan; incorporators are: Thos. F. Garrity, 286 President St., Brooklyn; Jno. B. Knox, 418 Central Park, West, N. Y., and Wm. M. Card, 358 W. 124th St., N. Y.

TOWN AND COUNTRY FILMS, INC.; Theatrical and motion pictures; 100 shares N. P. V. in Manhattan; incorporators are: Jack S. Eaton, 51 E. 42nd St., N. Y.; Eltinge E. Warner, 461 8th Ave., N. Y., and Arthur W. Sutton, 461 8th Ave., N. Y.

The Way to the States Rights Market



Telephone, Bryant 6485

Kulee Features, Inc.

220 West 42nd Street
New York City

June 24th, 1916.

Mr. R. M. VANDIVERT,
Advertising Mgr.,
Motion Picture News,
729 Seventh Avenue,
City.

Dear Sir:

It gives me great pleasure to extend to your publication a tribute that it justly deserves.

In my twenty years' experience in the theatrical business, during which time I have handled publicity for the greatest and best known stars both of Europe and America, and some of the most successful productions produced during that time, I have never used a medium of publicity that brought quick results as evidenced by the avalanche of letters, telegrams and long-distance telephone messages such as the Kulee Company received in reference to its recent production of the five-reel feature, "THE UNBORN."

Although my connection with moving pictures is of recent date, and my experience with feature pictures limited, I am compelled to acknowledge that with such a medium as the Motion Picture News, it is not a difficult matter to interest State Right buyers.

It is also quite evident from the tone of these letters and telegrams, your reviews and criticisms of productions is accepted by motion picture buyers and exhibitors as reliable and authoritative.

Firmly believing that "one should render unto Caeser the things that are Caeser's," compels me to address this letter to you.

The success that "THE UNBORN" is meeting with in the sale of State Rights I attribute to your wonderful publication.

Yours very truly,

LK:JH. KULEE FEATURES, INC.
By Lee Kugel.

MOTION PICTURE NEWS

We have instituted a service department of real business value to States Rights buyers. Every States Rights buyer should write us at once for details. Also we have data of interest to every producer who is investigating the States Rights market.

Address:—**STATES RIGHTS DEPARTMENT**

MOTION PICTURE NEWS, 729 Seventh Ave., New York City

COMING
THE THRILLING PATRIOTIC AND SENSATIONAL
UNIVERSAL SERIAL
PHOTO-PLAY EXTRAORDINARY
LIBERTY
A DAUGHTER OF THE U.S.A.!
BURTON LICE



20 Weeks

40 Reels

A MAGNIFICENT 20 WEEK SERIAL—ENTERTAINMENT FOR THE MILLIONS

A SERIAL so entirely new, so unusually unique and so distinctively different as to require 20 full weeks for its production. A Serial with a universal appeal to America's millions of photo-play lovers. A Serial, strikingly original, with weeks of absorbing drama, presented in a continuous series of fascinating episodes—played by a masterful company of brilliant Universal Stars. A drama of to-day, swift in action, gripping in story, plot, situations, with just enough of the military atmosphere from the borders of Mexico to bring a thrill to every patriotic home and country loving American.

THIS brand new, distinctively different, extraordinary Universal Serial will prove the biggest drawing card for 20 straight weeks that you ever booked and ever exhibited in your House. Every element that makes for the Public's supreme entertainment has been incorporated into this magnificent production. The advertising helps, publicity props and aids will surpass anything ever attempted by the Universal Film Mfg. Co. You can arrange for protection for your booking date by communicating immediately by letter, phone or wire with your nearest Universal Exchange, who will give you more details, facts and figures. NOW is the time to get busy.

Featuring Such Brilliant Universal Players as

Marie Walcamp

Eddie Polo

Jack Holt

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - - - New York

SUPPORTED BY SUCH TALENT AS

G. Raymond Nye. Bertram Grassby, Neil Hart, L. M. Wells and a great cast of Universal Players already known to millions of people.

If you like the "News," write our advertisers; if not, tell us.

WHERE IS MY HUSBAND?



WOW!

Zowie! Zip! Crack! Bang! Blooey! Crash!

It's a succession of screams — convulsions — and gasps — this extraordinary L-KO Komedy — "Where Is My Husband?" with Dan Russell — Bill Kennet and Katherine Griffith — 2 Reels Released Aug. 2nd. No Advertising man nor publicity writer can do this picture justice with mere meaningless words. It's wonderful—It's awe inspiring—it's great. If you can imagine a train speeding in one direction and a trolley car coming from another direction smash head on into each other—then you've got a good little "imaginer." Laugh?—say, your audiences will roar themselves into convulsions one second and gasp the next. It's a Whale, this L-KO.

These are the L-KO Komedies that are packing 'em in in thousands of Theatres all over the world. These are the character of Komedies that are getting the big money for wise Exhibitors. These are the Komedies that will build a patronage for your House that time cannot destroy.

Biggest and Best Houses All Over the World Now Using L-Ko's

On Broadway in New York City where rents are enormous and where Theatre Managers must depend on the attractions to GET THE MONEY, is where L-KO's are making bigger reputations every week. In every part of the World L-KO's are packing 'em in, and *YOU* can do it in your territory and *your* House.

You can arrange for continuous weekly bookings on L-KO's through any Universal Exchange. Do so NOW. Beat your competitor to it. Insure your business on comedies EVERY WEEK by getting L-KO's. If you can't get them now, watch your first opportunity and GRAB 'EM. Biggest Komedy winners in the entire world. Play to capacity houses every Comedy night. Advertise L-KO's and watch the business grow. G-e-t B-u-s-y.

L-KO KOMEDY CO.
Hollywood, Cal.

EASTERN OFFICES, 1600 BROADWAY, NEW YORK



It's An L-KO

JUST TO MAKE TALK

By LONGACRE

"MEET me in Chicago the week of July 10 to 18, at the Exhibitor's Exposition and Convention; I don't want to feel lonesome," reads a post card which bears a likeness to Sam Spedon at his favorite occupation of lighting his pipe. Sorry, Sam, we can't meet you, but we've arranged so you won't be lonesome.

Emily Stevens has recovered from a serious operation for appendicitis at a New York hospital, and will soon be back at work. Preparations are being made at the Metro studios for the new play in which she is to star.

George DuBois Proctor, who as conductor of this here very department, successfully eluded the police for many weeks, has signed up to write scenarios for Lasky. He made a good week of it last week by getting married on Wednesday, and leaving with his bride for their new home at Hollywood, Los Angeles, on Thursday.

The newest recruit to the motion picture ranks, is "Bob" McAlarney, formerly city editor of the New York Tribune. Mr. McAlarney has joined the Lasky scenario staff, also, and is reading manuscripts at the New York office, under the direction of Hector Turnbull.

J. Cunningham Flinn, Harry Reichenbach, William A. Brady, E. Richard Schayer, and John Grey are among those who have checked out at this office on their way to the big convention.

Of the above, J. C. Flinn, H. Reichenback, E. R. Schayer and J. Grey announce that they will have the most startling exhibitions at the whole show. We believe they are right.

H. O. Davis, general manager of Universal City, was seated in the projecting room at 1600 Broadway the other day, waiting for a picture to come on when one of the demon secretaries of the National Board of Review approached with this question, "Pardon me, are you a member of the National Board?" Mr. Davis' ears were tin to such a remark. The secretary repeated it. Mr. Davis turned purple and as he left the room, answered, "I hope not," accented first last and in the middle. Those who are acquainted with Mr. Davis' enthusiasm for the Board term this the week's best laugh.

New York's position as the executive center of the picture industry has been strengthened by the Famous Players-Lasky merger. Although the Lasky studios on the coast will be enlarged to handle increased production, the business, and even the scenario end of the company will be handled from the Fifth avenue offices in New York. The scenario department is a sort of hobby with Mr. Lasky, and he proposes to have nothing but a fireproof wall separate him from it. Three scenario writers (or continuity writers, as the Lasky people call them) will be maintained on the coast, but they are looked upon largely as an emergency crew, and the reading of scripts and the scenarioizing of most of the stories will be done at the New York end, with Hector Turnbull, himself the author of many Lasky photoplays, in charge. Manuscripts for both Famous Players and Lasky will be handled through this department.

To the general gaiety of this week's issue. May Anderson contributes this clipping from Bide Dudley's column in the New York Evening World.

George Proctor, of the Lasky staff of film editors, stutters now and then. He isn't a bit sensitive about it, so we might as well tell a little story "on him." A few days ago George married a very comely young actress. Prior to the ceremony a friend said to the film editor:

"George, suppose you get a stuttering spell when the minister asks if you will take the girl as your wedded wife!"

"Well," replied George, "he'll just have to wait. That minister will be working for me, you know."

Consistency being a jewel, and jewels being rare, Jacques Kopfstein has been wearing a withered daisy on the port lapel of his best coat all this week. He says it is one way of announcing the next Ivan production: "A Faded Flower."



Marie Walcamp, Star of the New Universal Serial "Liberty"

J. C. Johnston, of Philadelphia, one of our staunchest admirers, (applause) visited the Stanley theatre in this city last week, and saw "Destiny's Toy." "The remarkable memory of the millionaire with regard to the scar that reunited him with his daughter," he writes, "seems to be connected with this clipping from T. A. Daly in the Ledger." This is the clipping:

The grandest memory in all the four quarters o' the world was me father's, so it was. Wan day—it was in the summer of 1847—me father was diggin' in a field in Ireland, doin' a day's work, whin the ground opened an' up jumps the Divvil. "D'ye like eggs?" sez he. "I do," sez me father. Wid that the Divvil pops down agin an' the hole closed. Well, now, it was about twinty years later, me father was workin' in the same field—only now he was ownin' the place where he was doin' but the day's job before—an' all of a sudden the ground opened as before an' the Divvil comes up. "How?" sez he. "B'iled," sez me father. Think o' that for a memory!

As a cook, Enid Markey is an appealing little screen actress. Last week, her director put her in a scene where she had to fry bacon and eggs for Frank Keenan, and Keenan had to eat the cooking. It was said at his home last night that he might be up and around within the week.

Mistaken identity is popular on the coast just now, not only in the scenario departments, but out on the highways. Last week a group from a Sunday school picnic ran across De Wolf Hopper, and mistaking him for Billy Sunday, asked him to give them a talk on temperance. De Wolf kindly consented, and told them all he knew, or had heard about the subject. He advised them to drink only malt or spirituous liquors, or wines, and under no conditions to take anything stronger than alcohol during the warm weather.

"NEWS" IS BEST ON THE MARKET

Motion Picture News,
New York City.
Dear Sirs:—

I am pleased with the "News" and think it is the best moving picture journal on the market.

Wishing you success, I remain,

Yours respectfully,

The Rex Theatre,
George Zepysides, Mgr.,
Wheeling, W. Va.

IN AND OUT OF TOWN

Mack Sennett left the west coast for the East last Friday.

General Manager Walter W. Irwin of V-L-S-E has returned from a visit to the Canadian exchanges of the organization.

Sol Lesser made a flying trip to New York last week and has returned to San Francisco.

Fanny Ward, Lasky, has gone back to the Coast.

T. Cubberly of Zenith Feature Films has returned to Minneapolis after a week at the Ivan offices.

Louis J. Santikos, president of the Central Feature Film Company, Waco, Texas, has left for the border.

A. S. David and Charles Miller, Metro, of Central exchanges, have returned to Pittsburgh.

R. A. Rowland and J. W. Engel of Metro have returned from a week's trip at Atlantic City.

Arthur James, Metro, has gone to Chicago.

Christine Mayo, Metro, has returned from her vacation to Highland Falls, N. Y., and is now in New York.

Virginia Norden has returned to New York after a ten weeks' engagement with Balboa at Long Beach, California.

Jewel Carmen, with the Fairbanks Company, Triangle, is in New York for the summer.

Corinne Parquet, with Roscoe Arbuckle at the Keystone studios, is now in New York.

Allan Dwan is taking a vacation in the Berkshires while Fairbanks is recovering from the injuries he received in making his new picture.

Frank E. Woods, manager of productions of the Fine Arts studio, left Los Angeles June 26 for Chicago. At Chicago he will join Mrs. Wood and they will take an automobile trip from Chicago to New York. He expects to be absent from Los Angeles about three weeks.

M. H. Hoffman, of Universal, who had just got back from a trip, left again Wednesday for the convention.

H. H. Van Loan left for Chicago Wednesday. He will stay two weeks and then go to the coast, where he will handle general publicity for Universal.

Joe Brandt left Friday and will be gone one week.

Carl Laemmle left Monday and P. A. Powers on Tuesday. Both will make a flying trip to the convention.

J. Reardon, V-L-S-E, Boston, was in town and left Saturday.

E. L. Masters, V-L-S-E, leaves for Chicago and will be gone one week.

"NE'ER-DO-WELL" DOES WELL IN SAN JOAQUIN VALLEY

Having been shown in the larger cities of California, the "Ne'er-Do-Well" has been taken into the San Joaquin Valley by the All Star Feature Distributors of San Francisco and is duplicating the success of "The Spoilers" in that section. Business conditions in that field are very good for this season of the year and crowded houses have greeted this production wherever shown.

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." **Bayside, L. I., July 22, 1916.**

EDITORIAL

While not always to be encouraged, it is sometimes the best thing for a person to blow his own horn, and although we do not advocate this as a rule it seems to be justifiable in some cases, as since the BUGLE was started and announced it would be for Bayside first, last and all the time, more than a score of the best motion picture people have moved to our fair midst, coming from all quarters of the four winds. We might mention their names, but a list of such would be legion, and, furthermore, is unnecessary. It only remains for the BUGLE to add that the Board of Trade and the various real estate interests should take note of this, inasmuch as we might be wanting to rent another house ourselves one of these days.

—Quite a number went around to the Episcopal church, the 4th, to hear the band play and Bram Davis speak.

—Fred. Beecroft called on his brother Bill, the Fourth, and watched the regatta at the yacht club.

—Victoria Searl is working for Frank Powell, this week, she taking part in a picture which is being taken in Flushing. As Frank, as well as Bill Barry also lives here in Bayside, it is pretty soft for everybody, say we.

—H. Reichenbach and wife, with others, were among those who Long Beached and Lynbrooked, the Fourth.

—Ye Editor was up Roslyn and Sea Cliff way with Leon and Victoria Searl, the Fourth, in case anybody is interested.

—Cliff Bruce may go up north soon to work in a picture for the Metro co., of N. York.

—Harry O. Hoyt, one of our original subscribers, has been installed as one of the most recent acquisitions of Bayside.

—Many of our first citizens are in Chicago at the motion picture convention this week; things seem a little dull along Bell ave. Hurry back boys—and girls, Bayside needs you.

—Letters have been received here from Marsh Farnum, who is now in Los Angeles; Marsh is getting along well, and his many friends are glad to hear that he will soon be well enough for a trip up into the mountains.

"Greater New York by Day and by Night"

C. Post Mason Will Begin Tour of the World to Advertise the Subject, and While Abroad Will Furnish Special Correspondence for "Motion Picture News"



LEAVING New York the early part of August and advertising his latest production, "Greater New York by Day and by Night: The Wonder City of the World," C. Post Mason will commence a tour of the world in an eight-cylinder King automobile. MOTION PICTURE NEWS has arranged with Mr. Mason to furnish special correspondence, reviewing the picture fields in the various countries he will visit.

The itinerary of the trip is from New York to San Francisco, thence by steamer to Honolulu, New Zealand and Australia, and from there to the Far East. Egypt, Italy, Spain, France and England will also be visited.

In addition to exploiting and exhibiting his production, Mr. Mason will make a series of travel pictures throughout the trip, and these he will exhibit on his return. Outside of American territory, Mr. Mason expects to lecture on his new production.

"Greater New York by Day and by Night" was produced with official permission from the Commissioners of the different municipal departments. All the famous bridges, boulevards, drives, streets, skyscrapers, and historic spots of New York are reproduced. Statistics given in the subtitles were furnished by courtesy of the various city departments.

The production will be distributed from Mr. Mason's New York office, Room 1702 Candler building, 220 West Forty-second street.

A trade showing of "Greater New York by Day and by Night" will be given at the Sun Photoplay rooms, 218 West Forty-second street, on Thursday July 15, at 3 P. M.

TABOR GRAND, NOW A PICTURE THEATRE, IS BRILLIANTLY LIGHTED

Special to Motion Picture News.

Denver, July 8,

The Tabor Grand Opera House of Denver is to have a huge brilliantly lighted Curtis street entrance. This famous old playhouse, recently converted into a high class moving picture theatre, will be one of the "bright lights" on Denver's Screen Row. It will be decorated in ivory and buff tints and will have an electric outline system of lighting up to the third floor.

An audience of Denver's sociological workers gathered at the Tabor on Saturday, July 1, to witness the private showing of the latest Universal film, produced by the Smalleys, "Where Are My Children?" which opened at the Tabor on Sunday, July 2 for an indefinite run. In the audience were Mrs. Ida Gregory, the Denver censor, William H. Smiley, superintendent of High Schools, The Rev. Father William O'Ryan and a score more representing the pulpit and the press of Denver. At the conclusion of the private showing the production received the approval of the critical body.

BARRON DEDICATES SONG TO "LIBERTY," UNIVERSAL SERIAL

Ted Barron, author of "If Time Was Money I'd Be a Millionaire, "Billy," "Georgia Moon," "Lull Me To Sleep" and a dozen other popular song hits in the last decade, has dedicated a song to the Universal's new patriotic serial, "Liberty."

The song will be played in every theatre where "Liberty" is shown. The author of the song is a member of the "Piano Bugs Septette" which holds forth at the Friars' Club and Lights' Club, in New York. The Septette is made up of seven of the most famous song writers in the country.

The name of Mr. Barron's song, most appropriately, is "Liberty" and it has been officially adopted as the song of the World's Statute of Liberty Illumination fund and as the official anthem of the celebrants of the new national holiday, "American Liberty Day."

It has been adopted in public schools in various cities, by many patriotic organizations, including the "Daughters of the American Revolution," "The Daughters of Liberty," fraternal orders such as the Elks and Foresters and many other civic bodies.

RIDICULOUS ASPECT OF CENSORSHIP POINTED OUT BY BERST

J. A. Berst, vice-president and general manager of Pathe, was discussing local censorship the other day, and gave an excellent illustration of its folly. He called attention to the fact that in McMinniville, Oregon, a town of 2,500 inhabitants, there is a regularly appointed Board of Censors.

ROBERT BURNS NOVELIZES HIS "GATES OF DIVORCE," GAUMONT

Robert Burns, author of Gaumont's "Gates of Divorce," has completed the story for publication as a 90,000-word novel. Gertrude McCoy is starred in the photoplay version. It will be released as a Mutual picture, July 20.

Famous Players Film Signs Maurice and Florence Walton

The Pair Has Danced in Practically Every Court of Europe and Bear the Distinction of Overcoming, by Their Graceful Dancing, Queen Mary's Prejudice Against Tango

MAURICE and Florence Walton, internationally celebrated dancers, have signed a long term contract with the Famous Players Film Company and will shortly be starred by that concern on the Paramount Program.

Though Maurice first gained recognition in Europe and has at various times been hailed as a Frenchman, Austrian, Spaniard and Russian, he is in reality an American and a native of New York City, though of Belgian descent. From humble origin, he has danced his way into the presence of every crowned head in Europe except that of the Kaiser himself, and he has won a unique status in the most exclusive circles of New York and London society through



Maurice and Florence Walton (Famous Players)

his connection with the Biltmore Hotel, "Chez Maurice" and his having instructed many members of the English nobility in the intricate mazes of the waltz, tango and maxixe.

Like her dancing partner, Miss Walton is an American, a native of Wilmington, Del. She first gained prominence in the Ziegfeld "Follies," thereby paralleling the case of another recently acquired Famous Players star, Ann Pennington. Curiously enough, the first time that Maurice and Florence danced together, it was after exactly fifteen minutes' rehearsal. Maurice was engaged to dance in "Over the River," and his partner forsook him the day the play opened. Miss Walton was rushed to the theatre, introduced to Maurice and although she declares that she was nearly petrified with fright, she consented to dance upon this remarkably short notice.

They have danced together in London, Paris, Vienna, Berlin and other large European cities and bear the unique distinction of having, by their graceful dancing, overcome the prejudice of Queen Mary of England against the tango. Until she consented to watch a performance by these clever dancers, Her Majesty had barred the tango from all functions at which she appeared and it had consequently become taboo in London society. When Queen Mary lifted the embargo on the Argentine dance after seeing it done by Maurice and Miss Walton, it promptly became the rage and they were swamped with requests from titled heads of every country in Europe to teach the new steps.

Having triumphed in London they returned to New York where they danced daily at the Hotel Biltmore. Here they mingled with the most exclusive set.

A specially written photoplay has been prepared for Maurice and Miss Walton, the name of which will be announced later, and work on which will begin within the next few days.

BALTIMORE THEATRE ABANDONS CONTRACT BOOKING FOR V-L-S-E METHOD

The Parkway theatre, of Baltimore, which caters to one of the most exclusive audiences in the staid Maryland capital, has abandoned the closed contract system of booking in favor of the open booking method of the Vitagraph-Lubin-Selig-Essanay, Inc.

The theatre recently opened under the new order of things with "Salvation Joan," the big Vitagraph featured starring Edna May and Harry T. Morey. "The Suspect" with Anita Stewart, and "Sherlock Holmes" with William Gillette, will follow in its wake.

Another prominent theatre which has adopted this method of operation is the Criterion theatre, one of the most modern edifices in the South, which was formally opened on Peachtree street, Atlanta, last week.

FANNIE WARD TO BEGIN WORK WITH LASKY

After a vacation and rest of several months spent in New York, Fannie Ward, the Lasky star who achieved success in "The Cheat" and who has appeared also in "The Marriage of Kitty," "For the Defense" and "The Gutter Magdalene," has returned to the Lasky studios at Hollywood, California, to begin work on a new production entitled "Each Pearl a Tear." Jack Dean, her husband, returned with her.

During Miss Ward's stay in New York, various reports and false rumors were circulated that the star and the producing firm had agreed to disagree and that she would not return to the screen under the Lasky banner. These reports denied at the time by both Miss Ward and the Lasky Company, are now shown to have had no foundation in fact.



Glimpses of "The Lost Paradise" and "Weighed in the Balance," Recent Chapters of Pathe's "Who's Guilty?"

MOLLA BJURSTEDT IS SHOWN AT TENNIS IN SECOND SELIG ATHLETIC SERIES

Molla Bjurstedt, the Norwegian girl tennis champion, will be shown in the second of the Selig athletic series to be released through the V-L-S-E on July 5.

Miss Bjurstedt is seen in a championship contest, which, as usual, she won, with Mrs. May Sutton Bundy, runner-up in the recent national tournament. Following it, victor and vanquished play an exhibition game in which both display the most intricate tennis shots. Lightning-like accuracy mark both contests.

Jimmy Clabby, middleweight, demonstrates his training methods while preparing for a bout. He later takes on Joe Welling and Steve Kenney for two rounds each.

Joe Conconnon, eastern states billiard champion, bests "Cowboy" Weston in a match in which marvelous skill is displayed. These cue experts also supplement their game with an exhibition of intricate shots, including masses, time shots, six-bank shots and others.

There is also a wrestling match to a finish between William Berne, Russian champion, and William Demetral, Greek champion.

TROOPS ON MEXICAN BORDER STIMULATE TEXAS BUSINESS

All exhibitors in south Texas towns are rejoicing at the troop movement to the Texas border. In San Antonio there are now quartered some 35,000 soldiers, of the various National Guard and regular army. In Eagle Pass, Del Rio, Laredo, Brownsville, El Paso and intermediate towns the picture shows are playing to big business every day.

Of course the war subjects get over best in these sections and numerous film men have "dug up" old Mexican war film which have lain on the shelf for several months. In one instance a three-reeler was unearthed, a "red-white and-blue" circular gotten out, and a veritable "flock of bookings" came in. The exhibitors over Texas playing this film get good business at their end of the line, too.

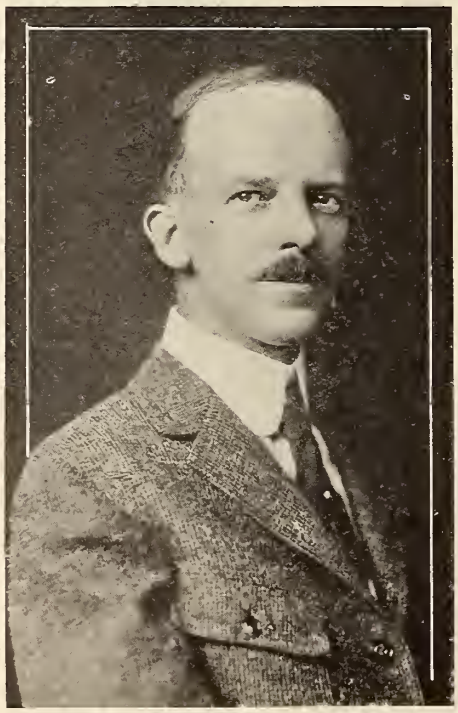
The call for every man belonging to a military company in Texas has taken a few men from the film exchanges, operating booths and even from the theatres.

Kalem Writer Lived as Many Thrills as He Put in Serial

Ritchie, Author of "Girl from 'Frisco," Starring Marin Sais and True Boardman, Was Correspondent in Russo-Japanese War and Was in Mexico During Madero Revolt

IT is seldom that an author must confess that actual experiences which have been crowded into his own career far outrival in thrills the most daring creations of his imagination. But such would necessarily be the case with Robert Welles Ritchie, author of Kalem's new series, "The Girl from Frisco," could he be induced—which is not probable—to talk of his own experiences.

A graduate of the University of California, Mr. Ritchie was barely beyond the cub reporter stage when he covered one of California's best remembered "stories"—the "Folsome prison break." On this occasion a half-score of desperate convicts escaped to the mountains and for weeks fought off the armed militia of the State, the leader of the band, "Red Shirt Gordon," never being captured. Mr. Ritchie, then with the San Francisco Call, was in the party of newspaper men who chartered an engine and braved death to go into the mountains after the story. It is interesting to note that this famous event has been made the basis of one of the episodes of "The Girl from Frisco."



Robert Welles Ritchie, Author of Kalem's New Serial

At the outbreak of the Russo-Japanese War Mr. Ritchie was among the picked newspaper men sent to the front as correspondents for the New York Sun, and for two years he was in the Land of Nippon. So successful was his work during the trying war days that it was not long before he was called to the newpaperman's mecca—New York, becoming a member of the Sun's staff.

Once again he found a "big story" at the start, being hurried off to Labrador to meet the returning Peary. At the Johnson-Jeffries fight in Reno, Nevada, which saw a memorable gathering of crack newspapermen and literary lights, Mr. Ritchie was on deck for the Sun. Then he received another taste of war, being hurried off to Mexico during the Madero revolution that resulted in the overthrow of Porfirio Diaz. Ritchie was the only newspaper man at the fallen dictator's side when he made his last minute flight from Mexico City to Vera Cruz and then to Havana.

Under the direction of James W. Horne, the work of producing "The Girl from Frisco," which will feature Marin Sais and True Boardman, is already well under way at the Glendale, California, studios which were recently greatly enlarged in preparation for the new series. The players were this week making arrangements for a trip into the desert to secure necessary scenes for the first episode, "The Fighting Heiress."

LINDA A. GRIFFITH, POWELL STAR, WRITES SERIES FOR FILM FUN

Linda A. Griffith, now starring in the feature photoplays of the Frank Powell Productions and for many years with the Biograph Company, is writing a series of reminiscences relative to the intimate secrets of the first days of the picture industry. These articles begin in the July issue of Film Fun, published by the Leslie-Judge Company of New York.

EDNA GOODRICH BEGINS WORK IN "BODY OR SOUL" FOR MOROSCO

Closely following the release of "The Making of Maddalena" on the Paramount program, the Oliver Morosco Photoplay Company announces Edna Goodrich, who portrays the chief role in that photoplay, has commenced work on her second vehicle under this banner. "Body or Soul," by L. V. Jefferson is the new Goodrich photoplay on which activities have already been started under the direction of William D. Taylor.

Among the most elaborate sets now being erected for the new Goodrich production is an outdoor theatre that will be used in only one scene. The structure is being built in the private gardens of a well known millionaire in Passadena under the personal supervision of William D. Taylor. The stage is to be a duplicate of the type used in the Roman period on which several hundred gayly bedecked actors will appear in an immense scene.

Supporting the star is a typical Morosco cast including such players as Juan de la Cruz. Kathleen Kirkham, Herbert Standing, Lucile Ward and Harold Holland. The photography is under the chief supervision of Homer Scott who is responsible for many of the beautiful effects displayed in recent Morosco productions.

SURPRISE PARTY FOR MAY ALLISON IN THOUSAND ISLANDS

May Allison, who is co-starred with Harold Lockwood in Metro-Yorke plays, was pleasantly surprised with a dinner party on the occasion of her eighteenth birthday anniversary while the company of players were at work on "The River of Romance," at Thousand Islands. Together with other members of the company she was at work all day on an island in the St. Lawrence River. On her return to the Hubbard Hotel, at Clayton, N. Y., Director Henry Otto announced that he had a scene to rehearse.

A blindfold was placed over Miss Allison's eyes, and she was led by devious windings to the dining room, where a birthday table had been set. When the blindfold was removed Miss Allison beheld the entire company of twenty-two persons around the table, with glasses poised for a toast. There was a large cake with the required number of candles on the table, and a large electric sign at one end of the dining room spelling the words "Metro-Yorke."

SUTHERLAND IS A FOX FILMITE NOW

Victor Sutherland is one of the latest additions to the William Fox dramatic forces. Mr. Sutherland will have the lead in the new Virginia Pearson picture now being filmed at the Fort Lee studios. He has been acting for more than five years, on the stage and before the camera. He is favorably known in many large cities of the eastern United States.

Mr. Sutherland's name is indicative of his ancestry. He was born in Paducah, Ky., and his mother was a native of the Bluegrass state. His father came from Alabama.

When he was only nineteen years old, Mr. Sutherland played for twenty-five weeks as Dr. Jekyll and Mr. Hyde.

Selig Invites Convention Visitors to See Chicago Plant

Studio and Laboratory Buildings Occupy Entire City Block—Company Also Owns Three Picture Making Establishments in and Near Los Angeles Besides Zoo



A Glimpse of the Chicago Studios of the Selig Polyscope Company

THE Chicago plant of the Selig company is a large and most modern institution. The studio and laboratory buildings occupy an entire city block on Western avenue. The buildings contain in reality two large studios. In addition a three story building for the housing of the laboratories was recently erected at the cost of $200,000. Here the technical departments, including the cutting and trimming departments are located. All developing and printing is now done at the Chicago studios.

In addition to the Chicago plant the Selig Company owns three studios in and near Los Angeles, Cal., in addition to the Selig Zoo, Los Angeles, which contains one of the finest collections of wild animals in captivity.

In Chicago the Selig Company maintains a suite of offices in the Garland Block, 58 East Washington street. These offices contain the private offices of William N. Selig, president of the company, the offices of the general manager, offices of The Selig-Tribune, the news semi-weekly, the publicity auditing, cashier's, clerical, and other departments. The private projection parlors of the company are also located here.

A cordial invitation is extended to exhibitors attending the convention to visit the Selig offices and mail addressed them care of the Selig Company will be held safely for them.

San Francisco Will Support San Mateo in Bosworth Project

Four Companies Will Operate at the Studio, Expending in the Metropolis of the West and on the Peninsula More Than $750,000 a Year

Special to Motion Picture News.

San Francisco, July 8.

SAN FRANCISCO pledged its support to San Mateo, California, in establishing the moving picture industry on the peninsula at a luncheon attended by business men and leading citizens of the two communities at the Palace Hotel.

Definite plans were made for the raising of funds to construct a studio and other buildings on the corporation yard at San Mateo for the use of Hobart Bosworth, who will bring a large company from Los Angeles to produce a ten reel feature, "The Gray Dawn," from Stewart Edward White's novel of the early days of San Francisco.

This film, which will be the first produced by Mr. Bosworth's company, is backed by San Francisco capital. Between 2,000 and 3,000 persons will be used in some of the scenes. Many of the scenes will be laid on the San Francisco Bay.

At the luncheon Mayor Frank P. Simmen of San Mateo told of the negotiations with the Bosworth people and the offer made by San Mateo to turn over the five-acre corporation yard at a nominal rental. price.

Bosworth said he expected to operate four companies, which will expend in San Francisco and the peninsula more than $750,000 a year. He said the minimum of one company will be porbably $15,000 a month.

Joseph Levy, chairman of the citizens' committee from San Mateo pointed out that while the plant would be located in San Mateo, San Francisco would in reality be the chief beneficiary by the purchase of supplies and materials, and for this reason San Francisco ought to assist San Mateo in financing the project.

Among the speakers were Mrs. Emelie Johnson, formerly president of the Liberty Film Company at San Mateo.

EIGHTEEN AND EIGHTY WILL MAKE PREMIER IN A FOX

Within a fortnight, motion picture fans will witness a contrast in debuts in a single picture. Two premiers will be made—one at eighteen, the other at eighty.

One who will have her premier is June Caprice, the eighteen-year-old Fox star, who comes of the Puritan stock of New England.

"Caprice of the Mountains," is also remarkable for the first appearance before the camera of Sara Alexander, who was playing with dolls when Andrew Jackson sat in the White House. Miss Alexander has the character role of Aunt Susan in the picture. Lisle Leigh, her niece, also has a part in "Caprice of the Mountains."

Whereas Miss Caprice has as ancestors Puritan Bostonians, Miss Alexander lived for years in the core of the Mormon settlement in Utah. Through years of successful tours with America's foremost players Miss Alexander has retained a thorough recollection of her journey across the "great American desert." Miss Alexander played with all the favorite stars of the older generation.

HALE, WITH POWELL PRODUCTIONS, QUALIFIES FOR AERO CLUB

Creighton Hale, now starring in the feature pictures of the Frank Powell Productions, Inc., is the only actor appearing on the screen or the legitimate stage who has qualified and become a member of the Areo Club of America.

Mr. Hale recently addressed the Harlem Board of Trade on the adaptibility of the aeroplane in modern warfare and succeeded in arousing their enthusiasm to the extent, that it is rumored they contemplate donating to the U. S. Government a fully equipped aeroplane to be used at the discretion of its aviation branch.

Mr. Hale has agreed to form an aviation corps among his co-workers in the motion picture industry, and in the event of trouble between this country and any foreign nation, Mr. Hale assured the Board of Trade that he would be willing to leave for the front at any time.

DENVER THEATRES SHORTEN PROGRAMS

Special to Motion Picture News.

Denver, July 8.

Most of Denver's suburban theatres have shortened their programs and are running only part of the week instead of seven days. The downtown houses are feeling the effects of the warmer days in a perceptible falling off in the box office receipts at the afternoon runs. The exhibitors are educated to the fact, however, that, the condition is only a temporary one, and therefore look forward to the winter season.

"DARKNESS," NORBIG, STARS MARGARET DARWIN AS NEW PLAYER

The Norbig studios, Los Angeles, are completing a three-reel production entitled "Darkness," which will offer Margaret Darwin, a California girl, as a new photoplay star. The picture is being produced under the direction of Harry T. De Vere, who also wrote the story.

Gather Round, Girls, and See What Everybody's Wearing

Pathe Will Release Fashion Pictures on August 7 and Every Two Weeks Thereafter for the Women Folk, Who Can See Same Garments Later in Department Stores



(Left to Right) Dell Boone, Florence Rentti, Corenne Uzzell

The Girls in Pathe's Florence Rose Fashions

FASHIONS shown at the same time in leading newspapers, leading department stores and leading moving picture theatres, will result from a decision just made by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc.

Fashion films will be produced by Pathe under the personal supervision of Florence Rose, formerly editor L'Art de la Mode and editor of the fashion pages of the New York Evening Mail and the New York Globe.

The first release, in one reel, will be seen publicly the week beginning August 7 and new pictures will be shown every two weeks thereafter. Leading newspapers will, every day for twelve days in advance of release date, publish the fashions to be shown on the screens in each release. Later, the garments will be on sale in the stores.

This means that the women of America can first see them in the newspapers, then on the screen, and later at their own department store. The title of the first reel is "A Day with a Society Girl" which shows her from the time she wakes up in the morning until she leaves the Charity Bazaar that night. Twelve beautiful girls will be shown in thirty of the latest creations ranging from boudoir caps and night gowns to the latest style in evening dresses and a feature of the release is a scene at the Englewood Golf Club.

The picture presents in advance what the most fashionable women will wear in September, October and November. It will show thousands of dollars worth of furs, shoes, hats, and gowns. The following list of newspapers merely marks a beginning: Chicago Daily News, St. Paul News, Minneapolis News, Omaha News, Louisville Times, Pittsburgh Dispatch, Buffalo Enquirer, Baltimore American, Boston Traveller, Syracuse Post-Standard, Utica Observer and Cleveland News.

The first release will present some of New York's latest Fall fashions. A pretty story will be woven into each reel to increase the interest of the audience.

Kansas City to Fight Bad Attendance with Good Pictures

Record Heat Following a Wet Spell Cannot Prevent Exhibitors from Going After Business as Energetically as in Cold Weather, by Making Attractive Bids for Patronage

Special to Motion Picture News.

Kansas City, Mo., July 6.

BUSINESS in Kansas City has been handicapped all spring by extremely wet weather. The rains stopped late in June, and July is starting out with record heat for the season. The extremely high temperatures have temporarily affected the patronage of motion picture houses. The departure of the Third Regiment for war took away a few hundred men, and left their families temporarily disinclined for amusements.

But the situation is brightening rapidly. Billy Sunday reduced attendance materially during his stay—and he is gone. The effect was produced solely by the number of people who went to hear him rather than to picture shows; and they are now back at the theatres, against which he raised no word of caution. The people are getting used to the heat, which came upon them suddenly and without any preparation after the cool weather that had prevailed.

"I expect to do as much business this summer as last winter," said one exhibitor. "I'm giving them good pictures, and going after business as energetically as in cold weather. And I don't expect to see much, if any, falling off. Why should there be? My house is cool, and people really get out more, and have more leisure, than in winter. Lots of 'em go to the parks—but lots more don't go every night. I'm going to get a lot of this summer business that some fellows say doesn't exist."

C. S. Stevenson.

ATLAS ABOUT TO BEGIN PRODUCTION

The Atlas Motion Picture Company, Detroit, is about to begin production of one-reel comedies, which will be produced by Tommy Mullens, assisted by Zoe Orth. P. R. Upton will supervise and release will be made through one of the large companies in New York.



A Battle Scene and a Glimpse of the Gnome City in William Fox's Spectacle, "A Daughter of the Gods"

GEORGE PROCTOR, LASKY SCENARIO STAFF, MARRIES EILEEN CURRAN

After resigning as scenario editor of the Gaumont company to join the Lasky forces in California, George Dubois Proctor surprised many of his friends in the newspaper and theatrical worlds by announcing his marriage to Eileen Alanna Curran. The ceremony was solemnized in the rectory of All Saints Church, New York City, July 3, and Mr. and Mrs. Proctor left three days later for Hollywood, Cal.

Mr. Proctor, a Yale man, is well known from coast to coast in the newspaper field. More recently he has been interested in editing motion picture publications, and serving as scenario editor of several of the more important film corporations. Miss Curran, who played last season with Montgomery and Stone in "Chin-Chin," appeared previous to that with "The Pink Lady" and with Lew Fields in "All Aboard." She is an ardent Irish worker, and has been noted as a stage beauty since she appeared first in America with the Irish Theatre movement.

VITAGRAPH IS IN THE MARKET FOR SCENARIOS

The Vitagraph Bay Shore studios are in the market for one-reel comedies, either society comedies or slapstick. Ralph W. Ince, supervising director, is also willing to consider feature scripts of five reels or more, particularly those suited to Lucille Lee Stewart. Scenarios or synopses should be sent to Edward L. Montagne, scenario editor, Bay Shore studios, Bayshore, L. I.

PLAYERS IN "CRISIS" SEE THF PICTURE RUN OFF IN CHICAGO

William N. Selig, president of the Selig Polyscope Company, gave a private exhibition of "The Crisis" in the Selig projection room on the afternoon of July 4. The drama was presented for the benefit of the Selig players who appear in the production and who left Thursday for Los Angeles, Cal.

Rosenthal Secures Rights to "Civilization" for Ten States

He Organizes the Western Civilization Company to Handle the Feature in California, Oregon, Washington, Idaho, Utah, Arizona, Colorado, Nevada, Wyoming and New Mexico

ISAAC A. ROSENTHAL of the Sun Photoplay Company, San Francisco, and Sutton Feature Film Company of Seattle, Wash., has secured the rights of exhibition for "Civilization" covering the states of California, Oregon, Washington, Idaho, Utah, Arizona, Colorado, Nevada, Wyoming and New Mexico. Mr. Rosenthal has organized the Western Civilization Company to handle this big proposition. The membership of the new company is composed largely of New York capitalists, with Duncan M. Stewart as president,; Richard L. Cowan, vice-president; William J. O'Toole, secretary, and Isaac A. Rosenthal, general manager.

To facilitate the distribution of the picture in so large a territory, branches of the main Western Civilization Company's office in San Francisco will be opened in Seattle and Denver the third week in July and in other cities early in August. The picture will be put on in the same elaborate manner as that now adopted at the Criterion theatre in New York, the Cohan's Grand Opera House in Chicago, and the Brighton Beach Music Hall, Brighton Beach, New York. All three of these houses are playing to capacity audiences twice daily and Sunday. In New York "Civilization" reaches its one hundredth performance July 20, and will run indefinitely all through the summer and late into the fall.

Mr. Rosenthal left last week for San Francisco to open business at the new offices there, and is now proceeding with the organization of a capable working force.

The New York offices are now prepared to co-operate with state rights buyers with an entirely new set of 24-sheets, 8-sheets, 6-sheets, 3-sheets, window frames, tack cards, booklets, postcards and circulars. A publicity department is also at the service of state rights men.

Letters Approving "Who's Guilty?" Pour into Pathe Office

"It's a Money Maker," Is Theme of Correspondence Avalanche, Says Berst, Vice-President and General Manager of the Company—Theatres Adopting Novel Advertising Schemes

"'WHO'S Guilty?' as a money-maker" is the theme of an avalanche of letters received by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc. It appears that aside from the excellence of the photoplays comprising the "Who's Guilty?" series, produced for Pathe by the Arrow Film Corporation, there is unusual box office value in the pictures because of the interest stimulated by them on the part of audiences wherever they are shown. They lend themselves to unusual advertising of many kinds.

One of the first theatres to start this on "Who's Guilty?" was the Strand theatre in Milwaukee. In addition to crowded houses, the result has been a large amount of publicity in the Milwaukee papers.

A great many other theatres are adopting this scheme; also subpœnas are being sent to prospective patrons by progressive exhibitors. Cards, with a large question mark, accompanied by the words "Who's Guilty?" printed on them, are being hung on doorknobs, while newspapers carry large advertisements tying up to the general scheme, so that after a man has found one of these cards on his doorknob, he later sees in the newspapers a large advertisement which stimulates his interest still further. Every possible aid is extended by the Pathe Company, whose policy is to do everything in its power to increase the business of exhibitors showing its pictures.

Novel paper has been prepared on this subject, and a large number of exhibitors are taking advantage of the Pathe Company's offer of twenty-four sheets free, provided that the theatre man will agree to post a certain number.

PATHE NEWS WEEKLY IN ALL BROADWAY THEATRES EXCEPT TWO, ON JULY 4

The Pathe News celebrated the Fourth by conquering Broadway in a way that has never before been accomplished by a news film. Every picture theatre on Broadway from the Battery to Spuyten Duyvil, with the exception of only two, has booked the News. Among the houses contracting for regular service are the Broadway, Rialto, Palace, Strand, Eighty-first Street, Schuyler, Olympia, Riverside, Nemo, Clairmont, Hamilton, Bunny and New York.

J. A. Berst, vice-president and general manager of the Pathe, visited two well-known Broadway houses one night a week or two ago, and found that one of them did not show the News Weekly. The next day he called a conference with A. S. Abeles, manager of the New York booking office, and Eric Mayell, manager of the News Weekly department. A line of action was determined upon, and New York salesmen were requested to show what they could do. Every man hustled and the bookings poured in from theatres all over Greater New York.

NO SPLIT BETWEEN SYD AND CHARLES CHAPLIN

Both Syd and Charles Chaplin make vigorous denial of the report that there has been a "split" between the brother screen comedians. The report originated in a New York publication.

"Deny it flat; somebody's foolish," Charles Chaplin wired from the Mutual-Chaplin studio at Los Angeles.

"Not only is there no split, but we never have had a serious difference," Syd Chaplin declared. "We have always kept our interests in each other's work and whenever it has been possible we have lived together. We will be living under the same roof again if it happens that I go to Los Angeles to work."

Syd Chaplin is negotiating with several concerns for the making of a series of comedy releases. It is probable that he will close a contract with one of them in the course of the next few weeks.

LOEW CIRCUIT EXTENDED TO CANADA

It has been learned on good authority that the Loew circuit will be extended this year in Canada to include Montreal. It stated that the Loew people have elaborate plans for a big new theatre in that city, which will be commenced in early fall or late summer.

Four Stage Successes Added to Famous Players List

Company Obtains Rights to "Under Fire" and "Under Cover," by Roi Cooper Megrue and "Rolling Stones" and "Nearly Married" by Edgar Selwyn

FOUR important acquisitions to the screen were made recently by Famous Players in obtaining the rights to this number of stage successes—"Under Fire" and "Under Cover," by Roi Cooper Megrue and "Rolling Stones" and "Nearly Married," by Edgar Selwyn, with whom the respective negotiations were conducted.

"Under Fire" enjoyed a long run at the Cort theater, New York, where its war scenes and international spying in the trenches drew the public for many weeks. "Under Cover," also a Cort success, is already under production with Hazel Dawn and Owen Moore in the stellar roles. It is a story of the secret service, and is international in scope, the action taking place in Paris, on shipboard, in the Customs House, at the pier and at a magnificent Long Island estate.

In "Rolling Stones," which held the boards at the Harris theater, Edgar Selwyn evolved what was called the breeziest crook play that has been presented in New York for many seasons. "Nearly Married" filled the Gaiety theatre to overflowing during the season of 1913. It is a story of New York society life and of a near-divorce in which laughter and dramatic suspense are intermingled.

The acquirement of these Broadway successes for photoplay purposes indicates the intention of the Famous Players-Lasky Corporation, announced to the trade last week, of extending their activities in several directions.

Exhibitors Want More Mutt and Jeff Subjects from Fisher

Cartoonist's Time Is So Taken Up He Cannot Produce Two a Week, as Requested, But His Company Arranges to Bring Out Hans and Fritz in Their Pranks

OWING to the success of Bud Fisher's Mutt and Jeff in animated form, exchanges throughout the country handling the comedies have requested that Mr. Fisher produce two weekly Mutt and Jeff cartoons instead of one. This move on the part of the exchanges was entirely due to the demands of exhibitors. Mr. Fisher's time is so taken up, as to make it a physical impossibility for him to produce two Mutt and Jeff cartoons every week.

The experiences of Mutt & Jeff are related in a weekly release of five hundred feet. Mr. Fisher has mastered whatever difficulties confronted him when he decided to draw for the camera in exhaustive style. In each subject he introduces some new ideas in animated cartooning.

To satisfy the exhibitors' call for world-known characters in animated cartoons, the Mutt and Jeff Film Company has completed arrangements with the Celebrated Film Corporation whereby the Mutt and Jeff Film Company can produce the cartoons of Hans and Fritz, whose comical pranks appear on the pages of over one hundred leading newspapers throughout the country.

Universal Announces Titles to 4 Episodes of "Liberty"

First Installment of Its Preparedness Serial, Set for Release in Week of August 14, Is "Across the Border," the Second Is "Fangs of the Wolf"

THE Universal announces the titles of the first four episodes of its new preparedness serial, "Liberty," the first installment of which will be released during the week of August 14. The four episodes will be entitled, respectively, "Across the Border," "Fangs of the Wolf," "Riding With Death," and "American Blood."

"Liberty" deals with adventure below the Mexican border at the present day. Border raids and their repulse by American troops; the adventures of an American girl on a great hacienda below the Rio Grande; pitched battles in the mesquite country; and the invasion of Mexico by American troops, with the establishment of a protectorate will be depicted.

The serial, which features Marie Walcamp, was written and produced by Jacques Jaccard. Jack Holt, Neal Heart, Bertram Grassby, L. M. Wells, Maud Emery and Roy Stewart appear in the supporting cast. Twenty-seven hundred horsemen and infantrymen will play an important part, it is announced.

CHINESE GRADUATE FROM YALE COMPOSES MUSIC FOR "YELLOW MENACE," UNITY

Charles Fang, a native of Canton, China, and a graduate of Yale University has composed the music for the Unity Sales Corporation's production of the big sixteen episode serial "The Yellow Menace," starring Edwin Stevens and featuring Florence Malone and Margaret Gale. Mr. Fang has spent months in the studios studying the oriental atmosphere of "The Yellow Menace," and the result is a score which, while typical of the Mongolian atmosphere of the spectacular serial, at the same time is typically popular composed.

Fang is also author of the book which will be forwarded to exhibitors of "The Yellow Menace," telling them exactly how to produce the proper effects to bring out the value of his music. This is the first time that a score has especially been written for a serial by a composer whose nativity especially fits him to compose it.

Bluebird Advertising Campaign in The Post Told in Booklet

Company Issues Handsomely Printed Brochure, Twelve Pages, Descriptive of the Expenditure of $200,000 for Aid to Exhibitors—Specimen Electros Shown for Local Publicity

BLUEBIRD has issued a handsomely printed book of twelve large pages, descriptive of its $200,000 advertising campaign now being conducted through the Saturday Evening Post. The first five advertisements are reproduced in the brochure, and the exhibitor's attention is called to the fact that ten times the number will be published in the course of the next twelve months.

These advertisements are well written, and strike a new note in emphasizing the photoplay story rather than the photoplay star.

Several pages are devoted to explaining to the exhibitor how he may secure direct results for his house from this national advertising campaign. Specimens of electros for newspaper cuts, ad headings, and samples of heralds are reproduced.



BLUEBIRD PHOTOPLAYS PRESENT

J. WARREN KERRIGAN

in "The SILENT BATTLE"

WITH LOIS WILSON. A MAN'S VICTORY OVER AN EVIL HERITAGE: FROM THE FAMOUS STORY BY GEORGE GIBBS.



BLUEBIRD PHOTOPLAYS (INC.)

THE World is rapidly turning to the better and finer things of life. Civilization is making a universal demand for quality.

Striking the key note of this upward trend, the BLUEBIRD Photoplay has already become the first choice of Theatre managers who are building for future as well as immediate success.

Audiences everywhere have hailed the introduction of BLUEBIRD Photoplays with unmistakable satisfaction and pleasure because BLUEBIRD brings the first perfect Photoplay before a critical public.

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Stars and Players in Unity Sales Offerings: (Left to Right) Marguerite Gale

Elsie Esmond, Margaret Greene, and Jane Meredith

AUTO ACCIDENTS CAUSE DELAYS TO LOS ANGELES STUDIOS

Special to Motion Picture News.

Los Angeles, July 8.

Automobile accidents caused delays to Los Angeles producing companies last week, and may result in the death of C. E. Lord, a member of the Signal organization.

While a Universal car was carrying a company of players to a location, it struck and instantly killed a woman who stepped from in front of another machine just as it was passing. A Universal City bus collided with a man riding a bicycle on Cahuenga Pass, and the man was killed instantly.

C. E. Lord was riding to the Signal studio on one of the company's trucks, when a Los Angeles City truck collided with it. Lord was thrown to the pavement and is in a hospital suffering with a fractured skull.

Every Program Should Have an Animated Cartoon—Palmer

"Best Place for This 'Comic Relief' to Serious Part of the Entertainment Is Right After the Big Feature—This Kind of Comedy Always Popular"

"THE animated cartoon is an integral part of any motion picture program," says Harry Palmer, the Gaumont cartoonist, "whether the exhibitor places his main dependence upon a five-reel feature or upon pictures shorter in length. It is the exhibitor's aim to provide variety. The cartoon is the farthest remove from the photoplay in method of depiction, and as such comes as a psychological shock to the spectator. His interest is not only arrested for the animated film, but it is also stimulated for what follows.

"In the old days of melodrama the playwright would always put in an Irishman or a Chinaman who was known as 'comic relief.' He has been denied comedy in writing features for the screen, and must now provide comedy as a separate entertainment. In pictures comedy now has three divisions, each important; there is polite comedy into which Mabel Normand is being graduated, slap-stick comedy such as is given in its best form by Charles Chaplin, and animated pictures.

"The first and second forms of comedy may not both appeal in the same house. There are neighborhood theaters which prefer genteel comedy, and others which have the risibilities of its patrons aroused only by the slap-stick and the seltzer bottle. It is interesting to note that both classes of houses welcome the animated picture. This is due to the fact that spectators more readily accept the animated picture convention, recognizing that they are not asked to give the cartoon the same credence they do the comedy. Their surrender to the 'make-believe' is easier.

"The best place on the program for an animated reel is right after the big feature. This may be a five-reel picture or a three-reel picture. Whichever it is, it is usually of a tense nature. Spectators wish to relax after it is over, and—as was explained in showing how the animated picture appeals to the greatest number of spectators—the greatest relaxation for the greatest number is secured by showing an animated picture.

"Events of national importance, the coming election, the Mexican situation, and general preparedness, afford such striking subjects for caricature that the cartoonist now makes his happiest hits depicting such events in a gently satirical vein. The ideas are grasped immediately by every one. For these reasons the animated cartoon should have a place on every program."

Horsley Orders His Directors to Resume 5-Reel Subjects

This Applies to the Company Under Robert Broadwell, with Crane Wilbur and Mae Gaston in the Leads, and the Swickard Players, with Clifford and Margaret Gibson

Special to Motion Picture News.

Los Angeles, July 8.

TELEGRAPHIC advice from David Horsley, now in New York City, instructed the producing companies to resume the making of five-reel photoplays instead of two thousand feet subjects. This applies to the two dramatic companies, one under the direction of Robert Broadwell, with Crane Wilbur and Mae Gaston as leads, and the other directed by Charles Swickard, with William C. Clifford and Margaret Gibson as principals. Another important change concerns the Cub Comedy Company which is to make two reel pictures instead of one. These will be made by Milton H. Farney, and feature George Ovey.

The Broadwell Company had just finished a two-reel picture when this advice was received, and the day following, left for San Diego to make exteriors for a military play, known under the working title of "Somewhere in Mexico." Many of the scenes for this will be made along the international border. The photography is in charge of Roberto Turnbull, who for three years was the official photographer for the Mexican government, and most of his time he was with General Villa.

The second Horsley Dramatic Company will make one more two-reel subject before beginning on the larger photoplay. At present Director Swickard, with Clifford and Miss Gibson are filming "Destiny's Boomerang," by Elsie M. Callaghan. It is based on the desires of a wealthy father that his daughter marry an English nobleman, and by a mistaken identity scheme, this is accomplished. The girl's first lover induces a stranger to pose as a count and woo the girl. She feigns to fall love with him and a newspaper makes an exposé of the supposed count who is in reality a count. He wins the girl. Victor Rottman, formerly of the Horsley staff, who has been with the Kalem Company for several months, returns to the Horsley organization and plays juvenile lead in this picture.

Shortly another producing company will be added to the Horsley forces which will devote all its time to the making of animal dramas.

Plans have been made for improving the artificial light studio at the Horsley plant. Instead of closed walls which the studio has at the present time, glass will be substituted. This is to be done so that all companies will have sufficient stage space to continue work during the next rainy season.

J. C. Jessen.

FILM COMPANY IS ORGANIZED IN ST. JOHN, NEW BRUNSWICK

St. John, N. B., papers announce another company interested in the production of motion pictures in the Maritime Provinces. This concern is the New Brunswick Portrait Company, Limited. The capitalization is $9,000, the head office will be at St. John, N. B., and the company is headed by well known St. John people.



New Poses of Jackie Saunders of Balboa, Co-Star With Roland Bottomley in Pathe's "The Grip of Evil."

FREDERICK PALMER GOES TO VOGUE SCENARIO STAFF

Special to Motion Picture News.

Los Angeles, July 8.

Frederick Palmer, formerly manager of the publicity department at the Keystone and assistant to Hampton Del Ruth of the scenario department, has been engaged as writer and editor by Manager Crone of the Vogue Films plant. Mr. Palmer spent two years at the Keystone studio scenario department, which is considered one of the greatest schools for photoplay writing. Roy McCrae, late assistant director with the Allen Curtis Joker Company, has been added to the Vogue staff as assistant to Rube Miller, and Jack Gaines has been named assistant for Henry Kernan.

The Rube Miller Vogue Company has been making a shoe store picture this week, with Rube Miller, Ben Turpin and Lillian Hamilton as principals. The padded bricks of the prop room were again brought into play when Miller and Turpin were thrown through a brick wall in the filming of this comedy.

A forest fire near Los Angeles last week, in which about five acres of gum trees were burned, was photographed by the Vogue Company for a coming comedy. The players took part in fighting the fire and rescuing those in danger. This was an extremely spectacular blaze and some very unusual scenes were secured.

Famous Players-Lasky Combine Pushes Activities

Series of Special Mary Pickford Subjects Is Planned, Under the Direction of John Emerson —Izola Forrester, J. Moroso, and Forrest Halsey Added to Script Staff

THAT the merger of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company into the $12,500,000 Famous Players-Lasky Corporation was one designed to gain instant increase in productive activities by these leading producers for the Paramount Program is clearly indicated by the first announcement emanating from the newly formed concern.

The engagement of Robert E. MacAlarney, city editor of the New York Tribune and president of the New York City News Association, as editor of the Lasky scenario department, which followed closely on the heels of the engagement by the Famous Players of Shannon Fife, John A. Moroso, Izola Forrester, and Forrest Halsey to assist Harry R. Durant in that company's script department, shows that the stories in which the concern's aggregation of stars is to be presented will receive the careful attention of experts.

The record-breaking offer of the Famous Players of $100,000 for one hundred photoplay ideas is unaffected by the merger, and the new corps of scenario experts will devote a large part of their attention to the technical perfecting of those scripts which are accepted under the offer. Add to this material the five new plays, "Under Cover," by Roi Cooper Megrue, and "Rolling Stones" and "Newly Married," by Edgar Selwyn, and Clyde Fitch's "The Woman in the Case," in which Pauline Frederick is already being starred, and the amount of material which is being piled up by the producers becomes apparent.

As a further indication of the projected activities of the combination, it may be stated that a series of special Mary Pickford subjects is now being planned. John Emerson, who made his debut as a motion picture star with the Famous Players and has since acquired an enviable reputation as a director of photoplays, has been engaged to direct Miss Pickford in these productions.

Del Henderson, one of the best known motion picture directors in the business, has been added to the Famous Players staff and is now at work on "Rolling Stones," in which Owen Moore is starred.

The first stars to be engaged since the merger are Maurice and Florence Walton, who are soon to appear in a Famous Players production.

The moving of the Lasky scenario department, under Hector Turnbull, from the West Coast to New York, augurs closer co-operation between the two companies at once and a desire to concentrate the scenario work.

As another indication of the get-together spirit, the office of Adolph Zukor, president of the new concern, will be moved from the Famous Players studio in Fifty-sixth street to 485 Fifth avenue, the address of the Lasky Company. The publicity departments of the constituent companies will also make their headquarters at the Fifth avenue address.

One of the great advantages of the merger is the fact that the placing of the executive responsibility upon the shoulders of Adolph Zukor, Samuel Goldfish and Arthur S. Friend, respectively president, chairman of Board of Directors and treasurer, will give Jesse L. Lasky opportunity to devote a far greater part of his time to the actual producing of pictures and of coming in even more frequent personal contact with the stars and directors.

Unity Actress Believes in Dramatic School Training

Margaret Greene Says It Is Excellent Means for Fitting Young Players for Screen as Well as Stage—Temperament Not Necessary for Success, Says Jane Meredith

MARGARET GREENE, who appears in support of Nat Goodwin in the Unity Sales Corporation's "The Marriage Bond," is a firm believer in the efficiency of dramatic schools as means of training young actresses for the screen or the stage. Miss Greene is herself a graduate of Sargent's Dramatic School, and had wide stage experience before her first film appearance, which was opposite Donald Brian in a Famous Players production.

Jane Meredith, who has the leading feminine role in Unity's "The Pursuing Vengeance," is an actress without temperament. "So far as temperament is concerned," says she, "a broken toe is as good as a broken heart, so far as emotional work is concerned." Miss Meredith then went on to explain that during the making of "The Pursuing Vengeance," Sheldon Lewis, the star, accidentally trod on one of her toes and broke it.

Thurlow Bergen, who is seen as the star of "The Lottery Man," also a Unity release, is the possessor at his country place on Long Island of a full-blooded Arabian horse, which was once the property of the late Homer Davenport, the cartoonist. Elsie Esmond, in private life Mrs. Bergen, is just as enthusiastic a horseback rider as her husband, and takes an active interest in the Bergen stables.

REEL FELLOWS CLUB INVITES MEMBERS OF SCREEN CLUBS TO MAKE USE OF ITS BOOTH AT CONVENTION

During the national convention and exposition of the Exhibitors' League of America, at the Coliseum, Chicago, July 10 to 18, the Reel Fellows' Club of Chicago will maintain a booth for the convenience and reception of all visitors at the convention.

Members of out of town screen clubs, presenting proper credentials, and registering at the booth will be presented with a membership card entitling them to all the benefits of the club for a period of two weeks.

The Reel Fellows will maintain stenographic service, free of charge, at their booth and visitors are cordially invited to use it.

Free transportation by auto bus, between the Reel Fellows' headquarters at the Hotel Morrison and the Coliseum will be maintained during the entire exposition period as a convenience for delegates and convention visitors.

HEATING, COOLING AND VENTILATING SYSTEM INSTALLED AT SIGNAL

Special to Motion Picture News.

Los Angeles, July 8.

A heating, cooling and ventilating system, operated by refrigerating, heating and air filtering system by means of suction pumps, has been installed in the laboratories of the Signal Film Corporation under the personal supervision of Superintendent Orrin Denny.

By means of this it will be possible to keep the laboratories at the same temperature every day throughout the year, and thus greatly facilitate the work, and give a more uniform development and finish to all negatives and positives.

Dixon Picture for Release to N. Y. and New England July 24

With Films Now Being Placed in Hands of States Rights Men, Company Expects 50 Prints of "Fall of a Nation" in Use by September



Feminine Stars in "The Fall of a Nation," Thomas Dixon's Spectacle

(Left to right) Leila Frost, Lorraine Huling, and Flora MacDonald

THE National Drama Corporation announces that "The Fall of a Nation," the Dixon-Herbert patriotic spectacle now showing at the Liberty theatre, New York, and the Illinois theatre, Chicago, will be released to Greater New York and New England exhibitors on Monday, July 24. This is in line with Thomas Dixon's recently announced policy of securing the widest possible distribution of his work while the military forces of the country are mobilized and America is debating the question of further preparedness. With the films now being placed in the hands of state rights purchasers, by September at least fifty prints of the national defense play will be exhibiting its enthralling story to the great American public.

A commodious film exchange and likewise spacious offices to accommodate the state rights trade have been fitted up by the corporation at 1465 Broadway. Space requirements necessitated the removal from the Longacre Building offices. The new quarters are easily identified by the big "Fall of a Nation" sign at the southwest corner of Forty-second street and Broadway. Here will be found Ed. V. Giroux, general manager, in charge of bookings and state rights; Henry MacMahon, general press representative, supervising publicity and advertising aids to exhibitors, and Wayland Taylor, financial manager and general auditor. It will also be the headquarters of W. M. Powers, late of the press department, who has been appointed traveling representative in New England.

Harold Sanford, the director at the Liberty, has now completed the transposition of the Victor Herbert music for small orchestra. This will enable the small-town exhibitor, if he so desires, to present the musical score with a very few musicians. The film itself is in ten reels; actual running time, two hours and twelve minutes. Four shows a day are thus easily practicable.

Out West, where "The Fall of a Nation" has been acclaimed by Ashton Stevens, O. L. Hall and several other critics as presenting the greatest battle scenes yet staged, the Illinois theatre, Chicago, is the centre of exhibitor interest. Large delegations from the exhibitors' convention were entertained last week by E. D. Price, "The Fall of a Nation" manager there, and by Bartley Cushing, the associate director of the production. The stamping grounds of W. J. Bryan and Henry Ford will soon be invaded by the trenchant Dixon plea for preparedness.

Some of the choicest territory has been contracted for by state rights men. But much of the Middle West, where national defense is a topic on every tongue, is still open, and the exhibitors will reap a harvest at the conclusion of the Chicago run.

New York Branches Elect 30 Delegates for Chicago Meet

Sixty Rooms Engaged at Sherman Hotel—Those Wishing to Make Trip with Exhibitor Body Should Now Notify League for Transportation and Hotel Reservations

THIRTY exhibitors of the New York State Exhibitors League have been elected by their several locals to attend the Chicago convention in official capacities. Aspecial train left New York on Saturday, July 8, to convey the delegation and other film men to the convention city. Sixty rooms have been engaged for the party at the Sherman Hotel.

At the convention the New York exhibitors will devote special attention to the discussion of open booking, deposits, the contract question, particularly in reference to serials, and a contemplated new organization to be formed by manufacturers and exhibitors. All these topics are much in the foreground at the present time and the exhibitors hope to reach some definite understanding on them.

Those who made the journey are Lee Ochs, president, New York State branch; Tom Howard, State secretary; Louis Blumenthal, treasurer; M. Needles, Charles Steiner, Ed. Gorman, Lester Cohn, Aaron Corn, Henry Haring, Otto Lederer and Adolph Weiss, former State secretary, from the New York City local. Sam Trigger, National vice-president; Henry Cole, first vice-president, Bronx local, and Henry Coleman from the Bronx local. President Manheimer, William Brandt, executive secretary; Ben Title, first vice-president; H. H. Levine, and Sol Lesselbaum, from the Brooklyn local.

In addition, Syracuse will send Ed. Gibbons, Rochester will be represented by W. W. Wolf and W. H. Hubbard, respectively president and secretary of the Rochester local; Yonkers will send A. Weiss; President Buettner will come on from Troy; Sam Zuckno, president of the Albany branch, will represent that local; while President W. H. Linton, former state treasurer, will represent the Utica exhibitors.

KATHLYN WILLIAMS VISITS CHICAGO FIRST TIME IN 3 YEARS

Kathlyn Williams, the Selig star, visited Chicago last week for the first time in about three years. She visited the Chicago offices of the Selig Company where she was accorded a royal reception.

"BEAUTY AND THE BEAST" FILMED ON GOULD ESTATE

"Beauty and the Beast," a screen fashion playlet based on the famous old-time fairy tale, has just been finished under the direction of H. E. Hancock for release through the International Film Service, Inc.

Through his personal acquaintance with George J. Gould, Mr. Hancock was able to avail himself of the use of Georgian Court, the Gould estate in Lakewood, New Jersey, for his exterior scenes.



Mineta Timayo, the "Beauty" of International's "Beauty and the Beast"

In order that the interior scenes would fit in well with the magnificence of the exteriors, a special set of unsurpassed beauty and impressiveness was built for this playlet representing the palace of the sleeping beauty. Most of the scenes outside were taken in the sunken gardens of the Gould estate and the cast was made up of the most beautiful models obtainable. The gowns were furnished by the firm of Maison Maurice, Fifth Avenue.

Miss Mineta Timayo, who is under an exclusive contract with the International Film Service, appears in the star part as the sleeping beauty in the play. The clothes worn by Miss Timayo alone represent a retail value of over $2,000.

The film, which is now being assembled by Mr. Hancock, will be released in the near future in one of the special split releases that have become one of the main features of the International Film Service, Inc.

TWO AMERICAN FILM COMEDIANS AT WORK ON "THE THREE PALS"

Kolb and Dill have commenced work at the American studios on the second of the five-reel comedy features starring the well-known German comedians. The title of this picture is "The Three Pals" and is replete with a score of funny situations in which the stars appear to their best advantage. The story was written by Al Santell from a synopsis by Ritchie and Whitcomb.

Exhibitors Take Kindly to General Film's Slogan

Theatre Managers All Over the Country Evince Keen Interest in Its Announcement of "Distinguished Stars in One, Two and Three Reels"

GENERAL FILM COMPANY, through its advertising department, announces that exhibitors are evincing keen interest in the General's campaign slogan, "distinguished stars in one, two and three reels," and professes to believe that this interest will be even more generally demonstrated, now that hot weather appears to have set in for a regular summer's session.

The week of July 17-22, inclusive, will have an auspicious start Monday with Selig's two-reel production, "The Private Banker," featuring Edith Johnson and Wheeler Oakman. "The Musical Barber," a Vitagraph one-reel comedy, in which William Dangman has the lead, will follow. "The Head Waters of the Dalalven," a scenic offering by Vitagraph, will precede the Selig-Tribune, showing pictorially all the important happenings of the day. Mary Pickford and Henry Walthall are starred in "The Informers," a Biograph one-reel reissue. "Otto's Vacation," a Lubin one-part comedy, will close the program for the day. Davy Don and Patsey de Forest have the leads.

Francis X. Bushman and Lillian Drew will be seen in the first picture screened Tuesday, "The Other Man," an Essanay drama reissue in two parts. "The Great Detective," a Kalem one-reel comedy, will follow. Mae Marsh, Alan Hale and Donald Crisp have the leads in the two-part Biograph reissue, "By Man's Law," which rounds out the program for the day.

"A Watery Wooing," a comedy in one reel by Kalem, will be first on the program for Wednesday, followed by Verona Howe Bailey's Sketch Book of New Orleans, a very interesting cartoon, and a short scenic reel, both furnished by Essanay. "The Connecting Bath" is a one-reel comedy by Vim, featuring Harry Myers and Rosemary Theby.

A three-reel drama, "The Rough Neck," by Lubin, featuring George Routh and Evelyn Page, will get the spotlight Thursday, followed by the Selig-Tribune portraying current events of interest from all parts of the world, and "Aunt Bill," a Vim one-reel comedy of the "Plump and Runt" series on this program.

A Knickerbocker Star Feature, "Sibyl's Scenario," a three-part drama starring Marie Empress, supported by an all-star cast, furnishes an unusually strong feature. Kalem offers "A Double Elopement," a comedy of the "Sis Hopkins Series," while Vitagraph presents "The Fur Coat," in which F. Rankin Drew is starred, followed by "Help! Help!" of the "Pokes and Jabbs" Series by Vim.

Essanay will lead the list Saturday with a three-part drama "The Grouch," in which Harry Beaumont and Virginia Bowker share honors, followed by "Americans After All," a timely one-reel comedy by Lubin, which precedes "In Death's Pathway," a thrilling episode of the "Hazards of Helen," by Kalem. The program for the day and week will close with "Shooting up the Movies," a two-part Selig western comedy in which Tom Mix and Victoria Forde are featured.

Wave of Infantile Paralysis Hits New York Exhibitors

Commissioner Bell Prohibits All Children Under Sixteen Years of Age Admission to Picture Theatres and the Penalty for Disregarding Order Is Loss of License

THE wave of infantile paralysis that is sweeping New York City and Greater New York has seriously affected the business of the exhibitors in these localities. License Commissioner Bell has prohibited all children under sixteen years of age admission to picture theatres, and the penalty for managers who disregard this order is the revoking of their license. New York Local No. 1 of the Motion Picture Exhibitors League of America looks upon this act of Commissioner Bell as too serious a drawback to the exhibitors' welfare to pass without objection.

Commissioner Bell's reason for this act, to prevent the spreading of the disease, is, of course, one that no one can criticize in motive. The exhibitors realize the danger of the plague, but they do not wish to see matinee business menaced to such an extent as is the ultimate effect of the order.

If the situation continues in its present state, the League will take definite steps. Their plan is to have a physician stationed at every theatre or in convenient localities throughout the city to examine all children desiring admittance to a picture theatre. In this way those who have the disease may be segregated from those untouched by it. The exhibitors believe that this would be a benefit to the city at large as well as to their own business. This proposition would have to be placed before the New York Department of Health, which has not as yet referred to motion picture theatres in its campaign against the disease.

JAMES YOUNG TO DIRECT BLANCHE SWEET

James Young has resumed work at the Lasky studios, Hollywood, California, and will devote himself exclusively in the future, it is said, on productions for Blanche Sweet. Miss Sweet, early in the spring appeared under Mr. Young's direction in "The Thousand Dollar Husband" which is one of the successes on the Paramount Program.

Her new picture is entitled "The Unconquered" and the star will be supported by a cast of well known Lasky players.

RAY COMEDIES BEGIN RUN IN CLEVELAND

Special to Motion Picture News.

Cleveland, July 8.

The comedies which are produced by the Reserve Photo Play Company, featuring Johnny and Emma Ray released their first picture in Cleveland, "Casey's Dream," and will continue to release one picture a week. The Alhambra has the first run. "The Detective" is now before the Board of Censors in Columbus.

PRESIDENT WILSON TO SEE "CIVILIZATION" AT THE WHITE HOUSE

Thomas H. Ince has been granted the honor of presenting "Civilization" at the White House before President and Mrs. Wilson. The President will select his own invited audience. The date will be announced later.

Mr. Ince is also sending a special courier to Baltimore for an interview with Cardinal Gibbons, through whom he hopes to be granted an opportunity to show the spectacle to the Pope.

MacAlarney, City Editor, New York Tribune, with Lasky

He Was in Charge of Local Room for Post and the Mail, President of News Association and Is an Associate of Pulitzer School of Journalism

ROBERT Emmet MacAlarney, for the past two years city editor of the New York Tribune, last week assumed his new duties in the photodramatic and scenario department of the Jesse L. Lasky Featuring Play Company, photoplay producers.

In taking up his new work, Mr. MacAlarney resigns as city editor of the Tribune and as president of the New York City News Association, having succeeded the late Arthur Greaves of the Times in the latter position. He continues, however, as associate in journalism at the Pulitzer School of Journalism, Columbia University, where for two years subsequent to its founding he served as one of the organizers and professors.

Mr. MacAlarney has been city editor of the New York Evening Post and Evening Mail. He has been for some years a successful writer of fiction.

The engagement of Mr. MacAlarney, who is one of the best known newspaper men in the United States, is significant of the sincere effort which the Lasky Company and some of the other producing firms are making to enlist the services of experienced journalists and novelists in the cause of better motion pictures.

Some weeks ago when Jesse L. Lasky returned East from the studios at Hollywood, California, he opened a discussion which has since been widespread in both the motion picture industry and outside among the larger public on the question of better stories for the films. Having pointed out what he declared to be now one of the great shortcomings of the motion picture, particularly in contrast to the great improvement which has been made in all other divisions of the art, such as direction, photography and projection, Mr. Lasky announced that the Lasky Company is seeking to meet this condition by a revolutionary movement, an effort to enlist by personal contact the services of the best writers of the present day in behalf of the screen.

That the project was timely and psychological was evidenced by the fact that during the same week that the Lasky Company announced the transfer of the scenario department from Hollywood, California, to New York, to be in closer contact with well known contributors to magazines and newspapers, one of the other big producing companies, the Famous Players Film Company, announced an offer of $100,000 and royalties for 100 ideas for photoplays.

Mr. MacAlarney brings to the motion picture an understanding of public tastes gained only through many years of active newspaper editorship and observation. As the city editor of the New York Evening Post he played no small part in the upbuilding of that newspaper into one of the solid conservative journals in high literary publications. Subsequent to his connection with the New York Evening Mail he was selected among all New York's well known practical editors to be one of the organizers of the Pulitzer School of Journalism at Columbia University, which was founded by a bequest in the will of the late Joseph Pulitzer, editor and publisher of the New York World and St. Louis Globe-Democrat.

That Mr. MacAlarney possesses executive capacity to an unusual degree is evidenced by the speed with which the organization at the School of Journalism was put into effect and by the number of competent journalists it has trained for newspaper and magazine work.

V-L-S-E Plans for Further Extension in Canada Under Way

General Manager Irwin Discusses with Managers Gookin and Watrous of Toronto and Montreal, Respectively, the Advisability of Establishing More Branches

WALTER W. IRWIN, general manager of the V-L-S-E, has just returned from Canada, where he went for the purpose of enlarging the facilities of that organization to take care of its increased business in the Dominion. But six months old, the Toronto branch has proved a revelation to film men in general, on account of the strides it has taken. W. C. Gookin is the present manager.

The sub-office at Montreal, which heretofore had done business through the Toronto branch, has also met with such success that it will henceforth be run as a regular branch exchange.

The Montreal office has been almost doubled in size to take care of the ever-increasing business. An entire ground floor of one of the largest buildings in the city has been rented. This is near the Imperial theatre, which is the V-L-S-E first-run house in that city.

The matter of the establishment of several additional branch offices in the Canadian Dominion was also discussed by Mr. Irwin and Managers Gookin and Watrous of Toronto and Montreal, respectively.

Despite the youth of the Canadian service of the V-L-S-E, exhibitors are strong in their praise of its policies. Recently a committee appointed by an association representing sixty-four theatres called upon Manager Gookin to give their endorsement of the V-L-S-E open-booking-box-office-value policy. These men stated in behalf of their association that they appreciated the endeavors of the V-L-S-E and assured Mr. Gookin of their support. It is said that this action by Canadian exhibitors is unprecedented.

Mr. Irwin returned to New York highly pleased with the strides taken by his company in Canada. He declared that the success of the Big Four policies in Canada is but another illustration of their customary efficiency.

"The Ne'er-Do-Well," the big Selig feature being released through the V-L-S-E, opened Monday night in the Strand theatre, Toronto, to a crowded house.

Dustin Farnum Will Be Seen as Davy Crockett on July 13

Supporting the Star in Pallas Subject Are Winifred Kingston, Harry deVere, Herbert Standing, Ogden Crane and Lydia Yeamans Titus

CLOSELY following the release of "The American Beauty," starring Myrtle Stedman, Pallas Pictures announces as its next subject for the Paramount program, Dustin Farnum in "Davy Crockett," the historic subject as done by Frank Mayo. The new Farnum vehicle will be released on July 13.

In this production the range of scenery and climate available for motion pictures in southern California is shown in the raging snow storm and summer garden scenes that were taken on locations all within a day's ride from the studio. Scenes taken in the forest during the blizzard among deep snow and ice covered trees, show a southern California that few people know about. After taking these scenes the players motored down to the seashore to an old colonial estate where the summer-like warmth made the frontier costumes feel a bit heavy to the actors.

It was during the staging of this photoplay in the San Bernardino Mountains that Dustin Farnum and his company were cut off from the outer world for eight days through a severe blizzard. Many hardships were suffered by the players, but the results attained seem to warrant their efforts for realism in the production of this classic of American pioneer life.

Supporting the star in "Davy Crockett," are Winifred Kingston as Eleanor Vaughn, the dainty miss who is carried off by her lover as was the maid of old, by brave Lochinvar; Harry deVere as her father, Herbert Standing, Ogden Crane, Page Peters, who was recently drowned in California, and Lydia Yeamans Titus. The production was staged under the direction of William Taylor, while the camera work was entrusted to Homer Scott.

POLLOCK TO PLAN SCENIC EFFECTS FOR "GARDEN OF ALLAH"

Gabriel Pollock, scenic and art director of the Selig Polyscope Company, who has been working in Chicago in connection with the production of "The Crisis," left Thursday, July 6, for Los Angeles, Cal. Immediately upon arrival there Mr. Pollock will begin the work of planning artistic scenes and effects for "The Garden of Allah," the forthcoming film drama. Colin Campbell, the director who produced "The Spoilers," "The Ne'er-Do-Well," and "The Crisis" for the Selig Company, will also produce "The Garden of Allah."



Glimpses of Anita Stewart in "The Daring of Diana," a Forthcoming Vitagraph-V-L-S-E

PARSONS TO PRODUCE "TARZAN OF THE APES" IN TWELVE REELS

William Parsons, president of the National Film Corporation of America, with offices at 218 West 42d street, New York City, has closed a contract with Edgar Rice Borroughs for the production of the well-known book success, "Tarzan of the Apes."

The "Tarzan" stories have been widely published in magazines, newspapers and many book editions have brought their circulation up into the millions.

It is Mr. Parsons' intention to make a pretentious production of ten or twelve reels and to release the picture independently. Production will be begun within a few months at the National Film Corporation studios in Florida and also in the Big Horn Mountains.

Associated with Mr. Parsons in the enterprise is Robert Lay of Chicago, who will be vice president of the National Film Corporation. Mr. Lay is secretary of the National Life Insurance Company of the United States. Another associate is Henry G. Carr, president of the Cook County Real Estate Board. These gentlemen are directors, as is also Edgar Rice Burroughs.

SIXTY-THREE REEL FELLOWS ON OUTING

The Reel Fellows Club of Chicago held an automobile outing on Saturday, July 1. A party of sixty-three people left Chicago in fourteen cars at 1 p.m. and made a fast trip to Cedar Lake, Indiana. After indulgnig in a chicken dinner and making a few excursions around the lakes, the party climbed into the machines and returned to Chicago at 11 p.m.

This affair was so successful that the club is arranging for an automobile week-end party to Cedar Lake, to take place in the early part of August.

"NEWS" IS BUSINESS HELP

Motion Picture News,
New York City.
Dear Sirs:—

I like the "News" very much. It has been a great help to me in the show business.

Yours truly,
H. L. McDonald,
Royal Theatre,
Malvern, Ark.

"Daring of Diana," Starring Anita Stewart, Is a Newspaper Story from Vitagraph for Release on July 24

ANITA Stewart's latest starring vehicle is "The Daring of Diana," a Blue Ribbon Feature in five parts from the pen of Charles L. Gaskill, which is announced by Vitagraph for July 24.

While on the lookout for news, Diana Pearson, a reporter on the Daily Argus, sees a woman following the automobile of Jason Briscoe, the owner of the Argus, who had just returned from Paris after an absence of twenty-five years. She follows the woman, sees her enter Briscoe's house, and soon after, hears a shot. On entering she finds the woman on the floor severely wounded.

Briscoe, seeing Diana, throws her into the cellar with the other woman and locks the door so that she cannot escape. In the cellar, the other woman tells Diana that the man who is posing as Briscoe is really named Stange and that he had stunned the real Briscoe in Paris and left him in care of an apache. Diana sees that Stange's intention is to sell the paper and then get off with the money. After many fruitless attempts, she finally manages to effect an escape and arrives at the Argus office just in time to halt the sale of the Argus and have Stange arrested.

A few weeks later, a cable to the Prefect of Police in Paris has secured the release of Jason Briscoe, who returns to New York in time to congratulate his son, John, editor of the Argus, on his approaching marriage to Diana Pearson, the reporter. Other Vitagraphers in the cast are, Anders Randolf, Francis Morgan, Julia Swayne Gordon, Charles Wellesley, Joseph Donohue and Donald MacBride. S. Rankin Drew directed the production.

Gun Cotton, Gas Masks and Incendiary Bombs Make Up the Pictographs for Week of July 24

FIVE-REEL Paramount pictures scheduled for release during the week of July 24 will include the Morosco production, "An International Marriage," in which Rita Jolivet will appear, and "Little Lady Eileen" from the Famous Players studios, featuring Marguerite Clark in the role of a young Irish girl. The Morosco picture will be a Monday release. "Little Lady Eileen" will be shown on Thursday.

Paramount short reel subjects for the same week will include an edition of the "magazine on the screen," Paramount Pictographs, "The Real Bohemia" in the Paramount-Burton Holmes Travel-Pictures and the Paramount-Bray Animated Cartoon "Boddy Bumps and the Detective Story."

"How the Chemist Makes War," an out-of-the-trenches exhibition of the efficiency of gun-cotton, gas masks and incendiary bombs will head this release of the Pictographs. Electrifying a railroad for 410 miles by the use of water power—one of the world's greatest engineering feats—is the subject of another film feature, "Climbing the Rockies On a Waterfall." Also included in the screen periodical will be "Constructive Imagination" in the "Better Babies" series, "What a Tennis Ball Will Do," and "How Germs Destroy Each Other."

Dime library detective tales proved so alluring to the hero of Earl Hurd's drawing "Boddy Bumps and the Detective Story," that he spent all his spare moments reading them. His watchful father discovering his son deep in the pages of one of the yellow volumes, reprimands him and takes the story away. Later Boddy discovers his parent absorbed in the censored volume and recovers his book with the aid of his pointer pup. An exciting chase which follows brings the book into mother's possession and leads to the climax of the plot.

"The Real Bohemia" continues Burton Holmes' European tour for motion picture audiences.

EDISON MAKES MILK PICTURE FOR HEALTH DEPARTMENT

The New York State Department of Health will use motion pictures in a campaign to encourage the pasteurization of milk and a one-reel picture which reveals, through an interesting political story, the danger of impure milk, is being made for the State authorities at the Edison studios in Bedford Park, N. Y. The story, which was written by Alan Crosland, Edison casting director, is known as "The Trump Card."

Among the well-known screen players who appear in "The Trump Card" are Robert Conness, Herbert Prior, Leonie Fluegrath and Andy Clark.

SCREEN EXAMINATIONS

"THE SILENT BATTLE"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THIS is decidedly the best vehicle that has been secured for the presentation of J. Warren Kerrigan in a long time. Aside from that it is a good picture as well. The original story by George Gibbs is of the sort that fits naturally in the film case. Most of it is laid in the wild woods. Here is one of the best fields of the camera. What few settings appear are not lavish, although fully adequate to meet the situation. The sylvan scenes are beautiful naturally—and the photographic work has greatly enhanced their charm.

The scenario was shaped by F. McGrew Willis and produced by Jack Conway, and both these men have done their work in such an acceptable fashion that to pick flaws in it would be somewhat of a difficult undertaking. Faults to the blame of either the scenario writer or director have the disagreeable habit of jumping out from the screen and striking the observer in the face, figuratively speaking. With the case of "The Silent Battle" no such occurence is to be reported.

The story commences in the year 1855, to show the manner in which the present day hero, Gallatin, inherited a craving for drink



Nina Plays Her Hand

from his father. Gallatin, the lawyer, is sent to the woods by his doctor. Here he gets along nicely. When lost in the forest he meets Jane Loring, who is in the same predicament. They are obliged to make camp and spend several days and nights together. Later Gallatin gets a chill from a rainstorm and Jane gives him a stimulant. His old craving comes back, he drains the entire bottle and then attacks the girl. She is rescued in time by a search party.

Later, in the city, Gallatin has completely mastered the curse of his inheritance. He again meets Jane and she forgives him. Nina Jaffray and Coleman Van Duyn, each jealous of the other two, plot their separation and by underhanded methods they succeed in again disillusioning the girl. But finally Nina repents and confesses to Jane and the lovers meet once more in the wilds of the forest.

Kerrigan is his usual self as Gallatin. Lois Wilson makes an appealing character of Jane. Maude George is again the heavy, Nina, and Harry Carter as Coleman is equally and smoothly villainous. Ray Hanford and J. F. Connolly have character parts. The camera work was in charge of B. C. Hayward and is excellent throughout.

"FATHERS OF MEN"

(Vitagraph Blue Ribbon-V-L-S-E—Six Reels)

REVIEWED BY OSCAR COOPER

THIS is a James Oliver Curwood story, laid in the Canadian Northwest. Like other Curwood stories it has a realistic background, and deals with adventurous characters, whose controlling motive is revenge. In its working out, the story is resolved into a melodrama, with many of the faults of melodrama, and also a good many of its virtues.

The most impressive thing in the picture is Robert Edeson, who appears in two widely contrasting roles. He is seen first as Howland, a trapper, who lives with his wife and child in a cabin in the North. The child is injured in a snow slide, and the father is forced to take him to a surgeon many miles away. While he is gone, Blake. the villain, steels Howland's wife.

Howland swears revenge, and goes in pursuit, but fails to find his wife. Then the story jumps twenty years. Howland has be-



The End of Vengeance

come an officer of the Northwest Mounted Police, and his son is also a mounted man. Mr. Edeson appears as the son, of course, and like his father, takes the oath of vengeance. Blake falls into the power of the two, by being found at the side of a murdered man. On the elder Howland's testimony he is convicted. In attempting to escape, Blake is shot. While this is proceeding, Blake's three sons, going to the elder Howland to make him sign a confession which would release their father, are witnesses of his accidental death.

With the two fathers thus disposed of the various sons swear vengeance, and trail each other through the snow. The younger Howland and Blake's son, David, meet and agree to fight a gunduel. They are interrupted by the appearance of three women, one of whom turns out to be the stolen wife over whom all the trouble started. Reel six takes the party to the cabin of a lot of desperate crooks, who attempt to outrage the two younger women. Howland and Blake save them. The other two Blake sons appear on the scene, and, before the erring wife drops dead, the two clans agree to bury their enmity.

Such is the story, in brief. It is told, for the most part, in a straightforward manner, working up to climaxes at intervals, and, despite its melodramatic theme, holding the spectator pretty well throughout. Mr. Edeson undergoes a severe test in a series of scenes wherein he appears in the double role. These are managed by the cut and flash method, and the use of a double for the elder Howland, when necessary. Certainly they are novel, and will cause some bewilderment.

Naomi Childers is quite appealing as the wife. Others are Bobby Connelly, Harry S. Northrup, Stanley Dunn, Kalman Matus, William Humphrey, as the conventional villain; Logan Paul, Robert Gaillard, Carolyn Birch and Betty Howe.

The direction is by William Humphrey, and is entirely adequate, though not at all distinctive. There are many pleasing snow scenes. In fact, "snow stuff" predominates throughout. The picture is hardly worth six reels and could be trimmed to advantage.

"DUST"

(American-Mutual—Five Reels)

REVIEWED BY HARVEY F. THEW

ALTHOUGH the villainy is considerably overdeveloped, this is an intensely interesting melodrama of modern industrial and social conditions. It is aimed at the unscrupulous and overbearing employer, and the squalid conditions still obtaining in many factories.

Frank Kenyon is an author and sociologist. His sweetheart is Marian, the cold and worldly daughter of Moore, a grasping factory owner. Kenyon has tried in vain to get her to aid him in inducing Moore to remedy conditions in his factory, known as one of the worst in the country.

Marian is to appear as "Humanity" at an entertainment for the Belgian Relief Fund; the same day, Mina, a child worker at the factory, is mangled in a machine. Kenyon, by a ruse, gets Marian into Mina's home, where the little girl is under chloro-



Marian Pleads with Frank to Save Her Father

form; Kenyon realizes that an overdose has been administered, and tells Marian to stay and keep the child awake until he gets aid. While he is gone Marion leaves her charge, hails a passing automobile, and drives to the entertainment. When Kenyon returns Mina is beyond aid.

The author hurries to the entertainment, and from the platform tells the story of Mina, and denounces the shallow charity of the selfish rich. It breaks up the entertainment, and Marian hands him back his ring.

Kenyon starts a bitter war on Moore and the things he represents; he is elected to the legislature and succeeds in getting a factory bill through. Bud, a boy at the factory, has perfected a number of safety devices, and with the idea of cheating Bud, Moore visits the closet where the appliances are stored. A fire breaks out and sweeps the fire-trap of a factory, and Bud and Moore are cut off.

Kenyon, from an adjoining building, gets a rope to the window where the victims are, and makes his way to their aid; Moore roughly attempts to thrust Bud aside and insure his own safety, but as he swings over the edge of the building the rope burns in two and he is dashed to death. Kenyon succeeds in rescuing Bud, but the factory is a total loss.

Later Marian sees a great light, and begins to devote her fortune to charity. She and Kenyon are reconciled. Winnifred Greenwood, Franklin Ritchie, Harry von Meter, Louise Lester and Margaret Nichols head the cast.

"THE HALF-BREED"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

AGAIN we have Douglas Fairbanks in a new mood. It is not in the comedy of adventure, nor yet in farce, but in straight drama that he is presented here. Those who have hitherto associated his wonderful screen personality only with the eccentric, in comic and heart interest situations, have an opportunity to gauge his ability in a picture which is utterly different.

'The Half Breed" is an adaptation of Bret Harte's story, "In the Carquinez Woods," and is therefore laid in the California frontier days. Its theme is the barrier of blood between Indian and white man, which barrier confronts Lo, the Half Breed, at every turn, and particularly, of course, in his relations with young women of the white race.

It is easy enough to see that such a story might have been allowed to fall into a sermon on the subject of the persecuted Indian. This angle is presented, it is true, but not to the exclusion of things more appealing and distinctive. We also have a version



Lo in the White Man's Church

of the moral superiority of the Indian to the white, especially in respect to women; and, whether this is actually true of Indian character or not, it serves to throw an atmosphere both of pathos and of worth about the role which Fairbanks carries.

Those who look for stirring fights in every Fairbanks picture will find none of them in this. His athletic prowess is demonstrated in other milder ways, and flashes out of the picture at intervals as a relief offsetting the heavier scenes. There is also less than the usual footage given the star. But it seems to us that Fairbanks is just as "sure-fire" as ever, although the part itself does not give him the opportunities afforded by such vehicles as "The Habit of Happiness" and "The Good Bad Man."

As to direction, no exhibitor need have any misgivings about this picture. The reputation which the Fine Arts staff has for care and distinction is fully maintained by Allan Dwan. There are splendid panoramas, colorful scenes of frontier life in two small villages, and, particularly, locations among the giant red wood trees, which are both beautiful and impressive. Finally, a forest fire is staged, and it is excellent in realism. Some remarkable night photography is also presented.

Alma Reubens deserves especial mention for her work as Teresa, and Jewel Carmen is very good as the fickle beauty. Others are Sam De Grasse, Frank Brownlow and George Beranger.

"THE RETURN"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

GETTING away from the conventional, this film portrays the strange emotional experiences of a most unusual woman. Her hallucinations and primitive instincts are hard to understand, yet afford an interesting psychological study. Kathlyn Williams interprets the moods of this woman with considerable skill. Wellington Playter takes the part of a professional strong man and is physically suited to the part as well as being an experienced actor. Guy Oliver's acting is restrained and effective. Others in the cast are Vivian Reed, Sidney Smith, and Harry Lonsdale.

In the commendable attempt to prune excess footage, the story has at times been cut to the quick, necessitating some help from the imagination to keep up with the plot.

By his good judgment in handling the scenes, T. N. Heffron, the director, contrived to bring out the full dramatic force of the various episodes. The settings are handsome and appropriate.

Ione, a society girl, inherits a strain of barbarism. She is wooed by Rutley, a young business man, but there is not enough of the cave man in him to satisfy her. She is fascinated by Pascho, a vaudeville strong man. Forgetting Maritana, his fiancee, Pascho persuades Ione to elope with him. Just as they are leaving, Rutley calls and attempts to dissuade Ione from marrying the giant.



The First Meeting

Maritana, mad with jealousy, fires a revolver at Pascho, but the bullet strikes Rutley. This act reminds Pascho of Maritana's great love, and he goes back to her; Ione finds herself in love with Rutley, who soon recovers from the bullet wound.

"THE PAYMENT"

(Kay-Bee-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

"THE PAYMENT" is a story of a girl who sacrifices honor to further her ambition, and consequently it is a drama of sex. Never, to our notion, has a sex drama been presented with such good taste, with such an utter absence of sordidness, and with keener psychology in the telling. There is a wholly commendable effort to avoid offensive situations—there are no offensive situations whatever—and yet the drama of the thing holds to the final unhappy ending.

In fact, this picture is the best example we have ever seen of the axiom that the manner in which a sex theme is handled is the sum and substance of the whole question. For this piece of good work Director Raymond B. West and Author C. Gardner Sullivan deserve equal credit.

Bessie Barriscale, who has always impressed us as one of the most sincere and most competent of screen players, is splendid in the central role. She lifts it far above any hint of melodrama, and drives it home to the spectator as perhaps her most distinctive characterization. Excellent as the handling of the material is, it could not be put over without such an engaging personality and such intelligence as Miss Barriscale registers at every point.

This quality of restraint and skill extends also to other members of the cast. Katherine Kirkwood gives an unusual portrayal of a trustful wife—the best thing of the sort we have ever seen. Charles Miller is effective in a part which is hedged about with the pitfalls of the melodramatic; and William Desmond is good in a small part. Others are Thomas S. Guise and Gertrude Claire, who appear only in the first reel.

One expects first-rate settings, lighting and photography from the Ince studios, and his expectation is fulfilled in this picture. They are, of course, merely incidental to the drama, but the spectator is fully conscious that they are there.

"The Payment" is one of those photoplays which hinge, to large degree, upon subtitles, and the subtitles are exceptionally good. The camerawork is by G. D. H. Heriot.

If the exhibitor wants a strong psychological drama, presented with new twists and unusual skill, he should not overlook "The Payment."

"A DOUBLE ELOPEMENT"

(Kalem—One Reel)

REVIEWED BY PETER MILNE

ROSE Melville, still in her eccentric role of Sis Hopkins and aided by a competent cast and a story of fairly prominent humorous possibilities, holds sway in this one-reel comedy from Kalem. Miss Melville's tactics for getting a laugh, though not as extensive in appeal as those of other screen comediennes and comedians, appear to have the faculty of registering with a great number of people. Her style of comedy is neither boisterous nor of the conventional parlor variety and the happy medium seems desired in a moderate fashion.

Sis is still the slavey. Next door lives Professor Doolittle, a physical culturist who believes that Sis is the embodiment of perfect womanhood. He presents her with Indian clubs and medicine ball and she succeeds in taking the count on the maid next door with the medicine ball. The maid had previously planned to elope that night with the silver, Sis and Doolittle had thought to do the same, while Skull N. Bones, the village undertaker was to elope with somebody or other. The result is a bunch of scrambled elopements with things finally straightened out in fairly good order.



The Dawn of Romance

Henry Murdock is seen as the Professor, while others who appear are Richard Purdon, Adelaide Byrd, C. D. Peruchi, Arthur Albertson and Frances Neymoyer. Robert Ellis directed.

"WHO'S GUILTY?"

(Arrow and Pathe—Episodes Eight and Nine)

REVIEWED BY PETER MILNE

THE eighth and ninth of the series are here and they go to definitely prove one thing above all others, that the producers do not intend to allow any of the episodes to go slack in the matter of dramatic material. The separate stories may be melodramatic in makeup, as most of them are, or they may be straight drama, or studies of character, but no matter what the variety of story presented, it contains meat—there is action every minute of its duration. Little time is spent with introductory scenes. The pictures are so molded as to obviate this evil as well as scenes of the anti-climax sort.

"Beyond Recall" is the eighth number. Aside from a slight muddle created at the outset of the first reel, it makes for thirty odd minutes of the greatest suspense. A woman, whose lover plans to leave the country, takes her life. The man comes to bid her a last goodbye and the police get him. To establish an alibi is impossible because the man whom he was with at the time of the suicide has gone on a business trip. As a consequence he is executed.



Illustrating Three Essanay Dramas: (Left to right) "Power," "The Secret of the Night," and "According to the Code" (V-L-S-E)

"The Weaker Strain," the ninth of the series, is based along lines of a conventional sort, but it is done in a finished manner and measures up as original beside other plots of the same character which wind up with a forced happy ending. The young wife goes on the concert stage when her husband has been injured by a fall. A composer falls in love with her and makes it appear that she is unfaithful to her husband. As a result she kills him, thus proving her love for her husband and he, to prove his love for her, takes the blame for the crime.

"FROM BROADWAY TO A THRONE"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

A CARTER DE HAVEN feature might be a signal for an outburst of laughter, for this actor's forte is undoubtedly comedy. William Bowman, author and director of "From Broadway to a Throne," was offered a fine chance to raise that signal, but he has only partially succeeded in so doing. The basis of the picture is good even though not original. It has the mythical kingdom and the long lost prince. Jimmie, a prize fighter, happens to be wearing a medal that convinces three emissaries from the kingdom that he is the prince. He is lugged back to the kingdom



"Thy Kingdom Come"

—Margonia it is, this time—and there is made to serve as prince until the real fellow shows up.

Now it happens that mythical kingdoms are excellent locales for pictures, either of the comic or the romantic variety. Mr. De Haven might have had a world of fun shocking a royal court with Bowery prize fight methods if he had been allowed to cavort about in such a place for more than the space of a reel. The trouble with the picture is that it takes the redoubtable Carter three full reels and part of the fourth to get to Margonia. The earlier parts of the picture are given over to showing Jimmie (De Haven) fighting in the ring and depicting earlier history of the European kingdom. The fight scenes are interesting and well done, but few people will be able to work up any enthusiasm for the past history of Margonia.

From all which, it may be deduced that "From Broadway to a Throne" breaks about even. When it takes a turn for the humorous both the star and the subtitle writer are there on the job, and when intended, the laughs are not bashful in coming to the front. The only trouble is, Mr. Bowman has not put enough of them in the picture's five reels.

It might be well to remark that Jimmie wakes up in the end and finds out that the greater part of the picture has been a dream. This gives a laugh. The production tendered the picture by Mr. Bowman is adequate. The settings are good and the photography clear.

Walter Belasco, Duke Worne, Marvel Spencer, Yona Landowska, Malcolm Blevins, William Canfield, T. D. Crittendon and Frank and Albert MacQuarrie supplement Mr. De Haven's work.

"QUICKSANDS OF DECEIT"

(Flying A-Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

WE have here a melodrama of the old-fashioned variety, with familiar characters, which seldom fail to appeal. The plot centers about Ida, a waif, who is adopted by Hardy, a sturdy and honest farmer, who brings her up as his child, and acquires real affection for her.

Hardy has a daughter of his own, Eleanor, he is anxious to have marry Hugh, a young farmer. Hugh has fallen in love with Ida, but he agrees to Hardy's plans.

Eleanor has fallen in love with Paul, a worthless character who appears in the community, and she elopes with him, making it appear that she has gone away to school. Later, betrayed, deserted and disgraced, Eleanor writes to Ida, who goes to her and assists in caring for Eleanor and her baby, until Eleanor dies. Letters written by Paul, and found by Hardy and Hugh, make it appear that Ida is the one who eloped with Paul, and she is under a cloud until it is discovered that Eleanor never reached the school.

Paul appears, down and out, and attempts to extort money from Hardy on threats of exposing the family disgrace; through him Hugh learns the truth, and finds out where Ida is. She is surprised while caring for Eleanor's baby, and is taken home to love and happiness. Vivian Rich, Alfred Vosburgh, George Periolat and Queenie Rosson head the cast.

HOLD ON TO YOUR HEART, REVEREND SIR, IT'S SLIPPING AWAY FROM YOU TO THE FASCINATING THEDA

REV. MORGAN E. GEORGE, pastor of the First Christian Church of Ottumwa, Iowa, has risen in defense of Theda Bara, the screen vampire. He calls her eyes magnetic and asserts that they betray the real woman even when the lip curls with a sneer. In most pleasing language he speaks of her charm and has written to the actress informing her that he misses no opportunity to see a play in which she is featured. He cannot agree with those who choose to call Miss Bara a vampire.

"STRANDED"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

DE WOLF HOPPER appears here as an old-fashioned actor, whose Shakespearian efforts the public no longer cares for, preferring "vaudeville and movies," so a subtitle tells us. Mr. Hopper confines himself to the same style of acting which he has offered in other productions, and registers nothing that he has not registered before.

The story confines itself mostly to heart interest, depicting the old actor's fatherly care of a little actress of the one-night stand variety. He takes care of her when she in injured, and sees her happily married to a youth of a village. Then he falls dead, just at the end of the wedding ceremony, as the result of a bullet wound inflicted by the villain who threatens to expose the fact



The Introduction

that the girl and the old actor are not daughter and father, as they pretended to the villagers.

There are some pleasing scenes, which center about Bessie Love, who is very effective as the stage waif. The well-known ability of Fine Arts directors to get over small town atmosphere is once more demonstrated by Lloyd Ingraham. The prejudice against things theatrical, except for "educational" purposes at church benefits, is played upon skilfully. As in other recent pictures with the small town background, "Stranded" is strongly reinforced with excellent types, and settings upon which it would be hard to improve.

Preliminary to the main action, wherein the old actor poses as a Shakespearian expert in order to get a job coaching the church dramatic society, glimpses of the life of a fifth-rate troupe are shown, and these are well-managed.

In the supporting cast are Frank Bennett, Loyola O'Connor and Frank Stockdale. The story is by Anita Loos.

"THE SELFISH WOMAN"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS is an interesting story of a division in the family, which extends to social and business intrigue. The production has added value from the fact that the characters are interesting, and the atmosphere and locale are ditto. An excellent production has been made, and brilliant photography shows its full power to increase the effectiveness of a picture.

The story was written by Hector Turnbull for Wallace Reid and Cleo Ridgely. Reid plays the part of Tom Morley, a young civil engineer, engaged in building a railroad across Imperial Valley, California. His father, a wealthy banker, disapproves of his taking up engineering and does everything in his power to make the engineering undertaking a failure. It is also to the interests of his firm that the project shall fail, and in his attack on his son's work he is assisted by McKenzie, a crooked promoter.

Tom meets and falls in love with Alice Hale; the Hales are in sore straits financially, and Alice's mother manoeuvres to bring about the wedding. Following a runaway match, Morley, sr., offers to take Tom into partnership if he will give up the railway construction, but he refuses, and then Morley offers Alice a fortune in her own right if she will bring about Tom's failure. She consents, and goes back to Imperial Valley with Tom.

By the free use of money, Alice and an assistant create discord and drunkenness among the men. She finds Tom hard to deal with, however, and sends back to his father for an assistant. McKenzie, who has long been in love with Alice, induces Morley to send him, and on his arrival, he not only sets about the ruination of Tom, but renews his wooing of Alice.

Alice, in the meantime, has been gradually drawn to a respect for Tom's strength and nobility of character, and she begins to realize that she loves him. The pay-roll is delayed, and the men, crazed by drink, are led to believe that Tom has appropriated the money. They surround his office in a howling and dangerous mob, but Alice, repenting of her former attitude, arrives in time to save her husband, and they continue life on a new understanding.

The cast is generally capable. In it, beside Wallace Reid and Cleo Ridgely, are Mrs. James Neil, Charles Arling, Joseph King, Jane Wolff, William Elmer, Horace B. Carpenter, Bob Fleming and Milton Brown.

"MARTYRS OF THE WAR"

(Permanent Blind Relief War Fund—Three Reels)

REVIEWED BY PETER MILNE

THESE pictures do not pretend to show warfare. They show the results of it—the results of modern "civilized" warfare in the shape of hundreds of French soldiers who have been blinded for life. The three reels take the spectator through several hospitals and schools which have been instituted in France for the re-education of these men. They are shown learning various trades: carpentering, basket weaving, lace making, shoe making and the like. It is one of the most pitiful sights that has ever been pictured.

The Permanent Blind Relief War Fund, 590 Fifth Avenue, New York, is placing this picture on the states right market and all funds received are to go to the establishment of more schools and better means for the re-education of the soldiers. The exhibitor may or may not donate a portion of his receipts from the picture to the Fund, but in all probability his patrons will be more than eager to do so.

The picture, considered from the technical side, is very good. Taken with the permission of the French government, the photographers have been able to procure scenes of great interest at close range. Moreover, there has not been an over-supply of these pictures—in fact this is the first. It will beyond a doubt, appeal because of its pitiful aspect and if it brings forth a donation from here and there so much the better.

"CAPRICE OF THE MOUNTAINS"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

WILLIAM Fox presents in this picture his newest star—a very pretty little girl, who undoubtedly has distinct screen possibilities. Her name is June Caprice, and her role here is accurately described by her surname. This is her first appearance in pictures.

The selection of a vehicle for a newcomer to the screen is a good deal of an experiment, of course, but the Fox staff made a happy choice of story, settings, and direction. The story is perfectly simple, and does not offer anything new as to theme, confining itself to depicting a girl of the Southern hills who, in order to escape marriage to a coarse mountaineer, goes to a bungalow occupied by a young society man, whom she had met. When he comes in, he discovers her in his bed fast asleep with her doll. This strikes him as highly amusing, and he leaves her to her dreams.

Her father arrives very shortly, and immediately suspects evil, although there is no evil. He forces the young man to marry her, but Caprice steals away the next morning, and goes to her Aunt's, where she is ultimately found by her husband, who, of course, falls in love with her without difficulty.

There are a few other complications, which also hinge upon a mixture of pathos and humor, the latter being built around the child nature of the star. Miss Caprice is quite appealing, and registers very well. Harry Hilliard gives an excellent matinee-idol performance as the hero, and his work strengthens the subject immensely. Other players are Sara Alexander, a remarkable type, as the aunt, Joel Day, Richard Hale and Lisle Leigh. The extras are good types.

Director John G. Adolfi gave the picture careful and skillful treatment. Working from a script by Clarence J. Harris, Adolfi introduced a number of touches, both in atmosphere and the handling of players, and these have a lot to do with maintaining interest.

The director also went to considerable trouble to secure right locations, and here again he has succeeded unusually well. The exteriors were evidently made in the South, and disclose scenes of real beauty. The camera effects in these are very fine.

Finally, the picture won't offend anybody's sensibilities.

"THE GROUCH"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

THE young man fresh from college who teaches a middle-aged man how to run his office appears often in popular magazines and on the screen. In this film he not only transforms a decaying business into a dividend payer, but he cures the boss of a life-long grouch.

These two miracles are performed in a manner that hardly seems possible, but since the picture is a comedy, this only aggravates the humor. The sheer irresponsibility and spirit of the piece, in contrast to some of the indigestible problem plays, make it welcome.

The cast is well chosen for interpreting this kind of comedy. Harry Beaumont is a good-looking juvenile, and Virginia Bowker makes a vivacious ingenue. Harry Dunkinson is excellent in the title role, while Camille D'Arcy and John Cossar are very good in character parts.

The settings and locations are unusually appropriate, and the directing throughout was carefully done.

Peter Dixon is a thirty-third degree grouch. Because of his surliness and his old-fashioned methods, his once flourishing business is going to seed. Jimmie Bradley, with a newly acquired B.A., is in love with Dixon's daughter. He figures that the best way to win the old man's consent to his marriage is to build up the business.

Accordingly, he gets a job as sales manager, and in a few days makes the film a howling success. He then undertakes to make Dixon smile. He bribes the office boy to play ragtime on a harmonica, and when this fails, he teaches the grouch to play golf.

This game enlivens Dixon to such a degree that he flirts with all the debutantes, and being caught by his wife, he fires Jimmy. But the youth patches this up, and marries the daughter of the now jolly parent.

"GREATER NEW YORK BY DAY AND BY NIGHT"

(Four Reels)

REVIEWED BY PETER MILNE

C. POST MASON has secured some exceedingly interesting views of New York City for presentation in these four reels which he will release throughout the United States on the states right basis. Not only has Mr. Mason photographed all the major points of educational and general interest in the city, but he has used the sub-titles to instructive advantage and has told historical anecdotes in connection with practically every scene through this channel.

Mr. Post's cameraman has cranked on scenes from the Battery to the Polo Grounds, from Riverside Drive to the bridges that span East River. Wall Street with its numberless places of unusual interest, Fifth Avenue with its handsome residences and public buildings, beautiful Riverside Drive winding by Grant's Tomb and the Soldiers' and Sailors' Monument, and Times Square, with its myriad electric signs at night, all come in for a share of film.

Benefited by good photography and intelligent editing, these views should prove a boon to the exhibitor in the smaller locality or in the foreign land. New York has a certain glamour about it, a certain immeasurable romance that those who have never been to it glory in. A picture that shows points of interest in such a city without attempting any hotel advertising, that does not attempt the exploitation of any manufacured product is sure to be well received at face value. Those who are acquainted with the highways and by-ways of the great city need have no fear of losing interest in Mr. Post's series of views. The average New Yorker knows less about his city than the average small town man, and many will be entertained by seeing places that they know familiarly.

"THE PRIVATE BANKER"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

THE plot of this film is essentially the perennial murder case, involving the hero's being found near the dead man, and his almost being hung before his innocence is established. The old favorite has been given a brand-new twist, however, and the characters are so unconventional that the spectator often forgets the antiquity of the theme.

The players represent Italians, and while some of them do not have the features of that race, they create the Sicilian effect by means of shrugs and stilettoes. The acting is very good, the best work being offered by Edith Johnson and Wheeler Oakman. In their support Leo Pierson, Harry Lonsdale, and Thomas Bates appear. Thomas Santschi directed. The photography and settings are good.

Pietro, an Italian laborer, and Tony, an Italian idler, are rivals for the hand of Lucia, a pretty girl of their own race. Pietro is successful, and in his pique, Tony decides to rob his countrymen. He takes into partnership Amato, an experienced confidence man.

They open a bank, and the deposits come in rapidly, Tony feels that it is unnecessary to split the booty with Amato, and so robs the safe. Amato sees the theft, and in the fight that follows, Amato is stabbed. Tony flees, but Pietro, seeing him with the satchel of money, trips him, and takes the bag.

Tony tells the police that Pietro was the man who killed Amato and stole the money. Pietro is caught by the fleeced workmen, and they are about to kill him, when Lucia appears on the scene. She proves that Tony was the guilty party, and when Pietro shows the men their money, he is the man of the hour.

CHICAGO BRANCH

THE ELLIOTT COMPANY

ADDRESSING MACHINERY

259-260-261 MONADNOCK BLOCK

CHICAGO, November 4, 1915

Motion Picture News,
110 So. Dearborn St.,
Chicago, Illinois.

Gentlemen:—

I find it will be impossible for the present time to continue my advertising on the Slide Cutting Machine due to certain reasons but hope to resume same within a short while.

You may be assured at that time I shall get in touch with you for from one small ad. it will interest you to know, we received eighty-eight inquiries up to the present date.

Very truly yours,

JG-MS JOHN GLOVER.

CARTOON ADS

DON'T HANDLE ANY LINE UNTIL YOU HAVE SEEN *MOTO-ADS*. CATALOG FREE. BIG PROFITS FOR EXHIBITORS AND AGENTS.

AMERICAN COMMERCIAL FILM CO.

150 W. Austin Avenue CHICAGO

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Other Man." (Essanay. Re-issue. Two reels. Tues., July 18.)—Not shown for review; the story follows. Mildred Ross is married to Harry Ross, but her father induces her to divorce him and marry Frederick Braddon, a millionare. When Ross returns from a long trip he calls on Mildred and persuades her to elope with him. But Bleeker, the old butler, overhears their talk, and when Mildred is about to go, stands at the door with her little child in his arms. She cannot leave the child, so Bleeker goes in her stead to meet Ross. He gives Ross a letter, a locket, and a photograph of the baby. He understands, and sobs. A broken man, he leaves. Francis X. Bushman and Lillian Drew are the leads.

"Vernon Howe Bailey's Sketch Book of New Orleans." (Essanay. Split reel. Wed., July 19.)—This reel of sketches and scenic not shown for review.

"The Grouch." (Essanay. Three reels. Sat., July 22.)—Reviewed at length elsewhere in this issue.

"The Broken Brake" (Kalem. Sat., July 15.)—Another Hazard of Helen number, this time from a story furnished by E. W. Matlack. It contains more than one thrill in its make-up and is exciting enough throughout its length to warrant it a place with the best of the series. Helen Gibson takes a leap from the back of a horse to a flat car and back again, thus completing a series of sensational scenes, while P. S. Pembroke jumps from an engine to the ground while it is going at a pretty fast clip. There is a tremendous explosion besides, and the climax calls for some deft manipulation of the railroad switches which excites considerably. George Routh, late of Lubin, adds greatly to the cast.

"The Baggage Smashers." (Kalem. Tues., July 11.)—Ham and Bud get jobs as baggage smashers at a wayside railroad station in this number. They are mistaken for bad men and finally are run out of the place on an engine. This makes a fairly good burlesque, containing quite a bit of rough house which is partially funny. Ellen Godsay plays the feminine lead.

"A Double Elopement." (Kalem. Fri., July 21.)—Reviewed at length elsewhere in this issue.

"Sibyl's Scenario." (Knickerbocker Star Feature. Three reels. Fri., July 21.)—Not shown for review. It was written by Sibyl Smith, of Iowa, an amateur, and is said to have been produced exactly as she wrote it. Mercedes Gonzales, a Spanish cabaret dancer, learns by telephone that her daughter, Bernice, has been kidnapped by James Harper. The information is given by an old nurse, who has reared the girl in ignorance of her mother. Harper's accomplice repents and brings the girl back. She overhears enough to send her to the city in search of her mother. Meanwhile, Mercedes, disguised as a boy, breaks into Harper's apartments and is captured by his Oriental servant, Carib. Carib confesses that he, too, hates his master, and they plot to have him shanghaied. Harper is drowned. Mercedes and her daughter are reunited. Marie Empress, Philo McCullough, Makato Inokuchi, Lucile Pietz, Molly McConnell and Bert Ensminger are in the cast.

"Otto, the Sleuth." (Lubin. Mon., July 10.)—A Davy Don comedy, burlesquing the detective picture. Trick photography and various mechanical applicances for fooling the spectator are employed to an effect that is slightly humorous. The picture is, however, too utterly foolish to be taken even as a comedy. Edwin McKim directed from a story by Marie Foster. Patsy De Forest, Bernard Siegel and Florence Williams support Don.

"The Half Wit." (Lubin. Two reels. Tues., July 11.)—A western Lubin presenting a story in which the Black Hand figures prominently. Ned, a half-witted member of a gang of toughs, saves the daughter of a man marked by the Mafia from its clutches. He regains his whole senses after an operation. The atmosphere of this drama is exceptionally good, the acting commendable, while the story is stirring enough in places to maintain a good degree of suspense throughout. L. C. Shumway, Helen Eddy, George Routh, Melvin Mayo and Jay Morely appeared under Leon Kent's direction. The scenario was by Arthur Peterman.

"Expiation." (Lubin. Three reels. Thurs., July 13.)—A picture of this quality is pretty sure of sending patrons away pleased. The story is terribly weak in spots, but the good production saves it. In some places it is a slow moving affair, but on the other hand, there are times when the intensity of the picture reaches extraordinary heights. The story deals with the attempt of a young man to find his father, who was not his mother's legitimate husband. He succeeds and finds him the guardian of the girl he loves. The father after a terrible ordeal with himself offers himself to the mother and she accepts, which after all is not at all according to reason. Frances Greene wrote the scenario and George Terwilliger directed Octavia Handworth, E. K. Lincoln, Clarence Elmer and Margaret Adair.

"Hang On Cowboy." (Lubin. Sat., July 15.)—A Romaine Fielding picture of the humorous sort. It depicts in great detail the manner in which a cowboy put to rout a city man intent on stealing his girl. June Daye, Jack Lawton, Eleanor Mason and Arthur Minium are the principals. Fielding wrote and directed besides appearing in the leading part.

"The Private Banker." (Selig. Three reels. Mon., July 17.)—Reviewed at length elsewhere in this issue.

"Shooting Up the Movies." (Selig. Two reels. Sat., July 22.)—This is quite the best Tom Mix Western the writer has seen, and he has viewed a lot of them. In plot, business, acting and in every other respect, it is a picture that should be popular in any house. The scenes showing a moving picture outfit at work will interest the curious fans, and the riding, roping and shooting tricks are loaded with thrills. Supporting Tom Mix are Victoria Forde, Sid Jordan, Howard Farrell, Hazel Daly and Joe Ryan.

Tom Travers, a cowboy, rides up to a moving picture troupe on location, and seeing the villain riding away with the heroine, dashes after the pair, knocks down the heavy, and rescues the girl, the daughter of a local sheriff. The director hires Tom to take Western leads, but when the script calls for Tom's marriage to the heroine, the sheriff interferes. Tom is so mad that he shoots up the town, driving away all the desperadoes. This pleases the sheriff, and he consents to let Tom marry his daughter in reality.

"Aunt Bill." (Vim. Thurs., July 20.)—Not shown for review. The story tells how the club friends of Plump and Runt play a practical joke, by delegating one of their number to dress up as the expected wealthy aunt of the two. Aunty arrives, and is inadvertently subjected to rough treatment by Plump and Runt, who discover the plot. Babe Hardy, Billy Ruge, Flo McLoughlin, Ray Godfrey, Bert Tracey and Billie Bletcher are in the cast.

"Help! Help!" (Vim. Fri., July 21.)—Not shown for review. The story follows: Pokes makes himself a hero in Ethel's eyes by frightening away Robin, a much smaller man. Then Jabbs takes Ethel away from Pokes. Pokes, for revenge, hires a strong-arm agent to give Jabbs a beating, telling him to bruise the man with the little mustache. Robin also hires the agency to beat up Pokes, and Jabbs is sent. There is a three cornered fight, Pokes winning. But Ethel decides she likes Robin better anyway. Robert Burns, Walter Stull, Ethel Burton, Robin Williamson and Harry Naughton head the cast.

MUTUAL PROGRAM

"Two Slips and a Miss." (Beauty. Wed., July 12.)—A lively comedy, detailing the adventures of Noah Goode, who became involved with an actress, and aroused his wife's suspicion. The bookkeeper, who had been thrown over by the same actress, assists the wife in tracking Noah and the girl to the beach, and there finding the girl only wants Noah's property, and not his affections, they give her the check for the valuables he has checked at the bathing pavilion, and she escapes with them. In the cast are John Sheehan, Carol Halloway, John Steppling and Meta Drinkwitz.

"The Rummy Act of Omar K. M." (Beauty. Sun., July 16.)—A comedy of modern marital difficulties bent around passages from the Rubaiyat. Omar K. M. neglects his wife for the sake of another girl, hires an automobile and takes his new flame for a picnic. Mrs. K. M. gets on the trail, and follows to the woods, where she finds the driver washing down an empty car; the driver directs her to a cottage in the woods, and on crawling in she finds Omar and the girl; the "jug of wine" is broken over Omar's head, and he wakes up in his own back yard; a blow from a broomstick has brought him back from a dream of some 916 years ago. Orral Humphrey, Jo Taylor, Leo Banks, Margaret Nichols and Jow Massey are in the cast.

"The Dancer." (American. Two reels. Mon., July 17.)—Not shown for review.

"In the Land of the Tortilla." (Beauty. Wed., July 19.)—Not shown for review.

"The Dyspeptic." (Mustang. Two reels. Fri., July 21.)—Not shown for review.

"The Ostrich Tip." (Centaur. Two reels. Sat., July 22.)—Not shown for review.

"A Studio Satire." (Beauty. Sun., July 23.)—Not shown for review.

Reel Life, No. 12. (Gaumont. Sun., July 23.)—International Correspondence Schools of Scranton, Pa., form one of the three divisions of this number, under the title of "A Day in the World's Schoolhouse." "Anthracite Coal" follows, which should prove unusually engrossing, if the reported shortage of coal materializes during the coming winter. "The Breeding of Sea-Gulls," is the last number of the pictorial magazine, and is a thorough "handbook" in pictures on the subject, even though breeding sea-gulls is not yet a recognized society recreation.

"See America First"—Greater National Park-Gaumont. Wed., July 26.)—Less well known than its sister parks, Yellowstone and Yosemite, the Crater Lake park at Crater Lake, Ore., is well worth the footage devoted to it by the Gaumont photographers. Scenic beauties unexcelled, follow one another in rapid succession during this split reel. The lake, located in an extinct volcanic crater, will fully repay an evening's visit through the theatre. On the same reel with Harry Palmer's Kartoon Komics. These have always spoken for themselves, and will continue to do so. Suffice it to say that they rank high among the cartoon creations of the screen.

PATHE EXCHANGE, INC

"Nutty News." (Goldberg. Split reel.)—Cartoonist Rube Goldberg burlesques this country's mania for writing notes, satirizes the news weekly's average small-town fire scene and gives some natural history intelligence in his own inimitable style in this half reel. The ideas are all exceptionally funny, although the mechanical end of the cartooning is not very good. On the same reel with "The Porcupine."

"The Porcupine." (Pathe. Split reel.)—An educational in color giving interesting information concerning the porcupine and showing the animal in various of its habits. On the same reel with "Nutty News."

"Across the Malay Archipelago." (Pathe. Split reel.)—Showing sports, customs and scenery of this Indian country. A fine scenic and topical combined. Should be a good filler. On the same reel with "The Kinkajou."

"The Kinkajou." (Pathe. Split reel.)—This animal, small in size, resembling a musk rat to a certain extent, has been caught by the camera foraging and climbing. It makes an interesting half reel, for few people are aware of the existence of such an animal. On the same reel with "Across the Malay Archipelago."

"Our Lobster Supply." (Pathe. Split reel.)—The planting and hatching of lobster eggs and the breeding of the young animals are here shown in detail. A fairly good educational. On the same reel with "Perak, the Protected."

"Perak, the Protected." (Pathe. Split reel.)—More scenes from Malay. Buildings and the style of ancient architecture prevalent in this place are shown. On the same reel with "Our Lobster Supply."

"Luke's Washful Waiting." (Phunphilm. One reel.)—Slapstick action is here staged in a laundry and a tailor store adjoining one another. There have been better Lonesome Luke comedies, although this one manages to create a deal of laughter. Harold Lloyd and Beebe Daniels are the principals.

"The Cave of Despair." (Pathe. Two reels.)—This is the nineteenth episode of "The Iron Claw," and as the next will conclude the series, it all but reveals Davey as the mysterious Laughing Mask. The action is very exciting, a great part of it taking place in an underground cave.

UNIVERSAL PROGRAM

"The Seekers." (Red Feather. Five reels. Mon., July 17.)—Reviewed at length in the issue of July 8.

"The Crystal's Warning." (Gold Seal. Three reels. Tues., July 18.)—A mystery drama which has the element of mystery in abundance and little else besides. The story fails to carry out its original purpose, the bringing of a spy to justice, while the atmosphere of diplomacy striven for in the club and other scenes has not been obtained. The cast includes Hobart Henley, Clara Byers, Sidney Bracey and Sydell Dowling. Robert Hill directed from a scenario by J. Grubb Alexander.

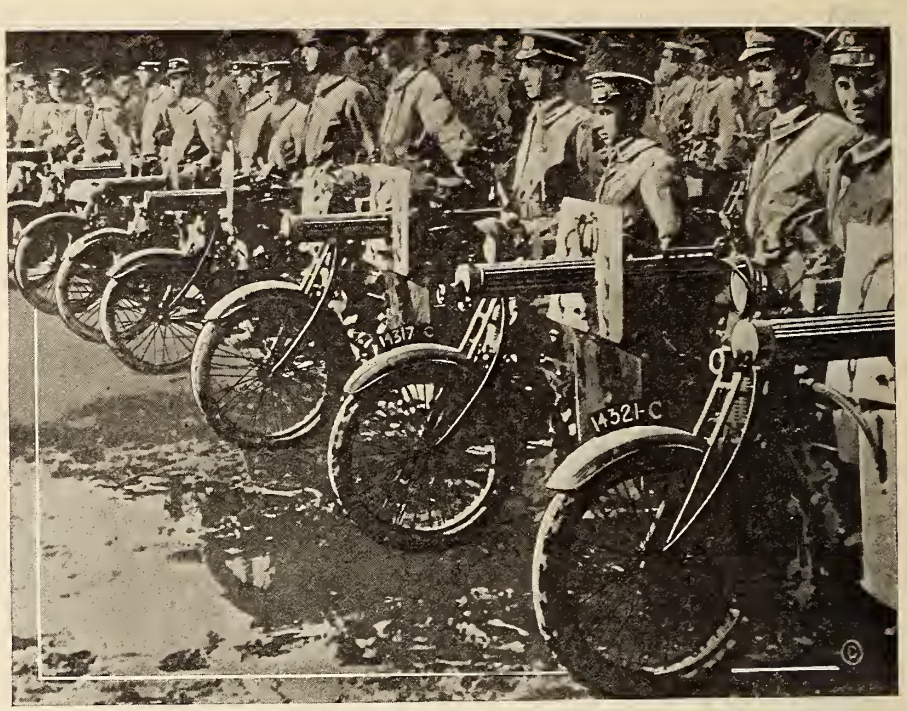
"The Gentle Art of Burglary." (Victor. Tues., July 18.)—An unexpected visitor, a girl fulfilling a bet and a burglar have a high old time in a vacant house as none of the three are acquainted with one another. A lively little comedy is this, quite spicy in several places but inoffensive. William Garwood and Violet Mersereau are the leads.

"The Garden of Shadows." (Laemmle. Two reels. Wed., July 19.)—The divorced husband and wife are reunited through the death of their child. We have the happy ending when the spirit of the child decides to come back to the body after its absence has performed the reunion. This ending is ridiculous and weakens the entire picture. The acting has great room for improvement. The man who causes the break between husband and wife is too much of a juvenile while his features are decidedly weak. The child also breaths obviously when it is supposedly dead. Mary Fuller is the wife.

"A Bold Bad Breeze." (L-Ko. Wed., July 19.)—A heavy wind is the feature in this comedy. It blows Billie Ritchie, bed and all into a married woman's room and this leads to another house top affair with the players falling and hanging all over the edges of the roof. The windy scenes are well done and there is much that is funny in the reel although there is also a little that is too shady for whole hearted enjoyment. Lucille Huton and Bill Bevan are other players.

"His Own Story." (Big U. Thurs., July 20.)—King Baggot sitting in the Screen Club tells a director a story. It is how he and Bill Bailey were captured by coast pirates and escaped after much trouble. The director who had asked for a good story pays Baggot fifty dollars for it. The question that this picture presents is: Was the director kidding Baggot, or is the picture intended to kid the public?

"Le Blount Goes Home." (Imp. Two reels. Fri., July 21.)—Herbert Rawlinson and Agnes Vernon renounce comedy for a time to take up melodrama in this picture. Rawlinson, in prison on a false charge, dreams of escaping and of the dire consequences, several in number, that then befall himself and his family. He awakes and a confession of the real culprit frees him. An intense picture written by Harvey Gates and produced by William Worthington. William Quinn and Zoe Durae (formerly Beck) are others in the cast.



A Scene from "How Britain Prepared," Now Offered on the State Rights Basis by Patriot Film

"The Come On." (Nestor. Fri., July 21.)—Crooks pick an easy mark in an awkward appearing country girl and to enable her to get her inheritance so that they in turn may get it they give her five thousand dollars. What is their surprise to learn later that she has double crossed them and made off with the five thousand. An excellent comedy, enlightened all the way through by the eccentric character work of Jane Gail and carrying a strong surprise at the end. Matt Moore produced it from a scenario by John Brownell.

"Midwinter Madness." (Bison. Two reels. Sat., July 22.)—The chief feature of this picture is its delightful snow scenes, while the story, a familiar version of the eternal triangle, manages to interest with the assistance of these scenes. Winthrop Kelley wrote and directed, while Stanley Walpole, Dorothy Phillips and Charles Ogle do creditable work in the principal roles.

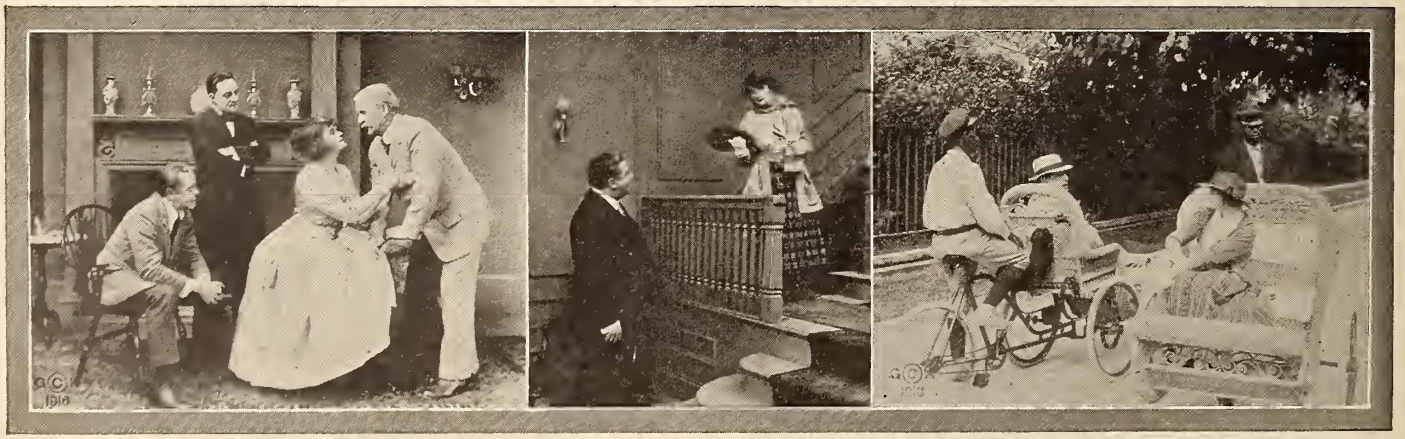
"A Social Slave." (Laemmle. Sat., July 22.)—This drama written and produced by Jacques Jaccard is typical of that author-director's work. It is a pathetic tale, vivid and of the sort that hits tradition squarely in the face. The business man is burdened with an unsympathetic, false and extravagant wife. He loves his stenographer and the picture closes with his decision to marry her after he has been able to divorce his wife. G. Raymond Nye, Jessie Arnold and Roberta Wilson are the leads. Miss Wilson is rapidly coming to the foreground as a real actress.

"She Was Some Vampire." (Joker. Sat., July 22.)—A good burlesque on the general run of vampire picture with Gale Henry interpreting the vampire role with a fine sense of comedy. William Franey as one of her victims adds more excellent comedy of his own particular sort to the reel; while others are Milburn Moranti, Charles Conklin and Lillian Peacock. Allen Curtis wrote and directed.

"Branscombe's Pal." (Rex. Two reels. Sun., July 23.)—The girl's brother is wayward and her lover watches over him and even goes so far as to take his blame for cheating at cards. Happily the girl's eyes are opened by a collie dog, Branscombe's pal. This drama made by the London Film Company is told extremely well and the presence of the dog, a really clever canine, adds novelty and livens the action. The players are competent and the staging good.

"Spring Fever." (L-Ko. Sun., July 23.)—When a company such as the L-Ko, can and do turn out excellent comedies, one is forced to wonder why they should make such a poor picture as "Spring Fever." There is no story whatsoever and the business is rather poor, some of the tricks being easily distinguished. Billy Armstrong, Louise Orth and Gertrude Selby are the principals.

"Peg o' the Ring." (Universal Special Feature. Eleventh Episode. Two reels. Week of July 10.)—"The Stampede" follows along lines similiar to the other episodes with the exception that this time Peg is carried away on a tramp steamer by sailors, disinterested in the main conflict between the forces of Mrs. Lund and her son. Dr. Lund, Jr., pursues the ship and with the aid of one other man has the sailors at the point of a gun when the episode closes.



Billie Burke in Three Scenes from Chapter 11 of "Gloria's Romance," the George Kleine Serial

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, July 17, 1916.

BIOGRAPH—The Informer, D. (Reissue), 1000..... 20903
LUBIN—Otto's Vacation, C., 1000..... 20904
SELIG—Selig-Tribune, No. 57, N., 1000..... 20902
SELIG—The Private Banker, D., 2000..... 20899
VITAGRAPH—The Musical Barber, C., 1000..... 20901

Tuesday, July 18, 1916.

BIOGRAPH—By Man's Law, D. (Reissue), 2000..... 20908
ESSANAY—The Other Man, D. (Reissue), 2000..... 20905
KALEM—The Great Detective (Ham Comedy), 1000... 20907

Wednesday, July 19, 1916.

ESSANAY—Vernon Howe Bailey's Sketch Book of New Orleans, and Scenic, Split reel..... 20911
KALEM—A Watery Wooing, C. (Ethel Teare), 1000. 20910
VIM—The Connecting Bath, C., 1000..... 20912

Thursday, July 20, 1916.

LUBIN—The Rough Neck, D., 3000..... 20913
SELIG—Selig-Tribune, No. 58, N., 1000..... 20916
VIM—Aunt Bill, C., 1000..... 20917

Friday, July 21, 1916.

KALEM—A Double Elopement, C. (Sis Hopkins), 1000 20921
KNICKERBOCKER STAR FEATURE—Sybil's Scenario, D., 3000..... 20918
VIM—Help! Help! C., 1000..... 20923
VITAGRAPH—The Fur Coat, C., 1000..... 20922

Saturday, July 22, 1916.

ESSANAY—The Grouch, Com.-D., 3000..... 20924
KALEM—In Death's Pathway, (H. of H. Series), 1000.. 20928
LUBIN—Americans After All, C., 1000..... 20927
SELIG—Shooting Up the Movies (Tom Mix), C., 2000. 20929
VITAGRAPH—No Broadway Star Feature this week

RELEASES FOR COMING WEEK

Monday, July 24, 1916.

BIOGRAPH—A Sailor's Heart, D., 1000 (Re-Issue)....
LUBIN—Otto the Salesman, C., 1000.....
SELIG—Selig-Tribune, No. 59, N., 1000.....
SELIG—The Conflict, D., 3000.....
VITAGRAPH—A Cheap Vacation, C., 1000.....

Tuesday, July 25, 1916.

ESSANAY—A Brother's Loyalty, D., 2000 (Re-Issue).
KALEM—Ham Comedy (Title not decided).....
LUBIN—By Right of Love, D., 2000.....

Wednesday, July 26, 1916.

BIOGRAPH—The Billionaire, C., 3000.....
ESSANAY—Canimated Nooz Pictorial, No. 13, Cart., and 500 ft. of Scenic.....
KALEM—A Mixup in Art, C., 1000.....
VIM—Will a Woman Tell? C., 1000.....

Thursday, July 27, 1916.

LUBIN—In the Hour of Disaster, D., 3000.....
SELIG—Selig-Tribune, No. 60, N., 1000.....
VIM—The Heroes, C., 1000.....

Friday, July 28, 1916.

KALEM—The Girl and the Tenor, C., 1000.....
KNICKERBOCKER STAR FEATURE — The Sand Lark, D., 3000.....
VIM—What Will you Have? C., 1000.....
VITAGRAPH—A Jealous Guy, C., 1000.....

Saturday, July 29, 1916.

ESSANAY—Repentance, D., 3000.....
KALEM—A Plunge from the Sky, D., 1000.....
LUBIN—It Happened in Pikersville, C., 1000.....
SELIG—Local Color (Tom Mix Comedy), 1000.....
VITAGRAPH—No Broadway Star Feature this week

MUTUAL FILM

Monday, July 17, 1916.

AMERICAN—The Dancer, D., 2000..... 04902

Tuesday, July 18, 1916.

VOGUE—No release reported for this date.....

Wednesday, July 19, 1916.

MUTUAL—Mutual Weekly, No. 81, Topical, 1000..... 04904
BEAUTY—In the Land of the Tortilla, C., 1000..... 04905
GAUMONT—See America First (New Orleans, La.), Sc., and Kartoon Komics, Cart., Split reel..... 04906

Thursday, July 20, 1916.

GAUMONT—Gate of Divorce, D., 3000..... 04907

Friday, July 21, 1916.

MUSTANG—The Dyspeptic, D., 2000..... 04910
CUB—Jerry's Stratagem, C., 1000..... 04912

Saturday, July 22, 1916.

CENTAUR—The Ostrich Tip, D., 2000..... 04913

Sunday, July 23, 1916.

BEAUTY—A Studio Satire, C., 1000..... 04915
VOGUE—For Ten Thousand Bucks, C., 2000..... 04916
GAUMONT—"Reel Life," Magazine reel, 1000..... 04918

Monday, July 24, 1916

AMERICAN—Pastures Green, D., 2000..... 04919

Tuesday, July 25, 1916.

VOGUE—Jealousy a la Carte, C., 1000..... 04921

Wednesday, July 26, 1916.

MUTUAL—Mutual Weekly, No. 82, Topical, 1000..... 04922
BEAUTY—Gamblers in Greenbacks, C., 1000..... 04923
GAUMONT—See America First, Sc., and Kartoon Komics, Split reel..... 04924

Thursday, July 27, 1916.

AMERICAN—Out of the Rainbow, D., 3000..... 04925

Friday, July 28, 1916.

MUSTANG—That Girl of Burke's, D., 2000..... 04928
CUB—The Masque Ball, C., 1000..... 04930

Saturday, July 29, 1916.

CENTAUR—The Haunted Symphony, D., 2000..... 04931

Sunday, July 29, 1916.

BEAUTY—A Germ Gem, C., 1000..... 04933
VOGUE—Bungling Bill's Dress Suit, C., 1000..... 04934
GAUMONT—"Reel Life," Magazine reel, 1000..... 04935

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 12, D., 2000 01620

Monday, July 17, 1916.

RED FEATHER—The Seekers, D., 5000 01602
NESTOR—Kill the Umpire, C., 1000 01603

Tuesday, July 18, 1916.

GOLD SEAL—The Crystal's Warning, D., 3000 01604
VICTOR—The Gentle Art of Burglary, C., 1000 01605

Wednesday, July 19, 1916.

LAEMMLE—The Garden of Shadows, D., 2000 01606
L-KO—A Bold, Bad Breeze, C., 1000 01607
ANIMATED WEEKLY—No. 29, N., 1000 01608

Thursday, July 20, 1916.

VICTOR—The Belle and the Bell Hop, C., 2000 01609
BIG U—His Own Story, D., 1000 01610
POWERS—The Devil Dancers of India, Ed., 1000 01611

Friday, July 21, 1916.

IMP—Le Blount Goes Home, D., 2000 01612
REX—The Phone Message, D., 1000 01613
NESTOR—The Come-On, C., 1000 01614

Saturday, July 22, 1916.

BISON—A Midwinter Madness, D., 2000 01615
LAEMMLE—A Social Slave, D., 1000 01616
JOKER—She Was Some Vampire, C., 1000 01617

Sunday, July 23, 1916.

REX—Branscombe's Pal, D., 2000 01618
L-KO—Spring Fever, C., 1000 01619

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 13, D., 2000 01639

Monday, July 24, 1916.

RED FEATHER—Temptation and the Man, D., 5000 ... 01621
NESTOR—Art for Art's Sake, C., 1000 01622

Tuesday, July 25, 1916.

L-KO—Lizzie's Lingering Love, C., 3000 01623
REX—Cross Purposes, D., 1000 01624

Wednesday, July 26, 1916.

GOLD SEAL—A Splash of Local Color, D., 2000 01625
VICTOR—Just a Few Little Things, C., 1000 01626
ANIMATED WEEKLY—Weekly No. 30, N., 1000 01627

Thursday, July 27, 1916.

IMP—Won by Valor, D., 1000 01628
BIG U—Priscilla's Prisoner, D., 2000 01629
POWERS—Jitney Jack and Gasolena, Cart. C., and Creating Life from a Dead Leaf, Ed., Split Reel ... 01630

Friday, July 28, 1916.

IMP—The Circular Room, D., 2000 01631
BIG U—A Great Love, D., 1000 01632
NESTOR—The Unexpected Scoop, C., 1000 01633

Saturday, July 29, 1916.

BISON—For the Love of a Girl, D., 2000 01634
LAEMMLE—The Mask of a Fortune, D., 1000 01635
JOKER—I've Got Yer Number, C., 1000 01636

Sunday, July 30, 1916.

VICTOR—The Latest in Vampires, C., 2000 01637
IMP—Mutiny, D., 1000 01638

UNICORN PROGRAM

Monday, July 10, 1916.

HIAWATHA—The Mohawk's Treasure, W. D., 1000 ... 775
HIPPO—Love and Carnations, C., 1000 776
SUNSET—Mother, D., 1000 777

Tuesday, July 11, 1916.

UTAH—For the Papoose, W. D., 1000 ..... 777A
LILY—The Triumph of Right, D., 1000 ..... 777B
JOCKEY—A Gay Deceiver, C., 1000 ..... 777C

Wednesday, July 12, 1916.

BUFFALO—The Heart of an Indian, D., 2000 778
SUPREME—Threads of Fate, D., 1000 779

Thursday, July 13, 1916.

RANCHO—The Outlaw Colony, W. D., 1000 ..... 779A
LILY—The Torn Note, D., 1000 ..... 779B
JUDY—A Telephone Entanglement, C., 1000 ..... 779C

Friday, July 14, 1916.

PURITAN—The Temple of Mammon, D., 2000 780
GAYETY—Daddy Puts One Over, C., 1000 781

Saturday, July 15, 1916.

UTAH—His Promise, W. D., 2000 782
PURITAN—Loved and Lost, D., 1000 783

Sunday, July 16, 1916.

PURITAN—When Love Is Law, D., 2000 784
HIPPO—Romantic Miss Fortune, C., 1000 785

Monday, July 17, 1916.

RANCHO—His Leading Lady, W. D., 1000 800
GAYETY—The Love Doctor, C., 1000 801
LILY—The Springtime of Love, D., 1000 802

Tuesday, July 18, 1916.

UTAH—Fortune's Turn, W. D., 1000 ..... 802A
JUDY—Half a Chance, C., 1000 ..... 802B
SUNSET—As of Old, D., 1000 ..... 802C

Wednesday, July 19, 1916.

BUFFALO—The Redemption, W. D., 2000 803
SUPREME—The Noble Sacrifice, D., 1000 804

Thursday, July 20, 1916.

UTAH—Lone Star's Mission, W. D., 1000 ..... 804A
HIPPO—Galloping Romeo, C., 1000 ..... 804B
LILY—Diverging Paths, D., 1000 ..... 804C

Friday, July 21, 1916.

PURITAN—Whom God Hath Joined, D., 2000 805
JOCKEY—Make-up and Marriage, C., 1000 806

Saturday, July 22, 1916

BUFFALO—The Slumbering Memory, W. D., 2000 807
SUNSET—Love's Awakening, D., 1000 808

Sunday, July 23, 1916.

PURITAN—The Accusing Conscience, D., 2000 809
GAYETY—Love and Overalls and Borrowed Finery, Com. Split, 1000 810

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

6—14. Liberty Belles, C.....3000
6—19. A Misunderstood Boy, D., (Re-Issue).....1000
6—20. The Reformers, D., (Re-Issue).....2000
6—26. The Unwelcome Guest, D. (Re-issue).1000
6—28. A Fair Rebel, D.....3000
7— 3. The Blue or the Grey, D. (Re-Issue) 1000
7— 4. His Trust and His Trust Fulfilled, D. (Re-Issue).....2000
7—10. The Squaw's Love, D. (Re-Issue)....1000
7—12. Men and Women, D. (Re-Issue).....3000
7—17. The Informer, D. (Reissue).....1000
7—18. By Man's Law, D. (Reissue).....2000

EDISON

6— 7. Love's Labor Lost, Cart., and Camping with the Black Feet, Sc., Split Reel
6—13. The Man in the Street, D. (Re-issue).3000
6—14. The Charge of the Light Brigade, D.1000
6—20. Out of the Ruins, D.....3000
6—21. The Pied Piper of Hamelin, Juve....1000
6—27. The Southerners, D.....3000

ESSANAY

6—17. The Promise Land, D.....3000
6—20. The Girl at the Curtain, D.....2000
6—21. The Fable of the Undecided Brunette, C.....1000
6—24. A Traitor to Art, D.....3000
6—27. The Voice in the Wilderness, D. (Re-Issue).....2000
6—28. Vernon Howe Bailey's Sketch Book of St. Louis, Cart and 500 ft., Sc..Split Reel
7— 1. The Regeneration of Margaret, D.....3000
7— 4. The Fable of the Fearsome Feud Between the Furst Families, C..2000
7— 8. Power, D.....3000
7—11. The Private Officer, D. (Re-Issue)...2000
7—12. The Fable of the Small Town Favorite Who Was Ruined by Too Much Competition, C.....1000
7—15. The Secret of the Night, D.....3000
7—18. The Other Man, D. (Reissue).....2000
7—19. Vernon Howe Bailley's Sketch Book of New Orleans and Scenic..Split Reel
7—22. The Grouch, Com-D.....3000

KALEM

6— 6. Midnight at the Old Mill, C.....1000
6— 7. In Cinderella's Shoes, C.....1000
6— 9. Juggling Justice, C.....1000
6—10. The Treasure Train, D.....1000
6—16. The Stenographer's Strategy, C.....1000
6—17. A Race Through the Air, D.....1000
6—19. In the Service of the State, D.....2000
6—23. Her Great Invention, C.....1000
6—24. The Mysterious Cipher.....1000
6—26. The Music Swindlers, D.....2000
6—28. When Opportunity Knocked.....1000
6—28. The Lotus Woman, D.....5000
6—30. Setting the Fashions.....1000
7— 1. The Engineer's Honor.....1000
7— 3. Black Magic, D.....2000
7— 4. The Peach Pickers, C.....1000
7— 5. Notch Number Nine, D.....1000
7— 7. The Psychic Phenomenon, C.....1000
7—11. The Baggage Smashers, C.....1000
7—12. The Quack Quakers, C.....1000
7—14. The Wishing Ring, C.....1000
7—15. The Broken Brake, D.....1000
7—18. The Great Detective, C.....1000
7—19. A Watery Wooing, C.....1000
7—21. A Double Elopement, C.....1000
7—22. In Death's Pathway, D.....1000

KNICKERBOCKER STAR FEATURES

5—26. The Flirting Bride, D.....3000
6— 2. Shadows, D.....3000
6— 9. The Stained Pearl, D.....3000
6—16. Pay Dirt, D.....3000
6—23. The Ancient Blood, D.....3000
6—30. The Master of the House, D.....3000
7— 7. The Crooked Road, D.....3000
7—14. The Dupe, D.....3000
7—21. Sybil's Scenario, D.....3000

LUBIN

6—13. The Avenger, D.....2000
6—15. Sons of the Sea, D.....3000
6—17. Hubby Puts One Over, C.....1000
6—19. Otto's Legacy, C.....1000
6—22. Love is Law, D.....3000
6—24. Persistency, C.....1000
6—26. No Place Like Jail, C.....1000
6—27. Out of the Flotsam, D.....2000
6—29. The Return of John Boston, D.....3000
7— 1. Edison Bugg's Invention, and Under a Barrel.....Split Reel
7— 3. Otto the Traffic Cop, C.....1000
7— 6. The Stolen Master, D.....3000
7— 8. A Terrible Tragedy, C., and The Rival Queens, C.....Split Reel
7—10. Otto the Sleuth, C.....1000
7—11. The Half Wit, D.....2000
7—13. Expiation, D.....3000
7—15. Hang On Cowboy, C.....1000
7—17. Otto's Vacation, C.....1000
7—20. The Rough Neck, D.....3000
7—22. Americans After All, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

5—29. The Hare and the Tortoise, D.....3000
6— 3. Crooked Trails, D.....1000
6— 5. A Temperance Town, C.....3000
6—10. Going West to Make Good, D.....1000
6—12. The Two Orphans, D.....3000
6—17. The Cowpuncher's Peril, D.....1000
6—19. The Reprisal, D.....3000
6—24. Taking a Chance, W. D.....1000
6—26. The Sacrifice, D.....3000
7— 1. The Girl of Gold Gulch, D.....1000
7— 3. The Return, D.....3000
7— 8. Some Duel, Com. D.....1000
7—10. The Milk White Flag, C.....3000
7—15. Legal Advice, C.....1000
7—17. The Private Banker, D.....2000
7—22. Shooting Up the Movies, C.....2000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Vogue.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur, Falstaff.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

6—22. Never Again, C.....1000
6—23. For Better or Worse, C.....1000
6—30. For Value Received, C.....1000
6—29. Better Halves, C.....1000
6—30. For Value Received, C.....1000
7— 5. Housekeeping, C.....1000
7— 6. A Day at School, C.....1000
7— 7. Furnished Rooms, C.....1000
7—12. Spring Cleaning, C.....1000
7—13. Spaghetti, C.....1000
7—14. The Great Safe Tangle, C.....1000
7—19. The Connecting Bath, C.....1000
7—20. Aunt Bill, C.....1000
7—21. Help! Help! Help! C.....1000

VITAGRAPH

6—12. Her Loving Relations, Com.-D.....1000
6—16. Harold the Nurse Girl, C.....1000
6—17. Ashes, D.....3000
6—19. Stung, C.....1000
6—23. Curfew at Pokey Center, C.....1000
6—24. Would You Forgive Her?, D.....3000
6—26. The Foxy Trotters, C.....1000
6—30. Losing Weight, C.....1000
7— 1. Letitia, D.....3000
7— 3. Billie's Mother, C., and a tour from Bergen to Bandak, Sc.....Split Reel
7— 7. When it Rains it Pours.
7— 8. No "Broadway Star Feature" this week.
7—10. Wrong Beds, C.....1000
7—14. The Man from Egypt, C.....1000
7—15. The Waters of Lethe, D.....3000
7—17. The Musical Barber, C.....1000
7—21. The Fur Coat, C.....1000

MUTUAL PICTURES

AMERICAN

5—29. The Release of Dan Forbes, D.....2000
6— 1. The Trail of the Thief, D.....3000
6— 5. Jealousy's First Wife, D.....2000
6—12. Convicted for Murder, D.....2000
6—19. The Gentle Conspiracy, D.....2000
6—26. The Fate of the Dolphin, D.....2000
6—29. Tangled Skeins, D.....3000
7— 3. Killed by Whom? D.....2000
7—10. Love's Bitter Strength, D.....2000
7—13. Quicksands of Deceit, D.....3000
7—17. The Dancer, D.....2000

BEAUTY

6— 7. Billy Van Deusen's Operation, C....1000
6—11. Thinim Stout, C.....1000
6—14. Billy Van Deusen's Eggs-spensive Adventure, C.....1000
6—18. Pedigrees, Pups and Pussies, C.....1000
6—21. The House on Hokum Hill, C.....1000
6—24. The Day's Work, C.....1000
7— 2. The Gink from Kankakee, C.....1000
7— 5. Billy Van Deusen Masquerader, C..1000
7— 9. The Gink Lands Again, C.....1000
7—12. Two Slips and a Miss, C.....1000
7—17. The Rummy Act of Omar K. M., C...1000
7—23. A Studio Satire, C.....1000

CENTAUR

6—24. A Siren of the Jungle, D.....2000
7— 1. A King o' Make Believe, D.....2000
7— 8. The Good-for-Nothing Brat, D.....2000
7—16. The Fool's Game, D.....2000

CUB

6— 9. Jerry's Big Lark, C.....1000
6—16. Jerry and the Moonshiners.....1000
6—23. Jerry's Elopement, C.....1000
6—30. Jerry's Big Haul, C.....1000
7— 7. A Merry Mix-Up, C.....1000
7—14. The Hero of the E. Z. Ranch, C.....1000
7—21. Jerry's Stratagem, C.....1000

FALSTAFF

5— 1. The Dashing Druggist's Dilemma, C..1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000
5—15. Deteckters, C.....1000
5—20. Steven's Sweet Sisters, C.....1000
5—22. Politickers, C.....1000
5—27. Sammy's Semi-Suicide, C.....1000
5—29. Disguisers, C.....1000
6— 3. Peterson's Pitiful Plight, C.....1000
6— 5. Advertisementers, C.....1000
6—10. Where Wives Win, C.....1000
6—12. Real Estaters, C.....1000
6—17. Doughnuts, C.....1000

GAUMONT

6—14. See America First, Kartoon Komics, Scenic and Cartoon.....Split Reel
6—18. "Reel Life," Magazine Reel.....1000
6—21. See America First, Sc., The Belle of the Village Green, Shgrf.....Split Reel
6—22. The Criminal Thumb, D.....3000
6—25. "Reel Life," Magazine Reel.
6—28. See America First, Sc., and Kartoon Komics.....Split Reel
7— 2. "Reel Life," Magazine reel.....1000
7— 5. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
7— 6. The Hidden Face, D.....3000
7— 9. "Reel Life," Magazine Reel.....1000
7—12. See America First (Glacier National Park), and Kartoon Komics....Split reel
7—17. Reel Life, Magazine Reel.....1000
7—20. Gate of Divorce, D.....3000
7—23. "Reel Life," Magazine Reel.....1000

MUSTANG

6— 9. The Pilgrim, D.....2000
6—16. The Sheriff of Plumas, D.....2000
6—23. A Modern Knight, D.....2000
6—30. The Demon of Fear, D.....2000
7— 7. The Taming of Wild Bill, D.....2000
7—14. The Good-for-Nothing Kid, D.....2000
7—21. The Dyspeptic, D.....2000

RELEASE DATES FOR READY REFERENCE

MUTUAL WEEKLY
Issued every Thursday.

THANHOUSER
5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000
5— 9. When She Played Broadway, D.....2000
5—16. The Answer, D.....2000
5—23. For Uncle Sam's Navy, C.....2000
5—30. The Nymph, D.....2000
6— 6. John Brewster's Wife, D.....2000
6—13. Brothers Equal, D.....2000

VOGUE
6— 4. Nailing the Lid, C.....1000
6— 6. A Plane Story, C.....1000
6—11. His Blowout, C.....1000
6—18. Delinquent Bridegrooms, C.....1000
6—20. Ruffhouse, C.....1000
6—25. The Iron Mitt, C.....1000
6—27. A Safe Loss, C.....1000
7— 2. Just for a Kid, C.....1000
7— 4. The Chaser Chased, C.....1000
7— 9. Hired and Fired, C.....1000
7—11. Stung by Gum, C.....1000
7—17. A Deep Sea Liar, C.....1000
7—23. For Ten Thousand Bucks, C.....2000

PATHE EXCHANGE, INC.

Week of June 26, 1916.

The Iron Claw, No. 18, "The Green Eyed God," D.....2000
Who's Guilty?, No. 8, "Beyond Recall," D.....2000
Luke's Society Mixup, C.....1000
Our Lobster Supply, Ed., and Perak, the Protected, Sc., Split Reel.....1000

Week of July 3, 1916.

The Iron Claw, No. 19, The Cave of Despair, D.....2000
Who's Guilty? No. 9, The Weaker Strain, D.2000
Luke's Washful Waiting, C.....1000
Nutty News, Com. Cartoon and The Porcupine (Colored), Ed.....Split reel
Across the Malay Archipelago, Sc., and The Kinkajou, Ed.....Split Reel

Week of July 10, 1916.

The Iron Claw, No. 20, The Triumph of the Laugh Mask, D.....2000
Who's Guilty? No. 10, A Trial of Souls, D..2000
Luke Rides Roughshod, C.....1000
The Ban Miu Gold Mines, Ed., and Some Ports in Catalonia, Sc.....Split reel

Week of July 17, 1916.

Who's Guilty? No. 11, The Lost Paradise, D.2000
The Grip of Evil, No. 1, Fate, O. 2000
Unfriendly Fruit, C.....1000
Home Sweet Home, Cartoon and The Caterpillar (Colored), Ed.....Split Reel

UNICORN FILM PROGRAM

BUFFALO
6—28. The Strength of the Weak, D.....2000
7— 2. A Deserter's Courage, D.....2000
7— 7. The Double Penalty, D.....2000
7— 9. The Indian Warpath, D.....2000
7—22. The Heart of an Indian, D.....2000

GAYETY
6— 2. All for the Love of Laura, C.....1000
6— 5. The Baby in the Case, C.....1000
6— 9. The Re-Made Maid, C.....1000
6—12. Little Grains of Rice, C.....1000
6—15. Love and Overalls, and His Wife's Visitor, C.....Split Reel
6—19. Little Grains of Rice, C.....1000
7— 2. The Lure of the City, C.....1000
7—14. Daddy Puts One Over, C.....1000

HIAWATHA
6—26. The New Prospector, D.....1000
7— 3. Wisdom of the White Man, D.....1000
7—10. The Mohawk's Treasure, W. D.....1000

JUDY
6— 6. Taming of the Shrew, C.....1000
6—30. A Resourceful Lover, C.....1000
7— 4. Family Troubles, C.....1000
7— 8. Caught in the Movies, C., and Eastern China, Ed.....Split reel
7—13. A Telephone Entaglement, C.....1000

HIPPO
6—10. Hubby's Escapade, and His One and Only, C.....Split Reel
6—14. Wife's Dilemma, C.....1000
6—17. A Circumstantial Hero, and the Live Wire, C.....Split Reel
6—21. Wifie's Dilemma, C.....1000
6—24. A Circumstantial Hero, and The Live Wire, C.....Split Reel
6—29. Family Troubles, C.....1000
7— 6. Foxy Cupid, C.....1000
7—10. Love and Carnations, C.....1000
7—16. Romantic Miss Fortuce, C.....1000

PURITAN
6—30. The Slums of Humanity, D.....2000
7— 2. The Fortune Hunter, D.....2000
7— 5. The Rise of a Nation, D.....2000
7— 8. Little Joe's Daddy, D.....2000
7—14. The Temple of Mammon, D.....2000
7—15. Loved and Lost, D.....1000
7—16. When Love is Law, D.....2000

LILY
7— 3. The Blindness of Jealousy, D.....1000
7— 6. His Brother's Redemption, D.....1000
7—11. The Triumph of Right, D.....1000
7—13. The Torn Note, D.....1000

JOCKEY
6—11. Two of a Kind, C.....1000
6—13. Their Noble Relation, C.....1000
6—18. The New Maid, C.....1000
6—20. General Mix-up, C.....1000
6—26. Clarence the Cowboy, C.....1000
6—27. A Bald Lie, C.....1000
7— 3. The Closed Door, C.....1000
7— 5. A Vacation Romance, C.....1000
7—11. A Gay Deceiver, C.....1000

RANCHO
6—17. His Leading Lady, W. D.....1000
6—18. The Man Who Came Back, W. D....1000
6—23. From Out of the Past, D.....1000
7—13. The Outlaw Colony, W. D.....1000

SUNSET
6—13. Mother, D.....1000
6—20. The Brand of Fear, D.....2000
6—29. Fires of Fate, D.....1000
7— 4. The Missing Bracelet, D.....1000
7—10. Mother, D.....1000

SUPREME
6—17. The Noble Love, D.....1000
6—18. The Little Heroine, D.....1000
6—19. The Two Waifs, D.....1000
6—23. The Eternal Truth, D.....1000
6—25. The Nobler Love, D.....1000
7— 7. The Little Heroine, D.....1000
7— 9. The Cashier's Ordeal, D.....1000
7—12. Threads of Fate, D.....1000

UTAH
7— 4. A Cowboy's Love, D.....1000
7— 6. The Prairie Flower, D.....1000
7—11. For the Papoose, E. D.....1000
7—15. His Promise, W. D.....2000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
6—28. God and the Baby, D.....1000
6—29. Twice at Once, C.....1000
7— 6. The Wishing Lamp, Juv-D.....1000
7—13. The Three Brave Hunters, C.....1000
7—20. His Own Story, D.....1000

BISON
6—10. The Cage Man, D.....2000
6—17. A Railroad Bandit, D.....2000
6—24. The Ghost of the Jungle, An. D.....2000
7— 1. The Money Lenders, D.....2000
7— 8. The Committee on Credentials, D...3000
7—15. The Human Pendulum, D.....3000

GOLD SEAL
6—27. Jackals of a Great City, D.....2000
7— 4. They Wouldn't Take Him Seriously, Com-D 2000
7—11. Nature Incorporated, Com.-D.....2000
7—18. The Crystal's Warning, D.....3000

IMP
6—18. A College Boomerang, C.....1000
6—20. His Picture, C.....1000
6—22. Behind the Secret Panel, D.....3000
6—23. The Heart Wrecker, Com. D.....1000
6—27. Peggy and the Law, D.....1000
6—30. Blind Man's Buff, Com.-D.....2000
7— 4. The Clever Mrs. Carter, C.....1000
7— 6. The Man Across the Street, D.....2000
7— 7. The River Goddess, Com-D.....1000
7—11. A Stranger in His Own Home, C....1000
7—14. The Little Grey Mouse, D.....2000
7—16. Two Seats at the Opera, C.....1000
7—21. Le Blount Goes Home, D.....2000

JOKER
6—24. The Fall of Deacon Stellwaters, C...1000
7— 1. Bashful Charley's Proposal, C.....1000
7— 8. An All Around Cure, C.....1000
7—15. The Harem Scarem Deacon, C.....1000
7—22. She Was Some Vampire, C.....1000

LAEMMLE
6—15. Her Soul's Song, D.....2000
6—18. Romance at Random, C.....1000
6—25. The Rogue With a Heart, D.....1000
6—29. The Human Cactus, D.....1000
7— 2. Baseball Bill, No. 1, C.....1000
7—13. No. 16 Martin Street, D.....2000
7—16. Baseball Bill, No. 2, C.....1000
7—19. The Garden of Shadows, D.....2000
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6—11. Phony Teeth, and False Friends, C...1000
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6—21. The Jailbird's Last Flight, C.....1000
6—25. Dirty Work in a Beanery, C.....1000
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7—23. Spring Fever, C.....1000

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6— 2. Good Night Nurse, C.....1000
6— 6. Never Again Eddie, C..... 1000
6— 9. Twixt Love and the Iceman, C.....1000
6—12. Their Awful Predicament, C.....1000
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6—22. The Young Sleuths, C.....1000
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6—11. The Sheriff of Pine Mountain, D 2000
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6—21. The Scarlet Mark, D.....2000
6—30. Muggins, D.....1000
7— 5. Behind the Veil, D.....2000
7— 7. Any Youth, D.....1000
7—12. A Conflicting Conscience, D.....1000
7—14. Little Boy Blue, D.....1000
7—18. The Gentle Art of Burglary, C.....1000
7—20. The Belle and the Bell Hop, C.....2000

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MONARCH

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

6—12. Bobbie of the Ballet (Louise Lovely). .....5 reels
6—19. The Three Godfathers (All star cast). .....5 reels
6—26. Shoes (Mary McDonald).....5 reels
7— 3. Broken Fetters (Violet Mersereau).5 reels
7—10. The Love Girl (Ella Hall).....5 reels
7—17. The Grasp of Greed (Louise Lovely).5 reels
7—24. The Silent Battle (J. Warren Kerrigan) .....5 reels
7—31. The Secret of the Swamp (Myrtle Gonzales) .....5 reels

Fox Film Corporation

5—29. The Spider and the Fly.....5 reels
6— 5. Hypocrisy. .....5 reels
6—12. A Woman's Honor.....5 reels
6—19. East Lynne (Theda Bara).....5 reels
6—26. Ambition (Bertha Kalich).....5 reels
7— 3. The Man From Bitter Roots (William Farnum).....5 reels
7—10. Caprice of the Mountains (Harry Hilliard and June Caprice).....5 reels
7—17. A Tortured Heart (Virginia Pearson) .....5 reels

Ivan Feature Productions

2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels
6.—The Faded Flower (Ivan All-Star Cast) .....5 reels

Kleine-Edison Feature Service

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong..5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

Metro Pictures Corporation

F. A. BALSHOFER

4—24. The Come-Back (Harold Lockwood and May Allison).....5 reels
6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

3—13. Lovely Mary (Mary Miles Minter).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore)5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)...5 reels
5—22. Notorious Gallagher (William Nigh and Marguerite Snow).....5 reels

POPULAR PLAYS AND PLAYERS

4—17. Playing with Fire (Mme. Petrova).5 reels
5—29. The Scarlet Woman (Mme. Petrova)5 reels
5—15. The Spell of the Yukon (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

3—20. Her Great Price (Mabel Taliaferro)5 reels
5— 1. The Snow Bird (Mabel Taliaferro).5 reels
6— 5. Dorian's Divorce (Lionel Barrymore and Grace Valentine).....5 reels
6—19. The Flower of No-Man's-Land (Viola Dana).....5 reels

QUALITY PICTURES

3—27. The Wall Between (Francis X. Bushman and Beverly Bayne)...5 reels
5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels

Mutual

STAR PRODUCTIONS
Week of June 19, 1916.

No. 112. Far From the Maddening Crowd (Florence Turner) Turner.....5 reels
Week of July 3, 1916.
No. 115. Medicine Bend (Helen Holmes) Signal .....5 reels
No. 116. The Highest Bid (William Russell) American .....5 reels

MASTER PICTURES, DE LUXE EDITION
Week of June 26, 1916.

No. 114. The Decoy (Frances Nelson) Mutual .....5 reels
No. 118. Her American Prince (Ormi Hawley) Mutual.....5 reels

Paramount Pictures

FAMOUS PLAYERS

6—12. Silks and Satins (Marguerite Clark).5 reels
6—15. Destiny's Toy (Louise Huff).....5 reels
6—22. Susie Snowflake (Ann Pennington and Wm. Courtleigh, Jr.). .....5 reels
6—26. The World's Great Snare (Pauline Frederick). .....5 reels
7— 6. The Smugglers (Donald Brian)....5 reels
7—20. Under Cover (Hazel Dawn).....5 reels
7—27. Little Lady Eileen (Marguerite Clark). .....5 reels
7—31. Hulda of Holland (Mary Pickford).5 reels

JESSE LASKY COMPANY

6— 1. The Gutter Magdalene (Fannie Ward). .....5 reels
6—19. The Clown (Victor Moore).....5 reels
7— 3. The Dupe (Blanche Sweet).....5 reels
7—10. The Selfish Woman (Cleo Ridgely and Wallace Reid).....5 reels

MOROSCO PHOTOPLAY COMPANY

5—18. Pasquale (George Beban).....5 reels
7—24. An International Marriage (Rita Jolivet) .....5 reels

PALLAS

5— 1. David Garrick (Dustin Farnum)...5 reels
6— 8. The Making of Maddalena (Edna Goodrich). .....5 reels
6—29. The American Beauty (Myrtle Stedman). .....5 reels
7—13. Davy Crockett (Dustin Farnum)..5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

4—18. Big Jim Garrity.....5 reels
5—15. The Girl With the Green Eyes....5 reels
6—19. A Matrimonial Martyr..... 5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

5—28. The Market of Vain Desire (H. B. Warner). .....5 reels
6— 4. The Bugle Call (Wm. Collier, Jr.)..5 reels
6—11. The Sorrows of Love (Bessie Barriscale). .....5 reels
6—18. The Dividend (W. H. Thompson and Charles Ray).....5 reels
6—25. The Apostle of Vengeance (Wm. S. Hart) .....5 reels
7— 2. The Phantom (Frank Keenan)....5 reels
7— 9. The Deserter (Charles Ray).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

5—28. Mr. Goode the Samaritan (DeWolf Hopper). .....5 reels
6— 4. Going Straight (Norma Talmadge).5 reels
6—11. Reggie Mixes In (Douglas Fairbanks). .....5 reels
6—18. An Innocent Magdalene (Lillian Gish). .....5 reels
6—25. A Wild Girl of the Sierras (Mae Marsh).....5 reels
7— 2. Casey at the Bat (De Wolf Hopper) .....5 reels
7— 9. Flirting With Fate (Douglas Fairbanks) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

4—30. The Lion and the Girl (Joe Jackson)2 reels
4—30. His Bitter Pill (Mack Swain).....2 reels
5— 7. Her Marble Heart (Charles Murray).2 reels
5— 7. A Dash of Courage (Harry Gribbon). .....2 reels

Red Feather Productions

5—29. The Iron Hand (Hobart Bosworth and Jane Novak).....5 reels
6— 5. The Madcap (Flora Parker DeHaven). .....5 reels
6—12. What Love Can Do (Adele Farrington). .....5 reels
6—19. The Man From Nowhere (King Baggot) .....5 reels
6—26. It Happened in Honolulu (Myrtle Gonzales) .....5 reels
7— 3. The Way of the World (Hobart Bosworth) .....5 reels
7—10. The Heart of a Child (Edna Flugrath) .....5 reels
7—17. The Seekers (Flora Parker DeHaven) .....5 reels
7—24. Temptation and the Man (Hobart Henley). .....5 reels

Vitagraph-Lubin-Selig-Essanay

HEARST-VITAGRAPH NEWS PICTORIAL
Issued every Tuesday and Friday.
to and including No. 46

VITAGRAPH

5—29. The Lights of New York (Leah Baird and Walter McGrail).....5 reels
6— 5. The Destroyers (Lucille Lee Stewart). .....5 reels
6—12. The Redemption of Dave Darcy, (James Morrison). .....5 reels
6—19. The Man Behind the Curtain (Lillian Walker, Evart Overton).....5 reels
6—26. The Shop Girl (Edith Storey)....5 reels
7— 3. The Conflict (Lucille Lee Stewart) 5 reels
7—10. Fathers of Men (Robert Edeson, Noami Childers). .....6 reels
7—17. The Tarantula (Edith Storey, Antonio Moreno).....5 reels

LUBIN

5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels
7—31. The Light at Dusk (Orrin Johnson) 5 reels

SELIG

5— 1. At Piney Ridge (Fritzi Brunnette)..5 reels
5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale). .....5 reels
6—26. The Valiants of Virginia (Kathlyn Williams) .....5 reels
7—24. The Prince Chap (Bessie Eyton, Geo. Fawcett).....5 reels

ESSANAY

4—24. The Little Shepherd of Bargain Row (Sallie Fisher, John Junior and Richard C. Travers).....5 reels
5—15. Sherlock Holmes (William Gillette) 7 reels
6—12. That Sort (Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz). .....5 reels
7—10. According to the Code (Marguerite Clayton) .....5 reels

World-Equitable Program

WORLD

5—29. Fate's Boomerang (Mollie King)..5 reels
6— 5. His Brother's Wife (Ethel Clayton and Carlyle Blackwell).....5 reels
6—12. Perils of Divorce (Edna Wallace Hopper and Frank Sheridan)..5 reels
6—19. La Boheme (Alice Brady).....5 reels
6—26. What Happened at 22 (Frances Nelson and Arthur Ashley).....5 reels
7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Story of Susan (Clara Kimball Young) .....5 reels
7—17. Friday the Thirteenth (Robert Warwick) .....5 reels
7—24. The Weakness of Man (Holbrook Blinn) .....5 reels
7—31. The Velvet Paw (House Peters and Gail Kane) .....5 reels

Paramount Pictures

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FAMOUS PLAYERS FILM CO., JESSE L. LASKY FEATURE PLAY CO., THE OLIVER MOROSCO PHOTOPLAY CO., PALLAS PICTURES

Mary Pickford	Rita Jolivet	Theodore Roberts	Victor Moore
Pauline Frederick	Peggy Hyland	Myrtle Stedman	George Beban
Marguerite Clark	Geraldine Farrar	Cleo Ridgely	Sesue Hayakama
Marie Doro	Edna Goodrich	Valentine Grant	Louise Huff
Dustin Farnum	Blanche Sweet	Leonore Ulrich	Frank Losee
Donald Brian	Mae Murray	Constance Collier	Vivian Martin
William Courtleigh	John Barrymore	Fannie Ward	
Ann Pennington	Wallace Reid	Hazel Dawn	

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AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

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July —Kismet (Otis Skinner).....10 reels

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CHAMPION SPORTS EXHIBITION
Willard-Moran Fight.....4 parts

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German Side of War.....5 reels
Russian Side of War.....4 reels

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Heart of New York.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

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No. 18. It Can't Be done.
No. 19. It Doesn't Pay.
No. 20. Teacher's Pet.
No. 21. Hitting the High Places.
No. 22. The Bear Idea.
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

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The Invisible Enemy.....5 reels

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Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?.....5 parts

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Alice in Wonderland.....6 parts

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HERALD FILM CORPORATION
4—10. Charlie the Busy Barber, C. Cart..1 reel
4—17. Charlie the Animal Trainer, Com. Cart. .....1 reel
4—24. Charlie's Jitney Hunt, Com. Cart..1 reel
5— 1. Charlie Prepared, Com. Cart.....1 reel

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
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Twilight Sleep .....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
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7—24. Fall of a Nation.....10 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
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Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PATRIOT FILM CORP.
How Britain Prepared.....8 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
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Driftwood .....

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
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Navies of the World.....1 reel
The Price of Liberty.....5 reels
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The Princess of India.....5 reels
A Woman Wills.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

UNIVERSAL FILM MFG. CO.
Where Are My Children?.....5 reels

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
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In the Land of the Edelweiss
The Antwerp Zoo

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6—26. Tom & Jerry Series (Weekly)....2 reels

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MUTUAL
Charles Chaplin Comedies.

PARAMOUNT PICTURES CORPORATION
PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES
7—10. Beautiful Bavaria.
7—17. Down the Danube to Vienna.
7—24. The Real Bohemia.
7—31. Picturesque Prague.
8— 7. From Carlsbad to Moravia.

PARAMOUNT-BRAY CARTOONS
6— 8. Farmer Alfalfa and His Tentless Circus.
6—15. Kid Casey the Champion.
6—22. Colonel Heeza Liar and the Bandits.
6—29. Bobby Bumps' Fly Swatter.
7— 6. Farmer Alfalfa's Watermelon Patch.

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In the Land of the Hindoos.
Victoria Falls.
Should a Baby Die?.....5 reels

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FRANK DANIELS' COMEDIES
5—15. Kernel Nutt Wins a Wife.
5—22. Kernel Nutt the Janitor.
5—29. Kernel Nutt the Footman.
6— 5. Kernel Nutt and the Hundred Dollar Bill.
6—12. Kernel Nutt in Mexico.....

SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine.....Signal
Peg o' the Ring.....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
The Mysteries of Myra.....International Film Service
Gloria's Romance.....Kleine



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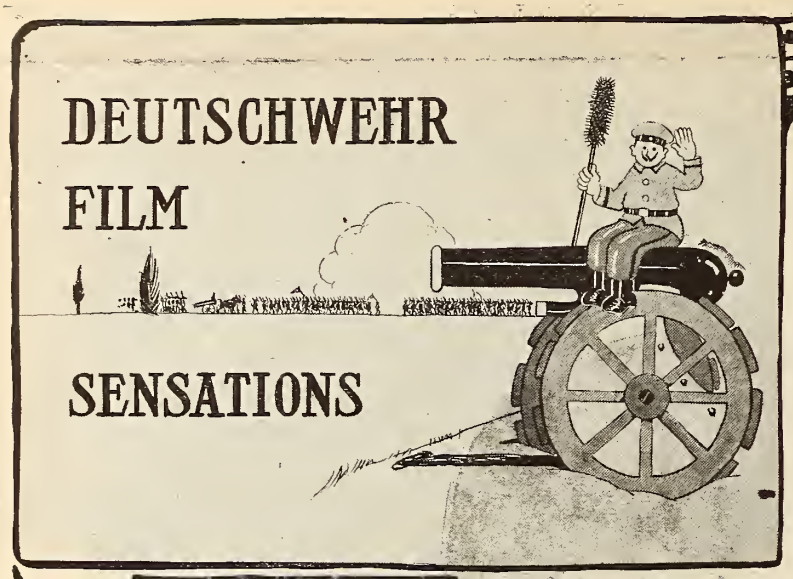




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Your most welcome contribution of ten thousand marks ($2,500) and numerous other contribution for the Deutschwehr of Potsdam have been received with very great appreciation. Your Mr. Pigorsch had occasion to hand over your contribution to the Leader of the Deutschwehr Potsdam in the presence of the Lord Mayor Vossberg at a festivity held for the benefit of the Deutschwehr in Potsdam.

I sincerely hope that these war pictures will create a medium whereby the American public will be brought closer to the sufferings wrought by this terrible conflict and further help you to relieve to some extent the distress of the innocent victims of this war.

Most respectfully yours,
The "Deutschwehr" E. V.

High Protector and Honorary President.
(Signed)
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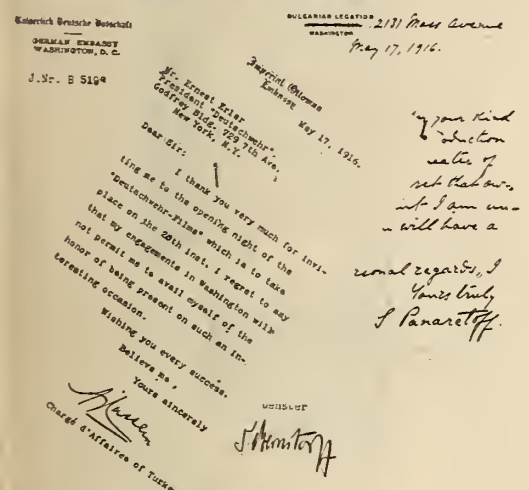
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May 17, 1916.

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Dear Sir:

I thank you very much for inviting me to the opening night of the "Deutschwehr-Films" which is to take place on the 20th inst. I regret to say that my engagements in Washington will not permit me to avail myself of the honor of being present on such an interesting occasion.

Wishing you every success,

Believe me,

Yours sincerely

Minister

Charge d'Affaires of Turkey.

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personal regards, I
Yours truly
I Panaretoff.

Mr. B. A. ROLFE, Managing Director of the Strand Theatre, New York, says about this film

The Strand Theatre of New York
Mark Strand Theatre Company
Owners and Operators

New York June 29th, 1916.

Mr. M Westebbe,
c/o Deutschwehr,Films.
729 Seventh Avenue,
New York City, N.Y.

Dear Mr. Westebbe:-

You asked me for some expression regarding the part of the Deutschwehr Films we have presented at the Strand Theatre. I can only say that we are more than pleased with them, and the part shown by us was extremely instructive and interesting and a valuable asset to the week's program in which they were incorporated.

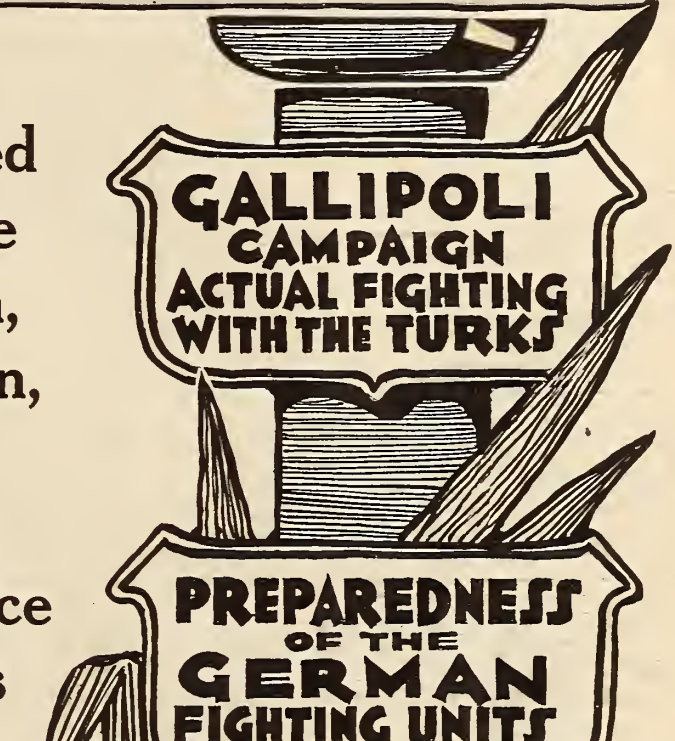
With best wishes, I remain

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B. A. Rolfe
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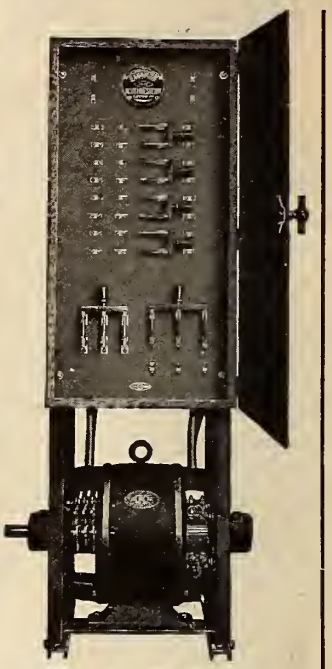
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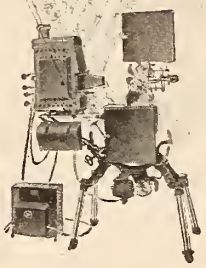
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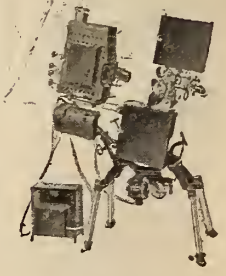
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The greater the speed of operation, the less natural and life-like will human action appear on the screen

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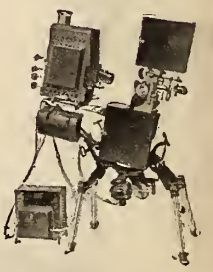
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Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Guide to Accessory Displays at Chicago Convention

List Is Compiled for Benefit of Visiting Exhibitors in Order That They May More Readily Locate the Equipment Which They Desire—The Information Is Furnished by Various Manufacturers Whose Goods Are on Exhibition Either in Their Own Booths or in Connection with Supply Dealers

THE following has been compiled from information sent in by the various manufacturers whose goods are on exhibition either in their own booths or in connection with some dealer handling general supplies. This has been compiled for the benefit of visiting exhibitors in order that they may more readily locate the equipment which they desire.

Apparatus for Transforming A C to D C Current

WESTINGHOUSE ELECTRIC & MFG. COMPANY, PITTSBURGH are exhibiting in their own booth a motor generator set especially adapted for motion picture work. This set is furnished with a ballast resistor with which the arc is controlled. The method of warming up a second picture machine off this set while operating the first machine, showing a very good fade-in effect is also being demonstrated. The Venpura outfit and a Sirotto blower for ventilating motion picture booths and motion picture houses is also on exhibition.

GENERAL ELECTRC COMPANY will demonstrate the latest designed A C to D C compensarc, A C compensarc and motion picture rectifier.

HALLBERG 20TH CENTURY MOTOR GENERATOR—see supply dealers E. E. Fulton Company and Kleine Optical Company.

NORTHWESTERN ELECTRIC COMPANY, Chicago, will have on exhibition the Martin Rotary Converter. This will be in actual operation in the Coliseum. See supply dealers—Mid West Theatre Supply Company.

Costumes

MILLER THEATRICAL COSTUMIER, PHILADELPHIA—A. W. McClellan is representing this company at the convention and is in a position to show all classes of costumes for actors and actresses, as well as various uniforms for theatre employees.

Carbons

NATIONAL CARBON COMPANY, Cleveland, at their own booth show their special silver tip D C negative projector carbon, in the sale of which they are meeting with considerable success. These small negative carbons will be shown in conjunction with a special adopter for use in the present lamp. These adopters in bronze will be furnished free of charge to users of the carbons.

SPEER CARBON COMPANY, St. Mary's Pa. These carbons of various sizes and shapes will be on exhibition in the Coliseum. See supply dealers E. E. Fulton Company and Kleine Optical Company, who are distributors for the Chicago territory.

Fans

TYPHOON FAN COMPANY, New York City, in their own booth will display their various ventilating systems, which include not only air exhausts for the theatre itself but also for the projection room.

Musical Instruments

BARTOLA MUSICAL INSTRUMENT COMPANY, Oshkosh, Wis., in their own booth are exhibiting the various types of musical instruments appropriate for use in motion picture theatres, giving a continuous demonstration and showing their ability to fill any requirements.

J. P. SEEBURG PIANO COMPANY, Chicago, in their own booth exhibit four styles of Seeburg Pipe Organs and self-playing orchestras. One of these instruments will be of an entirely new type and will be shown for the first time to the public.

Projection Machines

BAIRD MOTON PICTURE MACHINE COMPANY, New York City. A demonstration of this machine is given at the convention. See supply dealers—Mid West Theatre Supply Company.

PRECISION MACHINE COMPANY, New York City, in their own booth, under the supervision of L. W. Atwater, give a complete demonstration of their latest outfit and attachments, including an arc conroller attachment.

NICHOLAS POWER COMPANY, New York City, in their own booth will show their 6A, 6B and Road Machine; also Current Saving Devices, Intermittent Movement and other mechanisms for the booth, as well as special equipment.

ENTERPRISE OPTICAL MFG. COMPANY, Chicago, in their own booth exhibit the latest Motiograph Projection Machine, showing hand driven and motor driven equipments, as well as equipments with special enclosures. Messrs. McAuley, Hahn, Blakely and Ferney, as well as O. F. Spahr, manager, will be on hand. A. C. Roebuck, president of the company, is also planning to spend considerable time at the convention.

Screens

MINUSA CINE PRODUCTS COMPANY, St. Louis, Mo., exhibit an especially constructed Minusa Gold Fibre Screen. Descriptive literature relative to their product will also be distributed. See supply dealers, E. E. Fulton Company, Kleine Optical Company and Amusement Supply Company.

GOLD KING SCREEN COMPANY, Altus, Okla., are represented by President Jones, special representative E. W. Green and R. B. Morris. Complete demonstration of the value of the Gold King screen as a projection surface will be made for the benefit of all exhibitors.

Stage Settings

SOSMAN AND LANDIS COMPANY, Chicago, in their own booth have erected a miniature stage with complete settings. This will give all visiting exhibitors an idea as to how the stage should be properly equipped in order that the pictures may be shown to the best possible advantage. Hopeful suggestions and ideas to suit individual conditions will also be given.

Special Show Room Displays

The following companies have sent word that they are preparing special exhibitions of their product in their showrooms located in Chicago, and extend the visiting exhibitors a cordial invitation to visit their plant during the convention.

THE MARQUETTE PIANO COMPANY—B. C. Waters, vice president, 1608 Canal street, Chicago.

AMERICAN SEATING COMPANY—G. V. Bugner, 14 E. Jackson boulevard, Chicago.

UNIVERSAL CAMERA COMPANY, 559 W. Jackson boulevard, Chicago.

RUDOLPH WURLITZER COMPANY, 329 So. Wabash avenue, Chicago.

W. W. KIMBALL COMPANY, S. W. corner Wabash avenue and Jackson boulevard, Chicago.

Supply Houses

AMUSEMENT SUPPLY COMPANY, Chicago, will have on exhibition at their own booth Powers, Simplex, Motiograph machines, Mercury Arc Rectifiers, Hertner Transverters and National carbons, as well as Minusa screens, and other equipment which should not be overlooked.

EXHIBITORS SUPPLY COMPANY, Chicago, in their own booth will show Simplex and Powers machines, Hertner Transverters, fans and general supplies of interest to all theatre owners.

E. E. FULTON, COMPANY, Chicago, have on exhibition in their own booth all standard projection machines, together with Minusa screens, Speedco Arc Controllers, Compensarcs, Mercury Arc Rectifiers, Speer carbons, Radio Mat Slides and other equipment necessary for the proper projection of pictures on the screen.

KLEINE OPTICAL COMPANY, Chicago, will have a special display of projection machines from the year 1896 to 1916 inclusive, showing various models which will demonstrate the evolution of the art of projection. This idea was originated by George Kleine personally. The booth will be under the supervision of Mr. Green, the new manager of the company.

MID WEST THEATRE SUPPLY COMPANY, Chicago, in their own booth will feature the Baird Motion Picture machine for which they are distributors in the Chicago territory. They will also show the Martin Rotary Converter and a dissolver, as well as spotlight made by the Chicago Stage Lighting Company. This exhibit will be in charge of Jack Williams, one of the best known operators in the Middle West.

Ticket Selling Machines

AUTOMATIC TICKET SELLING AND CASH REGISTER COMPANY, New York City, in their own booth are demonstrating their four types of machines, all electrically operated. These machines sell from one to four tickets so that theatres having up to four different prices of admission can use them.

NATIONAL CASH REGISTER COMPANY, Dayton, Ohio, in their own booth will have on exhibition their latest ticket printing registers. These registers not only print the date, price and name of theatre on the front and back of the tickets but will record the number of tickets sold, the total amount of the money received and will automatically issue the tickets. Particular stress will be laid on the 1916 model ticket printing register which prints two color tickets, that is, it will issue a ticket of different color for each of two prices.

HERTNER ELECTRIC AND MFG. COMPANY, Cleveland, have on exhibition their transverter. See supply dealers, Amusement Supply Company and Exhibitors Supply Company.

Victoria, Philadelphia, is an Ornate Structure

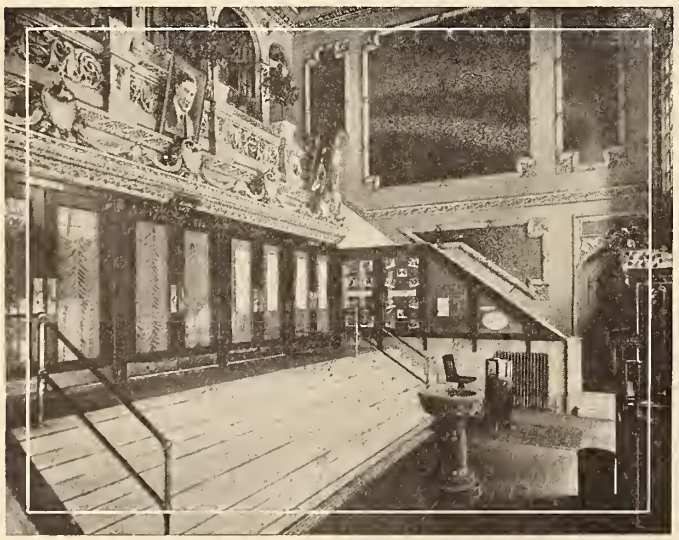
Situated in the Heart of the City, It Commands a Large Daytime Patronage in Addition to Its Evening Clientele—Lobby of Unusual Size Makes Possible Striking Display of One and Six Sheet Posters in Gilt Frames—A Ten Thousand Dollar Kimball Organ Is Part of the Equipment

IN the rehabilitation of all the theatres of the Central Market Street Company, the Victoria at Ninth and Market streets, Philadelphia, easily takes the palm.

Situated in the heart of the city in the midst of the best shopping district, this house commands a large daytime patronage in addition to its evening clientele. It is therefore open from 9 A. M. until 11.15 P. M., running a continuous performance. A big feature, comedy, scenics and educationals make up the two-hour program. Changes are usually made twice a week.

Building of Stone and Concrete

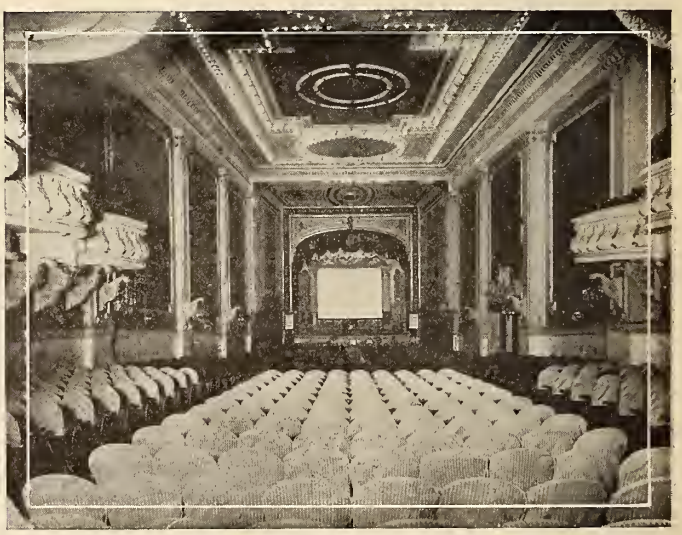
The theatre is ornate in appearance with a large lobby and foyer, situated several feet above the street level, giving chance for a good display of the one and six-sheet posters in gilt frames which adorn walls and floor.



Foyer of the Victoria, Philadelphia

The building is of stone and concrete, the ticket booth and lobby being decorated in white and gold. Carrying this color scheme all through, the panels inside and out are in tones of yellow from a pale gold to a deep orange, a unique but artistic effect. The doorkeepers and ushers wear uniforms in harmony, the men in brown suits with gold braid, the girls in brown costumes with gold trimmings. This is, however, discarded in summer for all white, with black ties. The lobby as well as theatre has Italian marble wainscoting and tiled floors. In the center of the lobby is a handsome stone drinking fountain inlaid with mosaic. White and gold tubs containing myriads of varicolored electric bulbs simulating flowers adorn a balcony over the main entrance.

Fresh air is blown in for the ventilation which comes from the ceiling, while a number of exhaust fans add to the comfort. The 1,000 seats are large and upholstered in brown leather. Ten loges fitted up with large armchairs, each seating six people, are an unusual feature. The stage, a relic of the vaudeville days of the theatre, is tastefully arranged with a garden set and electrical effects.



A Glimpse of the Auditorium of the Victoria, Philadelphia

A Simplex machine with a 140-foot throw is used and a Mirroroid screen. Four operators handle the projection. The lighting is a combination system. It takes twenty-three employees all told to handle the large business of the house.

All daily papers are used in advertising the attractions, besides a large mailing list. Neat programs contain besides the list of

(*Continued on Page 505*)

WITH this issue of the "News," Mr. Ira G. Sherman will assume the responsibilities of the Projection Department.

For fifteen years Mr. Sherman has studied projection from a practical viewpoint. He does not claim to be a "Projection Engineer." He is merely a man of wide experience, capable of making helpful suggestions to those who need them.

Any operator, manager or theatre owner who wants to receive the opinion of a practical man may write Mr. Sherman. He is on the permanent staff of the "News" to give help and advice to all, without charge.

The increasing success of the department depends upon Mr. Sherman's support, that is, cooperation from you, in the form of letters, questions and the interchange of ideas.

Mr. Sherman is Past President of Local 384, I. A. T. S. E., and a strong advocate of better operating conditions and better projection. He is here to add his strength to the fight which will increase the popularity of motion pictures in the public eye by helping the operator, the man who can make or break any show.

E. K. GILLETT.

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Projection

Operating Electricity — Repairing Equipment

Questions Answered

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or difficult

To the Motion Picture Operator

GREETING: In this my introduction as editor of the projection department of MOTION PICTURE NEWS, *I desire to give you a brief outline of the policy I intend to pursue in conducting this department.*

First: I am for the "organized" operator, the men who are trying to better their condition by regulating working hours and salaries.

Second: All operators, whether organized or not, are invited to contribute any articles that will assist in the organizing of the unorganized, and help place the operators, as a whole, upon a higher plane than they have ever enjoyed in the history of the motion picture industry.

Third: I do not make any claim to being an expert, nor do I think that I cannot be helped, or that I am past the point where I too can learn, for were I to make any such claim it would be an expression of ego for which there could be no excuse. A man's success in life depends to a great extent upon the confidence he has in himself, and I am confident that with the assistance of the many operators in the country I can make the projection department of the NEWS *the "one best bet." I do not expect to do this in a day, a month, or a year, for I realize only too well the task that confronts me, but I will do it, with your assistance.*

Fourth: I am going to try and express my meaning clearly, precisely and in understandable language, avoiding as far as possible all technicalities (which are as Greek to the average operator), and substituting plain-every-day language that the operator can and will understand.

INTERMITTENT MOVEMENTS

In a separate article we will attempt to describe the various types of intermittent movements, and their relative value toward perfect projection. The first will be that which is known as the Geneva movement.

RESURRECTED FROM THE DEAD

Our contemporary, the World, in its issue of July 1 reprints a letter from D. W. Griffith, the leading producer of American photo-plays, in which Mr. Griffith instructs the New York office of the Mutual Film Corporation as to the speed in which a certain feature should be run. In part the letter was as follows:

"I cannot overestimate the importance of seeing to it that this picture is run at very nearly its proper schedule. A matter of five minutes slower or faster for the entire picture might not affect it perceptibly one way or the other, but if the entire number of reels should be strung out for ten or fifteen minutes overtime the picture would be absolutely ruined. . . . Often the exhibitor wants to lengthen a show that he may not have to put another picture on, with the result that he absolutely ruins the picture, and succeeds not only in dragging the audience out, but keeps them out of his theatre for good. . . . I should think it would be a good plan for the man in charge of the exhibition of pictures which require care to know enough about projection to be able to put on a show himself. In many instances, thousands of dollars have been spent for theatres, for the production of motion pictures, and for the exhibition of motion pictures which were absolutely wasted. The location of the theatre has been blamed when the real fault lay in the projection of the picture."

Editor's Note.—I am republishing this article for the reason that it may cause those exhibitors who pay absolutely no attention to the proper speed at which their films are run, to sit up and take notice. When a man, of Mr. Griffith's recognized ability makes such a statement, there must be something in it, something that other exhibitors should heed. Too much publicity cannot be given to such letters as these, but I do not forget that this letter was first published in the Morning Telegraph, later in the I. A. Journal, in the December issue I think, and more recently the Board of Trade Journal during the recent exposition.

Give credit where credit is due, brother.

NEW LENS CLEANER

Krystalline is the name of a new lens cleaner being marketed by the Williams, Brown and Earle Company, Philadelphia. It is a whitish paste put up in tubes, and retails for fifteen cents per tube. The claim of the makers is, that it will remove all dirt, finger marks and grease from the surface of the lens, leaving a most brilliant polish. The sample which I received from them certainly did all that was claimed for it, and if used according to their directions operators will find that it will improve the definition of the picture to a remarkable degree.

WILLIAMS, BROWN AND EARLE MOVE TO "FILM ROW"

The Williams, Brown and Earle Company, one of the largest supply houses in Philadelphia, will move to 1208 Vine street, where it has leased a building for the exclusive use of its moving picture patrons. This company is the sole distributors of the motiograph projector, the transverter, and the speedco arc controller. The report large sales for their "safety fireproof rewind," which has been approved by the fire underwriters of Chicago and other cities. The chief recommendation of this rewind is that it is necessary for the doors of the magazines to be closed before it will operate, and thereby eliminate the possibility of fires through the negligence of the operator.

CALEHUFF SUPPLY COMPANY EQUIPS CASINO THEATRE

The Casino theatre, Cape May, N. J., through the Calehuff Supply Company, of Philadelphia, has installed two Simplex projectors and a Minusa screen. It also installed projecting machines in the Locust theatre, Philadelphia, and reports business as being very good. Preparations are under way for its removal to larger quarters on Vine street, the mecca of Philadelphia filmdom.

The Toronto Operators Union No. 173, have arranged to conduct an advertising campaign in The Bulletin, a Canadian paper, which reaches all the theatre men in Canada. Mr. MacMahon, the moving spirit in this new idea has made arrangements with W. A. Bach, the managing editor of the paper, to run an operators' column in The Bulletin, which will be increased as the need for it grows. This will be the first operators' section to be conducted in a Canadian movie paper.

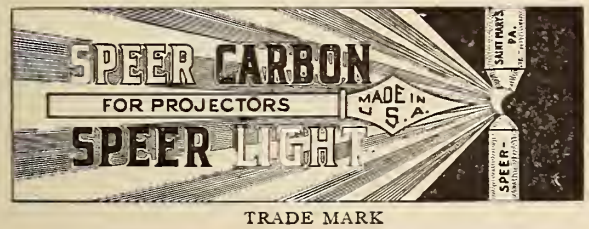
SPEER CARBONS

will be demonstrated by our Chicago Distributors, E. E. Fulton Company and Kleine Optical Company, during the Exhibitor's Convention in the Coliseum, Chicago.

We will distribute free samples of the SPEER PROJECTOR CARBONS. It will be your own loss if you miss our demonstration.

Place your orders early in order to avoid delay and disappointment.





TRADE MARK

NET CASH PRICES

For Regular Speer Carbons

½x12,	cored, pointed both ends,	$37.50 per M.	(1,000 in a case)
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¾x12,	cored, pointed both ends,	$70.00 per M.	(1,000 in a case)
⅞x12,	cored, pointed one end,	$115.00 per M.	(500 in a case)
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Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices

Speer Carbons are absolutely guaranteed to give satisfaction or money back

SPEER CARBON COMPANY

DEPT. "N"

(Makers of Carbons for Electrical purposes during the past 25 years)

ST. MARYS, PA.

For Sale by Leading M. P. Machine Distributors, Including the Following:

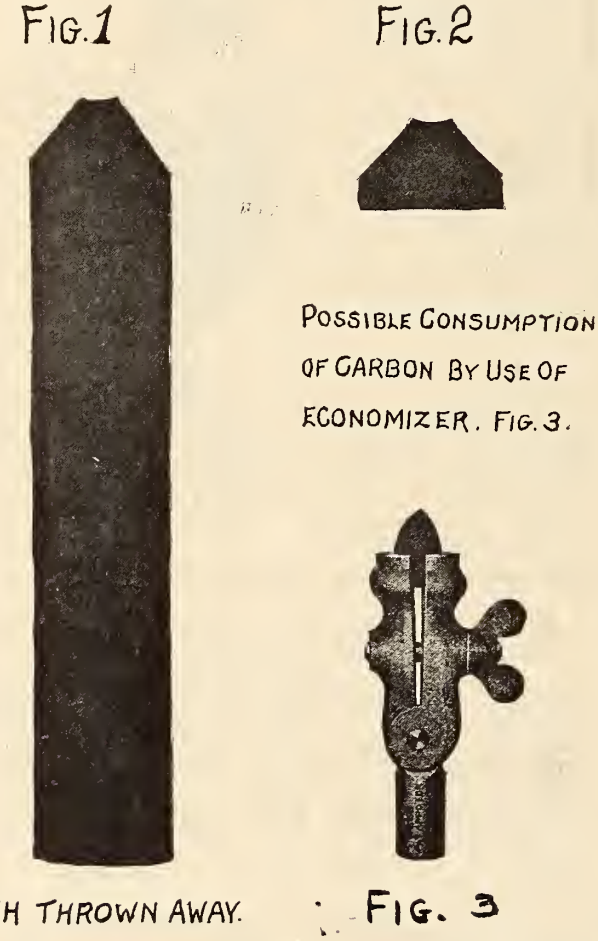
J. H. HALLBERG, 727 Seventh Ave., New York, N. Y.
KLEINE OPTICAL CO., 166 N. State St., Chicago, Ill.
SOUTHERN THEATRE EQUIPMENT CO., Rhodes Building, Atlanta, Ga.
E. E. FULTON CO., 154 W. Lake St., Chicago, Ill.
KANSAS CITY MACHINE & SUPPLY CO., 813 Walnut St., Kansas City, Mo.
G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

Overcoming the Waste in the Operating Room

Who Is to Blame? The Exhibitor as Well as the Operator, in Many Cases—A Manager Might Spend Thousands of Dollars in Erecting an Up-to-Date Theatre and Then Spoil Everything by Placing the Equipment in the Hands of an Incompetent Man

MUCH has been said and written concerning "waste" in the operating room but no one has taken into consideration just how much waste there really is, or who is to blame for it.

The blame, if blame there be, rests upon the shoulders of either the exhibitor or the operator. Which? The manager will undoubtedly say the operator; while the operator will be equally insistent that it is the exhibitor who is to blame, and in many instances the operator is right. Take for example, an exhibitor who will spend thousands of dollars in erecting and equipping an up-to-date motion picture theatre and then "spill the beans" by placing that equipment in the hands of an unreliable, incompetent, and irresponsible operator, simply because a first-class man would demand a salary commensurate with the labors performed and the results obtained.



Let me say right here, that whether you believe it or not, Mr. Manager, the time is not far distant when the motion picture operator will not only, demand, but will get the salary to which he is entitled.

"Waste" Often Due to Cheeseparing Methods

It is an old and trite saying; "The cheapest is the dearest in the end." This holds good in the operation of a motion picture theatre as well as in other things, for the success of the motion picture theatre to a great extent depends upon the ability of one man, the operator, for he can make or unmake the most expensive film production ever manufactured, thereby setting at naught the efforts of author, producer, actor, and director. But if he is a careful, competent man, he will by his work, enhance the efforts of all who were instrumental in the making of our present-day film productions.

Instead of saying that the "waste" is due to the "don't care" attitude of the operator, why not say that it is because of the great desire of the exhibitor to keep expenses down to a minimum, at the greater expense of seeing his patrons gradually draw away and attend those theatres where they are sure to see good projection, and with that it necessarily follows they will also see "good pictures."

It is not necessary for a film to be "first run" to qualify as a good picture, for there are numberless pictures; some of them as old as two and three years, and yet they are still good pictures, by reason of the fact that they have received the proper care. It is a sad commentary upon our film exchanges and their "don't care" attitude, that a film scarcely two weeks old will look as though it had been in constant service for several months, but the fact remains that it is so, and one of the greatest evils that exist today is lack of inspection—proper inspection—by the various film exchanges.

The exchange managers say that it is impossible for them to properly inspect film in the limited time they have for doing so, owing to the loss of time in shipments, but when we think of the enormous sums of money exhibitors are forced to pay for some of the so-called "features" we wonder why it would not be possible for the exchange to secure a few more prints and thus obviate the complaint; and a just complaint, of those exhibitors who are willing to pay the price and who quite naturally expect to receive the goods.

To be honest and impartial, I will admit that there are a number of operators who do maintain a don't care attitude, in that they are not as careful of other people's property as they might be, but heaven be praised, their tribe is fast becoming extinct. Then too, conditions under which some operators are forced to work are not conducive to their best efforts and so afford them an excuse for being less careful than they otherwise might be.

Would Displace Projector by Sneezing, Booth so Small

I have seen operating rooms (?) that were of such small dimensions that when the operator took his position at the machine he would find it difficult to sneeze without displacing the projector from its position, unless it were securely fastened to the floor of the "room."

You may perhaps think I am exaggerating, but I assure you it is the truth, and these places are not more than fifty miles from New York City. Just imagine if you can, an exhibitor who will ask an operator to work under such a handicap, and then expect perfect results, for which he is willing to pay the munificent sum of twelve dollars per week, seven days constituting a week's work. Many writers have said: "Pay operators what they are worth." In the vernacular of the street, "it listens well," but is there any sum of money great enough to compensate the operator who is asked to labor under the conditions as outlined above?

It is also true that too little consideration is given by the architect, to the practical location of the operating room, but that too, is to a certain extent being overcome.

But to return to the "waste." It is not of the film and its abuse that we are so greatly interested, for we believe that is a matter for the manufacturer and the exchange manager to take up; it is their property and they should safeguard it. We do not feel constrained to fight the battles of the film exchanges as long as they themselves remain in a comatose state, and we are not going to, but, if they are desirous of overcoming the evil we will co-operate with them to the fullest extent.

Recently I visited a theatre where the operator was throwing away as of no further use, carbons that were nearly six inches in length, and with the price of carbons as they are today, you will realize the enormous waste there is in this one particular. This is written in all fairness, but it proves that there is a certain amount of truth in the contention that operators maintain a "don't care" attitude.

If the operator had suggested to his employer that he, the employer, purchase a set of carbon economizers as illustrated in Fig. 3, and explained to him how necessary it was for him to have

Better Pictures with Bigger Profits

The quality of a theatre's pictures—not only the stories but the images on the screen—are criticized by the public. They know both good and bad—and patronize the good. The lens equipment to insure quality images is that embodying

Bausch and Lomb Projection Lenses

They show every detail sharply, with brilliant illumination and true contrast between black and white—giving your film service every bit of value it possesses. Ask your operators about them—or any operator.

Regularly supplied with Edison and Nicholas Power Machines—and procurable through all exchanges.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco
Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), Stereo Prism Binoculars, and other high-grade optical products.

"Perfection in Projection"

THE
GOLD KING SCREEN
The King of Screens

The Greatest Money Maker and the Greatest Money Saver in Modern Moving Picture Theatre Equipment

Ten Days Free Trial

Will convince you that better cannot be had

Fifty cents per square foot, including frame

See this wonderful screen demonstrated at the Chicago Convention

GOLD KING SCREEN COMPANY
S. H. JONES, Pres. ALTUS, OKLAHOMA

REFLEX
Made in Switzerland
CARBONS
Write us for descriptive circular and price list
JONES & CAMMACK
Sole Importers
12 Bridge Street New York City

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA

Make Your Own Electricity With Cushman Electric Plants



Extremely light weight and compact. 4 H. P. 2 K. W. Outfit complete weighs around 500 lbs.

Complete with all equipment—easy and ready to set up and run.

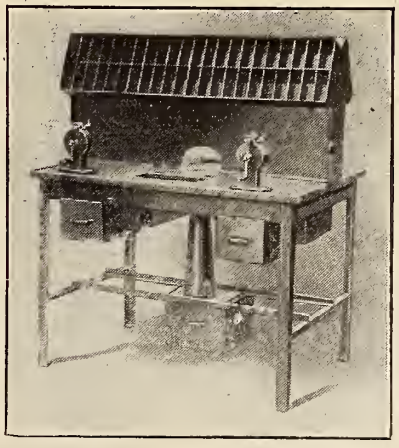
Throttle Governor, connected to Schebler Carburetor, assures clear, bright and steady pictures.

United States Bought 66 Cushman Outfits

The illustration shows 66 Cushman Electric Power Plants ready for shipment that were purchased by the U. S. Government for use at Army Posts and in the field.

CUSHMAN MOTOR WORKS
949 North 21st Street Lincoln, Neb.

Leading Studios, Laboratories and Exchanges Use
Columbia Standardized Steel Equipment
As their working furniture



Rewinding tables, Joining tables, Cabinets, Rewinders

Columbia Metal Box Company
226 East 144th Street, New York, N. Y.

MOTION PICTURE MACHINES
Power—Simplex—Baird
HALLBERG'S 20th Century Motor Generators
MINUSA Gold Fibre Screens
SANIZONE Deodorants, the perfect perfume for Motion Picture and All Theatres
WE ARE DISTRIBUTORS
ASK FOR CATALOGS
Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.

FREE
Send 4c stamps to cover postage and you'll receive Absolutely Free, a slide every theatre should have, and our big 1916 catalogue.
See the colored non-breakable " " " " clock
" " typewriter SLIDE
GREATER N. Y. SLIDE CO., Inc.
World's Greatest Slide Makers
Academy of Music Bldg. 14th St., New York
SUPPLY HOUSES: We've a proposition that will interest you.

Do You Want to Save Money?
Well then get our latest
CATALOGUE
and learn how.
Electra Carbons ¾ — 12 in. per 100.....$17.00
Electra Carbons ⅝ — 12 in. per 100.....12.00
Two slightly used Powers No. 6A motor drive each $180.00
Many other bargains on hand.
CROWN MOTION PICTURE SUPPLIES
217 West 42nd Street - NEW YORK

MINUSA
"SCREEN LIGHT THAT NEVER FAILS"
The "ORIGINAL GOLD FIBRE SCREEN" Perfected.
MINUSA CINÉ PRODUCTS COMPANY
SAINT LOUIS | CHICAGO | SAN FRANCISCO | PITTSBURGH | CALGARY, ALBERTA | NEW YORK
SCREENS BUILT BY BRAINS

them, in order to effect the saving, we believe it would indeed be a most short-sighted manager who would refuse to purchase them. These economizers come in all sizes to accomodate the various sized carbons, and are procurable from any supply house or equipment company. They are of so small a cost as to quickly pay for themselves by the saving effected. It is to the interest of the exhibitor to have one or more of these sets on hand.

Size of Carbons Usually Thrown Away

Fig. 1 illustrates the size carbon usually thrown away; fig. 2 the possible consumption of carbon by the use of the economizer, fig. 3. You will notice that the carbon is almost entirely consumed, and you can readily figure the saving effected by their use. Then too there are too many operators who are using carbons that are not of the proper size to eliminate waste; operators who desire to be efficient and economical, but who are handicapped by "not knowing how." That will be one of the functions of this department; to tell them how. Now don't misunderstand me, it is not my desire to become a "teacher," but I am going to try to be of assistance to the operator who really is desirous of being economical in the matter of operating room expenditures, and I hold the view that an operator should be allowed a certain sum of money weekly, or monthly, for operating room expenses, and all purchases of supplies should be left in his hands.

I believe that there would be few instances where an operator would betray the trust reposed in him, and it would also serve to give him the impression that he was something more than a necessary evil which many exhibitors are not prone to do. A cheap or poor operator is dear at any price. Get a good operator and pay him the salary he deserves, then see to it that he produces the goods, and if given the proper equipment you can depend upon his doing so.

RIALTO, SAN FRANCISCO, WILL HAVE SEPARATE PROJECTION ROOM FOR THE SELECTION OF PICTURES BY MANAGEMENT

THE new Rialto theatre on Market street, San Francisco, is going at things right, and the excellent business which this firm has enjoyed indicates that the people are quick to respond. The carpenters are now at work fitting up a separate projection room for the sole use of the managers, so that they can project pictures for their own selection at any time. This saves waiting around until after midnight in order to look at a film.

The management has just bought three new Power's 6 B. Cameographs from G. A. Metcalfe, so that they now have five machines in operation, three in the operating room and two in the reviewing room, and it is the first time in the history of the business on the west coast that a house has installed five machines.

This theatre has the first releases of the Hearst International News Pictorial, which means that a great deal of publicity will be given the films in the Hearst papers, besides the regular advertising. This week the morning Examiner gave a full write-up of the News Pictorial, with special pictures, and the evening Call not only gave a two-column write-up, illustrated with a picture of Nelson B. Edwards, the International Film Service man who took pictures in Turkey, but the paper tells that the pictures are to be shown in the Rialto theatre. Very seldom has a new theatre stepped into such an active business as has the Rialto.

ROBERTS AND CARTER SUPPLY COMPANY SELLS MOTIOGRAPH TO WERNER

THE Roberts and Carter Supply Company of Nashville, Tenn., reports the sale of a 1916 Model Motiograph machine to S. E. Werner, Dixie theatre, Tracy City, Tenn. Mr. Werner is very enthusiastic over the new machine. A Motiograph was also placed in the Empress theatre, an up-to-date suburban theatre in Nashville by this concern. The concern has recently been appointed the southern representative of the Sanitary Perfume Corporation of Brooklyn, New York.

CASHIER OF NICHOLAS POWER IS SERVING IN THE GUARD ON THE MEXICAN BORDER

S. R. BURNS, cashier of the Nicholas Power Company, is first sergeant of Company D, Seventh Regiment of N. Y. National Guard, which recently left for service on the Mexican border. Sergeant Burns is very popular at the Power office and has a host of friends among its customers.

LOOK FOR US

at the 6th National Exposition and Convention of the

MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA
COLISEUM, CHICAGO, ILL.—JULY 10 TO 18 INCLUSIVE

Don't fail to see the new

BAIRD MOTION PICTURE MACHINE

For which we are

***Sole Distributors* in this territory**

Souvenirs for Everybody

MID WEST THEATRE SUPPLY CO.

14 W. Washington St., CHICAGO, ILL. J. A. WILLIAMS, Manager

WE ARE DISTRIBUTORS OF **Baird and Standard M. P. Machines**

WAGNER ROTARY CONVERTER **FT. WAYNE COMPENSARC, A. C. to D. C.**
ATMOSPHERIC SCREENS **SPEEDCO ARC CONTROLLER** **MIRROROIDE SCREENS**
IMPORTED AND DOMESTIC CARBONS **MOTORS AND ATTACHMENTS**

WE EQUIP THEATRES COMPLETE AND CARRY ALL SUPPLIES

SPECIAL UNIVERSAL MOTOR CO., **406-410 East 149th Street, NEW YORK**

RADIO MAT SLIDE
PATENT APPLIED FOR

RADIO MAT-SLIDE Co. MAKERS

121 W. 42 St. New York

The Perfect Typewriter Mat-Slide

The **RADIO** enables the exhibitor to flash clear, crisp typewritten announcements in a minute at a cost of a few cents. Does away with the "sloppy" hand-written slide. "60 words in 60 seconds."

Simple Effective Immediate

RADIO MAT-SLIDE COMPANY
121 West 42nd Street **NEW YORK**

THIS TELLS THE STORY

I wish you would deliver to me part of my order for 10,000 Radio Mat-slides to me as soon as possible. Do not wait until you have the whole order completed.

(Signed) J. H. HALLBERG. New York

"We sold our last box of Radio Mat-slides today and we would appreciate your rushing through our order for 5000 more at all possible speed. The northwest theatre people are getting the Radio mat habit."

(Signed) RIALTO THEATRE SUPPLY CO., Minneapolis

SAMPLES GLADLY SENT UPON REQUEST

Free samples can also be obtained at the Chicago Convention from E. E. Fulton Co. Booth

Accept no substitute. If your dealer cannot supply you write to us. Money refunded if you do not

"Get the Radio Mat Habit"

We have secured good advertisers to talk to YOU. Listen to them!

TransVerteR



Perfect Light Control

Easy As Turning Gas Up Or Down

When a film demands more or less light, you can always get it as you need it with Transverter equipment.

At the will of the operator, the amperage can readily be regulated to light or dark pictures as easily as turning gas up or down.

At the same time, the voltage lowers or increases automatically in proportion to the changing length of the arc.

The Transverter is the last word in projection equipment. It insures a perfect arc, a steady, bright, white light, and more artistic projection of pictures without waste of current.

If you want better pictures, larger attendances and bigger profits, you need the Transverter.

Write today for the folder "The Perfect Arc"

THE HERTNER ELECTRIC & MFG. CO.
1905 W. 114th St. Cleveland, Ohio



KATHOL, AN EFFICIENT PHOTOGRAPHIC DEVELOPER OF AMERICAN MANUFACTURE

WHEN the European war broke out in the summer of 1914, photographers and chemical supply houses felt no apprehension concerning their supply of developing chemicals. The dearth of high-class imported photographic developing reagents which ensued is now, of course, well known to all persons connected with photographic or motion picture enterprises.

One of the first to anticipate the coming shortage of developing chemicals was Dr. C. J. Thatcher, an organic chemist, who had secured his training in German universities.

Bearing the extensive requirements of the motion picture industry in mind, Dr. Thatcher set to work to evolve a photographic developer which would possess similar characteristics and chemical action to the extensively used reagent Metol. The result was the product "Kathol," on which a U. S. patent was granted to Dr. Thatcher on October 26, 1915.

In perfecting the formula of the compound Kathol, an endeavor was made to produce a compound which could be used in the place of Metol in existing formulæ, and in the same quantities as the Metol which it was designed to replace.

A photographic developer, to be considered valuable in a motion picture laboratory, must possess speed of action—in other words, it must develop the films to satisfactory density in a short time. This is accomplished with the developer Kathol by adding to the bath when making up some sodium hydroxide. This latter is added in a proportion amounting to 1/10 to 1/30 of the amount of alkaline carbonate incorporated into the bath. The exact amount of sodium hydroxide to be used varies with different formulæ, but when the correct amount for a given formula has been ascertained by test this amount remains a constant in preparing future solutions according to the same formula.

Kathol first appeared on the market in the latter part of 1915, and since that time has found its way into use in numerous film laboratories, in addition to being used by the regular photographic profession also.

It has been found that when a developing bath (as used in film laboratories) compounded with Kathol begins to slow down, it can be accelerated two or three times by the addition of some sodium hydroxide before becoming entirely exhausted.

Such well-known concerns as the American Press Association, National Photographers, Inc., and the Defender Photo Supply Company are regular users of Kathol, and this developer is being extensively used by some hospitals for the development of X-Ray plates.

A New York corporation was formed in March of this year, with Dr. Thatcher at its head, to manufacture and distribute Kathol to the photographic and motion picture trades. The aim of the Kathol Manufacturing Company, whose plant is located at 230th street and Riverdale avenue, New York City, is to supply their product at as reasonable a price as possible. Kathol is selling at present at about one-half of the price of genuine Metol, and the price will be further lowered as soon as the prices on raw materials will permit. This action of the company in keeping the price of their product within reason is no doubt appreciated by those engaged in photographic work of all kinds.

GODFREY BUILDING, SEVENTH AVENUE, NEW YORK, BECOMES FILM CENTER

THE Godfrey-Backer Building at 729 Seventh Avenue, is being rapidly filled with film exchange offices and feature film concerns, making it a very popular centre for motion picture exhibitors to examine films.

Quite a number of the concerns have put in projecting rooms. J. H. Hallberg has equipped among others, the projecting room of the Keen Cartoon Company and the public exhibition room of the building with Power's motor driven machines, 6-B's, and has closed a contract with the Clara Kimball Young Corporation, for two Simplex machines for their new projecting room on the fourteenth floor.

NASHVILLE OPERATOR ANSWERS WAR CALL

I. B. HIME, motion picture operator, Strand theatre in Nashville, has answered the President's call to arms and will leave Nashville within the next few days for the war zone. Mr. Hime is the first operator in Nashville to offer his services to his country. Manager Shelton has announced that should any more of his employees desire to enlist, their pay will still go on.

CARBONS

WHY NOT TRY THE

SILVER TIP D. C. NEGATIVE PROJECTOR CARBON?

(Patent applied for)

This carbon is the most revolutionary improvement discovered in many years, for projection work. Its small size and superior composition give you

1. **Whiter light for less current.**
2. **A minimum of deposit in the lamp house.**
3. **A perfect crater at all times.**
4. **Quiet and steady burning of the arc.**
5. **Less heat in lamp house and operating room.**

For 25 to 50 amperes D. C. use { 5/8 x 12" National Cored Upper / 5/16 x 6" Silvertip Solid Lower

For 50 to 65 amperes D. C. use { 3/4 x 12" National Cored Upper / 11/32 x 6" Silvertip Solid Lower

For 65 to 70 amperes D. C. use { 7/8 x 12" National Cored Upper / 11/32 x 6" Silvertip Solid Lower

For 70 to 85 amperes D. C. use { 7/8 x 12" National Cored Upper / 3/8 x 6" Silvertip Solid Lower

For 85 to 100 amperes D. C. use { 1 x 12" National Cored Upper / 7/16 x 6" Silvertip Cored Lower

These small negative carbons require a special ADAPTOR for use in the holder of present lamps. STEEL ADAPTORS must not be used because their resistance is high, which results in heating, short life, and excessive needling.

WE HAVE DESIGNED A SPECIAL BRONZE ADAPTOR, WHICH WE WILL FURNISH FREE OF CHARGE TO USERS OF OUR CARBONS

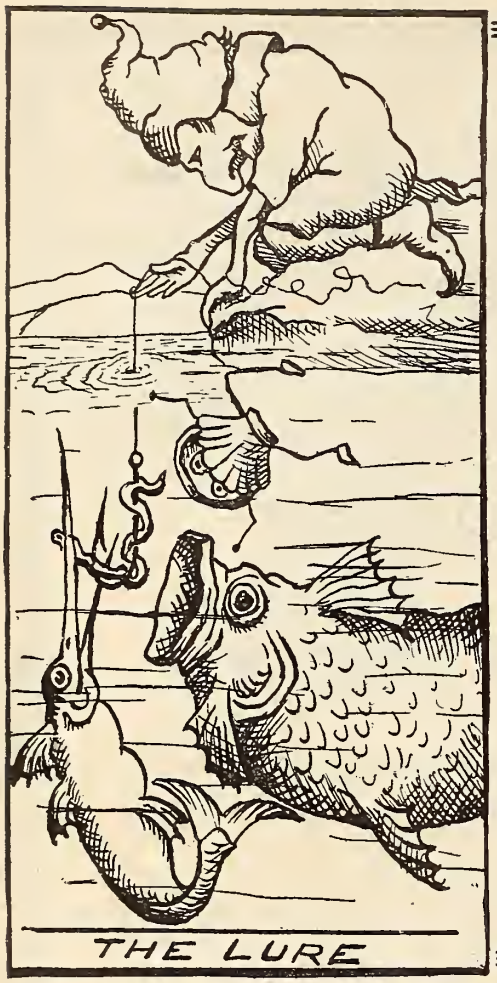
These carbons and adaptors will be shown at our booth at the Chicago Convention, July 10th to 18th.

Be sure to visit our booth and see an actual demonstration of these carbons burning in the lamp.

Manufactured only by

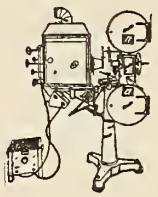
NATIONAL CARBON COMPANY

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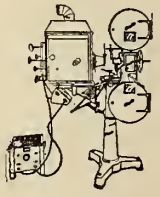
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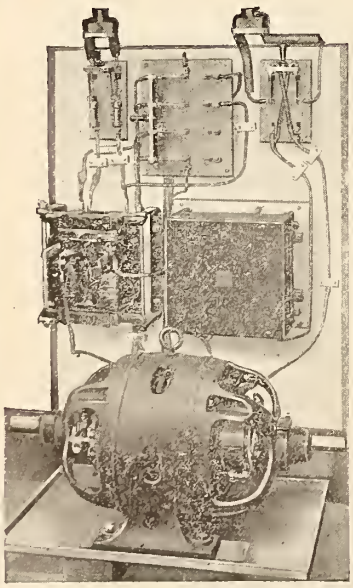
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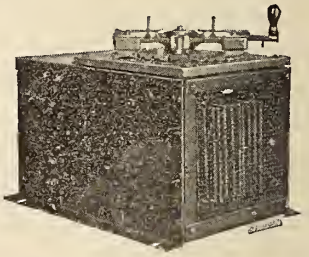
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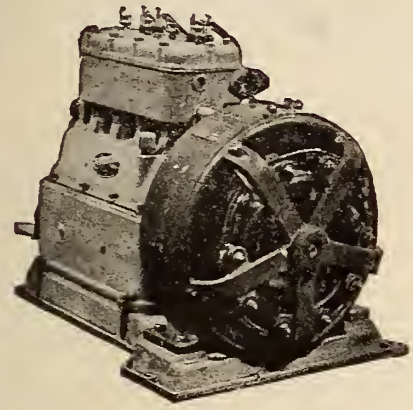
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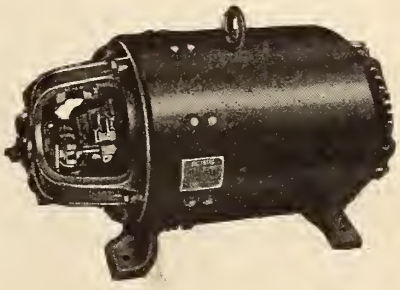
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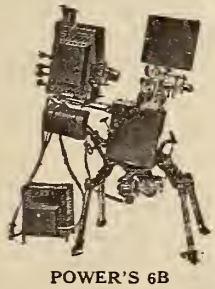
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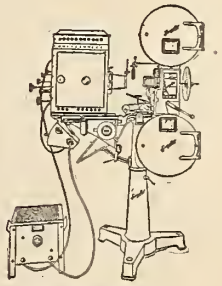
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Stereoscopic Cinematography

The Anaglyph Was Devised Many Years Ago by Ducos du Hauron—From a Pair of Suitable Stereoscopic Photographs Two Half-Tone Blocks Were Made—One of These, the Picture Meant for the Left Eye, Was Printed on Paper Using Green Ink

(Continued from last week)

IT should hardly be necessary to dwell here upon the desirability of giving exactly the same exposure and development to the two negatives comprising a stereoscopic pair. The focus should be equally crisp in each negative also. Before printing up stereoscopic negatives they are generaly transposed, the right-hand print being made from the left-hand negative (as taken) and vice versa.

We have seen in an earlier paragraph how the image of an object received by the retina of one eye is dissimilar to the image of the same object received by the other eye and a properly photographed pair of stereoscopic pictures exhibits this dissimilarity also. In practice it is found desirable that the right hand picture should embrace more of the view on its left-hand side than does the left-hand picture, while the left-hand picture should include more of the view on its right-hand side than does the right-hand picture.

With the fundamentals of stereoscopic perception and photography now established we may next consider methods of securing relief in lantern and motion picture projection.

Before entering upon a description of the various methods which have been experimented with in the effort to produce motion pictures which would exhibit an appearance of stereoscopic relief when projected, we will describe one more method by which stereoscopic effects were secured in looking at pictures printed on paper.

This was the Anaglyph, which was devised many years ago by Ducos du Hauron, a well-known pioneer in color photography. From a pair of suitable stereoscopic photographs two half-tone blocks were made. One of these—for instance, the picture meant for the left eye—was printed upon paper using green ink. The other picture—meant for the right eye—was printed right on top of the green impression in red ink. The superimposed or combined print appeared very vague or confusing to the naked eye.

Experiments with Processes Like Anaglyph Method

But when viewed through discriminating glasses or spectacles, having a red glass for the left eye and a green glass for the right eye, a good stereoscopic effect was obtained as the pictures were transposed and properly conveyed to the eyes by the discriminating action of the red and green glasses. We describe the Anaglyph here because—in addition to having been often seen a few years back—similar processes are now being experimented with by some investigators in an endeavor to apply the same principle to the motion picture, with the end in view of securing relief in their film subjects.

Lantern or stereopticon projection giving a good stereoscopic effect was attained many years ago, the first tolerable results having been secured by J. Ch. D'Almeida as early as 1858. D'Almeida's first results were obtained in a manner similar to the principle of the Anaglyph, which has just been described. Two slides having stereoscopic relationship to each other were projected onto a screen superimposed (one over the other). In the slide carriers of the lanterns were placed—a red glass in front of one slide and a green glass in front of the other. In observing the projected result, green and red glasses were held in front of the respective eyes, whereupon the screen image appeared to possess relief just as in the case of the Anaglyph. As a result of further experiments D'Almeida conceived his Eclipse system of stereoscopic projection, which was accomplished as follows:

Two stereoscopic lantern slides (in black and white) were projected one over the other onto the screen by means of two stereopticons. A shutter was revolved in front of the lenses of the lanterns in such a manner that the lens of one lantern was covered while the lens of the other lantern was projecting its image onto the screen and vice versa.

In viewing the screen results a device bearing a similar revolving shutter was looked through; the shutter of the viewing device working in unison with the shutter before the lantern lenses and shutting off the view from one eye while a picture was being perceived by the other eye and so on. As these eclipsing shutters were rotated rapidly it will be seen that the stereoscopic effect was due to persistence of vision, which is the principle involved in showing and viewing an ordinary motion picture.

G. R. Wilson One of First to Make Experiments

G. R. Wilson, an Englishman, was one of the first to attempt the making of motion pictures which would appear stereoscopic when projected. He obtained a patent in 1898 for a double cinematographic camera taking two series of views on a wide film. These stereoscopically photographed film strips were projected so that the two series of views were superimposed on the screen, and the result was then viewed through a device similar to D'Almeida's Eclipse shutter. It will readily be seen that any stereoscopic projection system which requires its results to be viewed through a shutter arrangement, can only be viewed by a few persons at a time and could therefore not be utilized to entertain a theatre audience.

The very best stereoscopic motion pictures which have yet been made and shown, however, are the result of the study and efforts of Theodore Brown, of Salisbury, England. In securing his results Mr. Brown takes into account the laws of motional perspective, which is basically perhaps the best method to follow in attempting the production of stereo motion pictures.

As the effect of motional perspective has not been given the amount of consideration, by experimenters in this country, which its importance (as applied to the class of work under consideration) warrants, we will briefly outline the workings of the laws governing it.

A one-eyed person estimates the distance of a given object in nature by its size in comparison with objects nearer or farther away and by its perspective. If the object is in motion the speed of its motion greatly aids his judgment of its distance from him. This may be readily demonstrated by a study of the diagram Fig. 3. In Fig. 3, A is the observer's eye which is viewing two men at B and C. While the men remain stationary the observer will know that B is farther away than C by reason of the fact that B is imaged on the retina as being of less magnitude than C. However, if both men advance five steps across the field of vision the brain is immediately made aware that the image of C on the retina has undergone a greater displacement than has the image of B. During the proportionate movements of the men the brain has formed an accurate idea of the distance between them.

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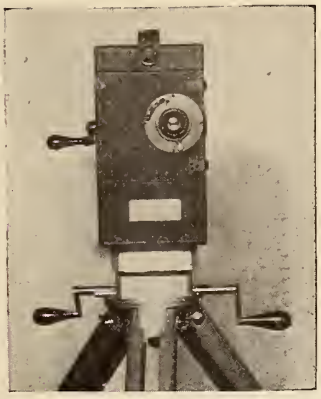
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This brief description of the effect of motional perspective, on which Theodore Brown's method of stereo-animatography is based, will also serve to explain why a motion picture taken from a train or other moving vehicle shows the surrounding scenery and other objects in stereoscopic relief.

Why Pictures Taken from a Train Show Objects in Relief

In taking his stereoscopic motion pictures, Mr. Brown uses but one camera and lens (which this writer contends is sufficient for securing a good stereoscopic motion picture) and causes the objects photographed, or the camera, to be oscillated—or swung right and left—to a slight degree. If the objects to be photographed make no motions (still objects) the stand upon which the objects are placed is oscillated by means of a rod connected in a suitable manner to the same crank by which the camera is operated. In taking a stereoscopic motion picture of moving objects the camera instead of the subject is oscillated (or swung slightly back and forth across the field of view). The camera is oscillated on its tripod by means of parallel bars actuated by the camera crank. The shaft by which the camera crank is attached to the camera is made telescopic, so that the crank will not become disengaged as the camera moves away from the crank at certain periods of its (the camera's) oscillation.

Pictures made by this process, when projected upon a screen, produce the effect of an internal oscillation of the objects seen, upon the retina of the eye. This being similar to the action of the eyes changing the direction of their axes as in ordinary or binocular vision, a fine steroscopic effect is apparent. Some of the unscientific muddlers, at present engaged in wasting money by trying to perfect their impossible processes for securing stereoscopic motion pictures, claim that Brown's method is not a feasible one owing to the fact that oscillating the camera causes blurring of the images. This blurring can be easily eliminated by the use of a smaller shutter opening in the taking camera, and were some of the experimenters to try this system with intelligently and properly constructed apparatus doubtless some encouraging results would soon be secured.

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(*Continued on page* 497)

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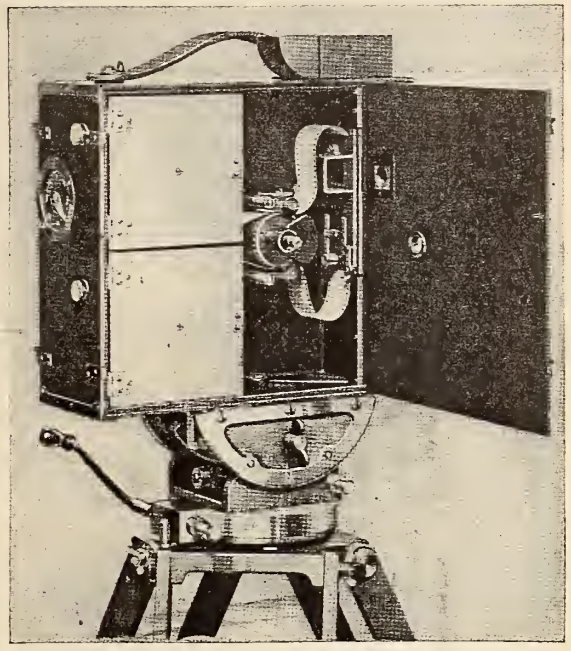
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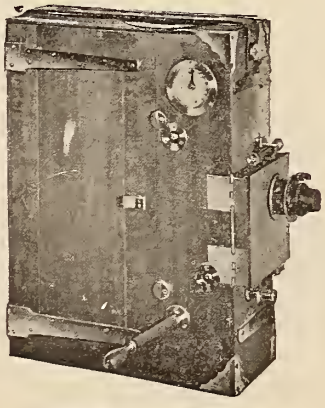
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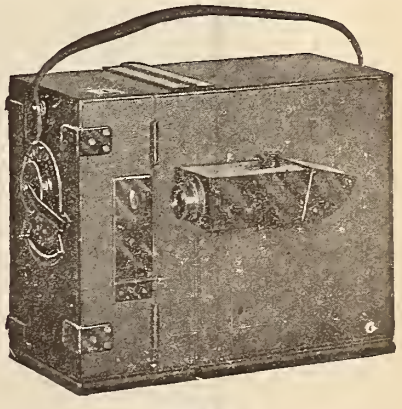
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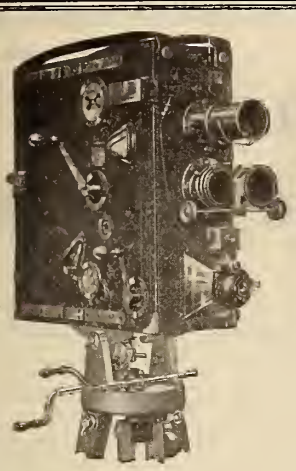
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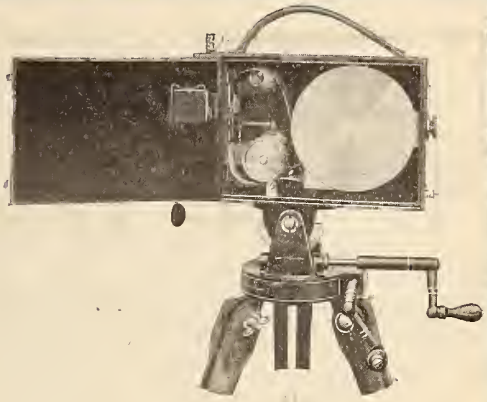
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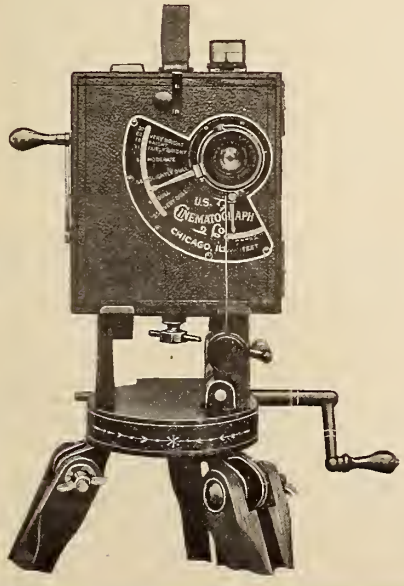
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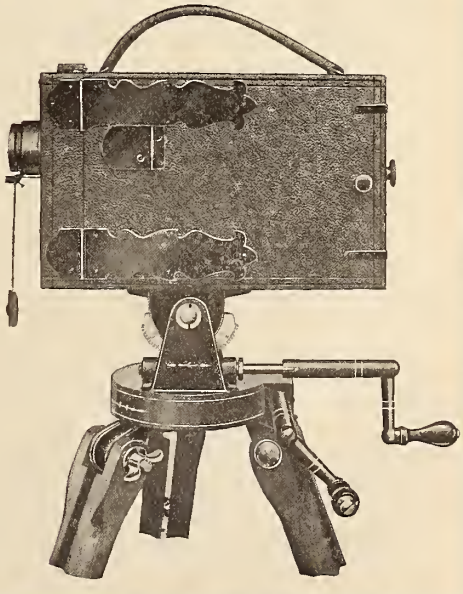
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Music and the Picture

Edited by Ernst Luz

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EACH PICTURE HAS A CERTAIN RHYTHM WHICH MUSICIAN MUST OBSERVE

WE are always glad to hear from Alice Smythe Jay and while the theme she mentions has been continually agitated in Music and the Picture, nevertheless the subject is of such importance that its continued agitation is necessary if we desire to eradicate the evil of playing beer garden concerts and hope to have them appeal as Picture theatres music.

"Your answer to C. A. James reminds me of a similar question that I was asked recently. It was this: What music will suit most every picture? How can I tell what to play? I could only answer the question in this way: study rhythm, vibration and character. Could you two step to a waltz time, certainly not. This rule applies to the pictures. Each individual picture has a certain rhythm and if studied at all you will find that different movements suit different pictures. To be able to do this one must be careful to select the same as for dancing. For example, I attended a high class motion picture theatre recently, where they employed a most unusual orchestra. I should judge they were all soloists, judging from the artistic way they played, but the selections were absolutely void of rhythm to the picture. The picture was "God's Country and the Woman." Scenes were in log cabin, snow storm; in fact the Western type of scenery. These were the selections: Sympathy, novelette, intermezzo, etc.; in the scene where she walks through the room, heavy agitato, music best suited to a mob scene; heavy fortissimo chords.

"The melody 'Sympathy' evidently was intended for the musical theme setting, as they played it nearly all through the picture. The words and the theme of 'Sympathy,' are perfectly blended and would suit a love scene after a quarrel or something of that grade, but not a picture of the western atmosphere. The Novelette, etc., were all well suited to society scenes in pictures of this grade. Great care should be taken to select proper music. I would have selected for this grade picture a bright 4/4 movement like 'Heart to Heart," or 'Sunshine and Roses,' blending in an andante movement. The sleep walker, an andante, mysterioso movement and so on.

"I find that little or no attention is paid to the synchronization by rhythm and vibration. It is just as essential as for dancing, opera or character. The one-man orchestra has a great field to study proper music at the right time and place. The many different makes of motion picture orchestrions open a most desirable opportunity for study also. The Fotoplayer is awake to this fact using that special grade of music that is arranged in the correct registers for fife and drum. As Mr. Westcott states, he never knew the worth of music for the picture, until he purchased Inspiration Music Rolls, which makes the picture talk. The different traps in the Seeburg Fotoplayer, and other orchestrions are easily played when music is arranged in this manner, but the operator must look well to his picture, rhythm and vibration, if he obtains the best music. I have played orchestrions and manually, piano and organ, and am extremely careful in making my selections for the picture."

APPROVES ARRANGEMENT FOR MUSICAL LIBRARY, PUBLISHED IN "NEWS" MAY 13

WE are pleased to hear from the writer of the letter printed below. Musicians should take note of the suggestion regarding folios with their proper tabulations. Those employing such a method as set forth by Carrie Wood Bush will find that they can keep an unlimited repertoire of music immediately in front of them and use it at will.

It should be of interest to our readers to know that the writer of the letter is a sister of Frank E. Woods, manager of the Fine Arts Studios in Los Angeles, Cal. Hence her helpful words, her interest being for the betterment of Music and the Picture.

The letter from Carrie Woods Bush follows:

"Your articles interest me very much and I think that your arrangement for the Musical Library in your issue of May 13 excellent.

"People are demanding a more appropriate and better grade of music. I have seen theatres that were running the highest grade pictures fall off in attendance because of the inappropriate music used, and the manager was wholly unconscious of the reason, not realizing what picture music evolution is doing in that regard.

"The photoplayer has been filling a place in many theatres throughout the country for economic reasons as well as being advantageous for making quick changes, and when in the hands of one who is perfectly familiar with musical literature and possessing ability for selection, has proved quite satisfactory.

"Just now the pipe organ is destined to take the lead even though it may be supplemented by the orchestra, for the reason that its possibilities are almost unlimited in accompanying the picture and it being much easier for the organist to follow and make quick changes.

"Now that some of the leading motion picture companies are having the music selected before the picture is released, the task of the music director is much simplified. In case the music is not so arranged and an orchestra is not present, a few volumes of different selections tabulated would come in very handy: for example, arrange a row of tabs about an inch in width from the top to the bottom of your book containing the various selections and be sure that you have the tabs on the page in front of the piece indicated so that you can instantly take hold of it, turn the leaf over and have the desired selection. If the piece is in another key from the one just played, you can quickly modulate to it.

"In my own case I have taken large sized scrap books and patsed in pieces of different nature and moods, tabulated. Referring again to the music being arranged for pictures before they are released, I notice that the plan of David W. Griffith of the Fine Arts-Griffith productions to be a very good one, and when the exhibitor realizes the necessity of using the programs thus selected, the success of pictures will be far greater.

"Your comments on B. A. Holoway's article, in your issue of June 3, are very convincing and should be helpful to the exhibitor and to the musicians employed in accompanying pictures."

MAGARO ENGAGES MARIAN MERCHANT AS ORGANIST AND ELSIE MALSEED AS PIANIST FOR THE REGENT, HARRISBURG

Special to Motion Picture News.

Harrisburg, Pa., July 8.

MARIAN MERCHANT has been engaged as organist of Peter Magaro's Regent theatre, 410 Market Street, and Elsie Malseed as pianist. Both young women are Harrisburgers, Miss Merchant having formerly been organist at the Regent. She recently went to New York to play for the Loew interests in one of their theatres there, and took a course of training which has added greatly to her usefulness as an accompanist to motion pictures.

Miss Merchant has a fine musical education and has had much experience both as orchestra leader in vaudeville houses and in motion picture work. She succeeds Professor Walter C. Wallace as organist at the Regent.

STEREOSCOPIC CINEMATOGRAPHY

(*Continued from page* 492)

appearance of relief in motion pictures perhaps the systems most commonly experimented with are alternate projection and the so-called "two-color" system. Recent attempts have been made to photograph subjects with a double camera and print the positive in such a manner that the impressions from the right and left hand lenses would alternate on the film strip. Then by projecting at twice normal speed or faster it has been hoped to secure stereoscopic effect. This system is immediately open to the objection that it requires a positive of twice the usual length to give a performance equal in duration to an ordinary film depicting the same action. Moreover this alternation of the dissimilar pictures on the film gives a hideous and eye racking effect on the screen as has been demonstrated to the satisfaction of the writer.

The most popular process with experimenters, however, seems to be that which is termed the "two-color" process. This process is identical in principle with the Anaglyph previously described. The exposures are made with a double camera, and from the negatives obtained two prints are made, one of which is stained red and the other green. The staining is done with basic dyes so that after clearing, the highlights are white, as in a toned film positive, with the difference that there is no silver image left—the images consisting of colored gelatine.

If these films are taken on a double camera they should be shown by means of a double projector, unless the camera used has two separate revolving shutters, one for each lens. The customary double camera has only one shutter which acts for both lenses. The result is that one film strip is always portraying a phase of the movements of the objects photographed slightly in advance of the movement recorded on the other film strip. It is obvious that the action shown in these two films can never be accurately combined by running the two strips through one projector mechanism, as is attempted by some and, moreover, satisfactory definition and register which is designed to accommodate only one thickness of film.

Lack Knowledge of Properties of Dyes Used for Staining

There is a regrettable lack of knowledge shown by some dabblers in two-color stereoscopic cinematography regarding the properties which the dyes used in staining the film should possess. The basic red and green staining dyes used in preparing the positives for this process should be complementary to each other in order that the screen image may be of a neutral shade with no color predominating. Any old grade of dye will not do in this work if good results are to be secured. Many dyes which will strain the film so that it appears to be of a good red color when viewed by transmitted light will be found to yield a decidedly purplish or bluish color when the film is projected.

Likewise the gelatine or glass used by many, through which to view the screen results, is found upon a simple examination with a hand spectroscope to transmit other colors besides the one color which it is desired to transmit. Having no knowledge of the regions of the spectrum which the complimentary red and green viewing glasses (or gelatine) should transmit, and which regions they should absorb, the amateur inventors use any old piece of gelatine which appears to be red or green in color. The transmissions of some of the gelatine thus employed, when examined spectroscopically, prove that the results secured when looking through the same will be anything but that which is desired.

Granting, however, that success may some day crown the efforts of some of the workers on the two-color process of stereo-cinematography, pictures viewed in this way have their drawbacks. There is the item of providing each member of the audience with the viewing "specs," and it will also be readily apparent that pictures viewed through heavy colored glasses or gelatine would not possess snap and brilliancy in any event.

Having treated the attempts to secure (by special means) motion pictures which would possess the appearance of solidarity or stereoscopic relief, we desire to call attention to the possibilities of securing a considerable degree of relief in motion pictures photographed in the ordinary way. A study of the photography of some of the leading film makers will show, here and there, a scene which exhibits a marked degree of depth and roundness.

With a better understanding of the principles and capabilities of photography and the motion camera, the quality of motion picture photography could be considerably improved, and we are tempted to dwell on some of these fine points in a future issue.

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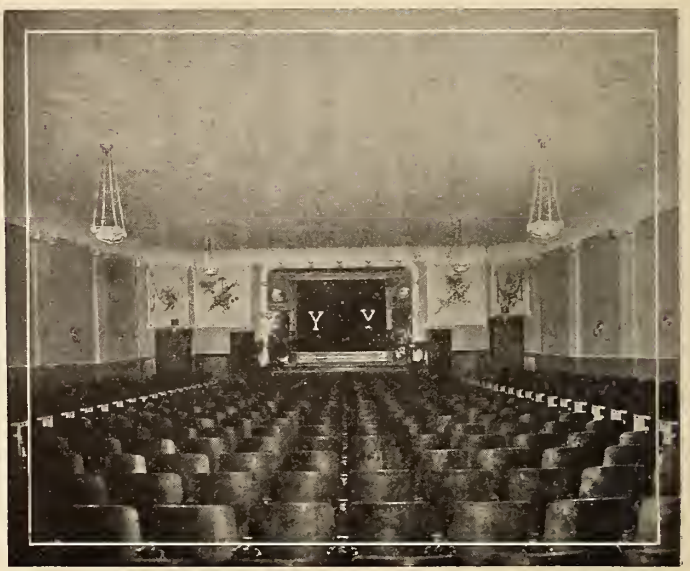
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Interior of the "Y" Theatre, a Cleveland Photoplay House

MUSIC FOR SPECIAL PICTURE ADAPTATION ISSUED BY SAM FOX COMPANY

THE Sam Fox Publishing Company of Cleveland, Ohio, is publishing original compositions by American composers which are of excellent value for picture playing. This music is known as the Sam Fox Library Edition. This library now consists of twenty-nine numbers. None of them are difficult and all of them are melodious and pleasing to the ear. The compositions are all of a serious nature, ranging from waltz lento movements to heavy, pathetic and romantic.

No. 20 is of beautiful Japanese character. No. 22 is a three-numbered suite entitled "Twilight Sketches." It opens with a light movement and continually becomes more serious until the end.

Every picture musician should get in touch with these twenty-nine numbers as they will be a very valuable addition to his musical repertoire.

GOSDORFER BUYS TWO BAIRD MACHINES FOR ODEON THEATRE, NEW YORK

MILTON GOSDORFER of 1493 Broadway, controlling several theatres in New York City and vicinity, placed his order with the Special Universal Motor Company, 406-10 East 149th street, New York, for two Baird projectors with special lenses to be installed at the Odeon theatre, 256 West 145th street, New York.

A 50-ampere Wagner White Light Converter is being used, the arc being controlled by two Speedco Arc Controllers, pictures being projected on a Mirroroide Screen.

The two Baird machines are standing at an angle of about 38 degrees, the screen being pitched in proportion, therefore, the picture projected is absolutely perfect. This equipment is operated by two members of Local No. 306, I. A. T. S. E.

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Read what CARL EDOUARDE, Conductor at the STRAND Theatre, New York, thinks of them.

It gives me great pleasure to state that I have used the musical scores of the Paramount Feature Films with marked success, and find them admirably adapted and practically arranged for the orchestras to be found in theatres of the average exhibitor.

Carl Edouarde

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"The Weakness of Men"

World Feature | Music Chart by ERNST LUZ | Projection Time, 70 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Inter. (L. Desc.)	"In Roseland" (Bosworth & Co.)	"John Spencer, etc."
2.	Desc. (Rom.)	"Admiration" (Sam Fox)	Doctor hands girl prescription.
3.	One Step Trot	"All to the Mustard" (H. D. Luban)	After scene showing David's guests dancing.
4.	Desc. (Rom.)	"Basket of Roses" (Sam Fox)	"Though every voyage must end, etc." Poetry.
5.	Inter. (L.)	"Fan Flirtation" (J. Remick)	Connects 1 and 2. "For the past five years, etc."
6.	Desc. (Rom.)	"Bowl of Pansies" (Sam Fox)	"And while David danced, etc." Quick.
7.	One Step (F. P. F.)	"A. B. C. Dr. Set No. 15"—A1 *	"The grim reaper, etc."
8.	Sh. Len Waltz	"A. B. C. Dr. Set No. 15"—B2 *	Janice at telephone.
9.	One Step	"A. B. C. Dr. Set No. 15"—A1 *	After Babbie at Telephone.
10.	Desc. (H. Rom.)	"Sparklets" (Sam Fox)	Connects 2 and 3. David exits with Janice.
11.	Polka (Very fast)	"Ninette" (Jos. Stern & Co.)	"And when to-morrow, etc."
12.	Desc. (Path.)	"Dawn of Hope" (C. Fischer)	"The years were five."
13.	Waltz (Len.)	"Triste" by Burger (Ricordi & Co.)	
14.	Desc. (H. Rom.)	"Serenata" (E. Schuberth)	Connects 3 and 4. "While the world sleeps."
15.	H. Mysterioso	"A. B. C. Dr. Set No. 16"—A1 *	"The gang sends a squealer."
16.	Agitato	"A. B. C. Dr. Set No. 16"—B2 *	End of fight on dock.
17.	Desc. (H. Path.)	"Wedding Morn" (Mohr Music Co.)	"Two years speed on their way."
18.	Medley Trot	"Blue Paradise" (G. Schirmer)	David recognizes Babbie in Concert Hall.
19.	Rom. Intro. & Waltz	"Love Fancies" (Jos. W. Stern)	"Rollins, now addicted, etc."
20.	Desc. (Path.)	"Consolation" by Liszt	Connects 4 and 5.
21.	Waltz (Leg.)	"Vision" (Jos. W. Stern & Co.)	"The world of living dead."
22.	Wedding March (Open P.)	"Lohengrin"	"End of wedding ceremony."
23.	Desc. (H. Path.)	"A. B. C. Dr. Set No. 16"—C3 *	"A week later."
24.	Agitato	"A. B. C. Dr. Set No. 16"—B2 *	Rollins leaves Babbie's room.
25.	Desc. (H. Path.)	"A. B. C. Dr. Set No. 16"—C3 *	"Yes I of the dead, etc."
26.	Agitato	"A. B. C. Dr. Set No. 16"—B2 *	End of fight.
27.	Desc. (Path.)	"A. B. C. Dr. Set No. 16"—C3 *	To End.

Notes:—While the above story is a romance, the music must necessarily be serious, nevertheless melodious numbers should be used, avoiding the tumultuous in music. Nos. 1 and 5 should be light intermezzo movements. Nos. 2, 4, 6, 12 and 27 should be slow melodious numbers of romantic or pathetic suggestion. Nos. 10, 14, 17, 23 and 25 should also be slow numbers of pathetic suggestion with a slight dramatic effect. Numbers played legato are the better.

Nos. 3, 7, 9 and 18 are 2/4 numbers commonly used in modern dancing. Nos. 8, 13 and 21 are slow waltz movements and should be played very legato. No. 11 should be a fast polka movement. Nos. 15, 16, 23, 24, 25, and 26 are all numbers of melodramatic intent and segues must be made quick. No. 19 is a concert waltz with a slow introduction. No. 22 can be either the "Lohengrin" or Mendelssohn "Wedding March."

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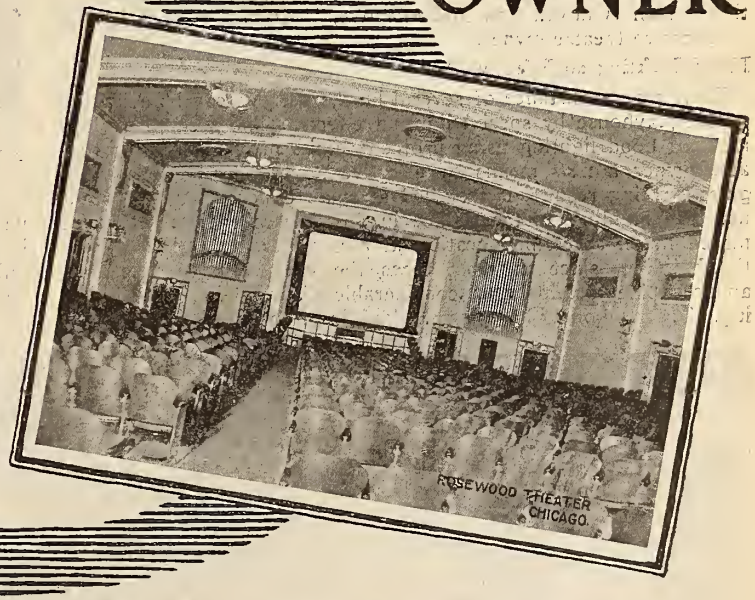
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Colored and White Lights Can Be Concealed in Coves or in Artistic Receptacle and by Turn of Switch the Auditorium Can be Blended into A Ruddy Glow of Sunset or Fire Scenes, or the Hazy Blue of Moonlight Can Be Used, with All Under Control of Operator

By J. L. Stair

"THE photoplay is opening vast, hitherto unused channels for the expression of human life, and so, penetrating the desert places of the drama, is becoming an instrument of culture, limitless in its possibilities," says a writer in the Chicago Tribune. There is a growing demand on the part of the public for genuine art, for better craftsmanship, and for special effects in the presentation of the plays. These demands are being supplied be resourceful producers and exhibitors.

Some one has stated that it takes more than a star to make a photoplay, more than a few chairs and a canvas screen to make a picture house. As a matter of fact it takes a specially constructed building, the best mechanical equipment, finest ventilation, and a suitable and properly designed lighting system to make a modern picture theatre.

As the theatre is used at night, light is therefore the best means of making the theatre attractive. The effective, rational and efficient use of light is a wonderful power in the hands of the theatre owner for advertising effect, and for the comfort of his patrons. A brilliantly lighted theatre is not necessarily the one that has the rush of patrons, and the one to which they come a second time. Theatre lighting is much more of an art than is ordinarily supposed. Perfection in it can only be obtained by careful study of the various means which can be used, and the effect of each method on the actual operation of the house. Any method of theatre lighting which furnishes satisfactory illumination, which is novel, new and effective, is greatly desired by the progressive theatre owner.

Flood Lighting an Effective Aid

Even from a distance of several blocks patrons can be attracted to the playhouse by special lighting effects. The recent development of flood lighting using projector units provides for the theatre owner a new means of effective advertising. The system gives striking results, is installed at small expense, and does not mar the building surface, since in most cases the units can be placed in an accessible location at a considerable distance from the building, since in most cases the units can be placed in an accessible location at a considerable distance from the building. The method of bringing the building into prominence by outlining with bare lamps, has been used extensively for some years.

Although this method is satisfactory in some cases, it does not light the building but rather obliterates detail of design. The new scheme for the lighting of the exterior, an example of which is shown in Figure 1, fixes the shape, design and location of the building upon the mind of the observer, which is really the first step in the process of attracting the patron to the playhouse.



Fig. 1
Albany Park Theatre, Chicago, Ill., Exterior Lighted with 14 X-Ray Projectors Using 250-Watt Lamps. Striking Illumination at Reasonable Cost

In the foyer of the theatre there exists great opportunity for



Fig. 2—Foyer of Beach Theatre, Chicago—Portable indirect lighting art lamps are used—(Right)—Fig. 3—Foyer of De Luxe Theatre Chicago—Reflectors are located in the floor standards—(Center)—Fig. 4—Auditorium of Same—Luminous bowl fixtures used

artistic treatment and the working out of individual lighting schemes. Can you imagine a more attractive lobby than that illustrated in Figure 2 or Figure 3, where the illumination is accomplished by means of decorative portable lamps and floor standards? The concealing of the glaring lamps changes the atmosphere of the lobby from one of garish cheapness to one of quiet dignity. Subdued foyer lighting is the correct thing, inasmuch as it reduces the



Fig. 5—Auditorium, Plaza, Waterloo, Ia. The illumination is from the decorative cove

contrast between the bright street illumination and that of the dimly lighted auditorium. The Curtis portable art lamp shown in Figure 2 has concealed within the silk shade, a clever arrangement of X-ray reflectors and lamps which makes it possible, by the pull of the switch, to obtain either a subdued shaded light, or a flood of perfectly diffused indirect illumination. The indirect lighting equipment is an added feature to the lamp, thereby combining utility with its artistic qualities.

Indirect Lighting Adopted for Interiors

The scientific study of the subject of auditorium lighting has lead to the general adoption of the indirect lighting system as the logical method for this portion of the theatre, and although most



Fig. 6—Inner Lobby, Merrill Theatre, Milwaukee. Note effect of use of cove lighting

pleasing results can be obtained with hanging fixtures as shown in Figure 4, the tendency of interior lighting is toward the use of other than ceiling outlets. The newest means is that in which the ceilng fixtures have been discarded and the illumination is from concealed sources, located in side wall brackets, boxes or coves as illustrated in Figure 5. With no ceilng fixtures the audi-



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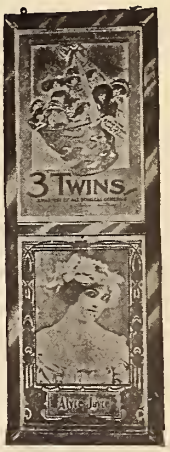
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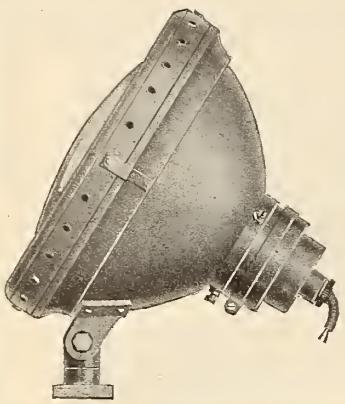


Fig. 7

A Powerful Projector Unit, Using 250-Watt Lamp and Giving Over 67,000 Beam Candlepower—For Exterior Lighting as in Fig. 1.

torium looks much higher, more airy and spacious; no obstruction is offered to the projection or view.

It has come to be a necessity that two intensities of illumination be provided for the auditorium—dim, during the progress of the show, and bright for intermissions. Dim illumination while the pictures are being shown assists the ushers in seating patrons, produces a more cheerful place of entertainment, and gives to the patron a sense of safety and security. The dim illumination can be carefully calculated to be of such an intensity that it does not interfere in any way with the clearness of the pictures on the screen, and furthermore, does not reduce the ability to clearly see about the room. Dim and bright lighting effects are easily obtained either by employing dimmers or by wiring lamps in the lighting units on separate circuits which are controlled from the operator's box.

Illumination Effects Are Essential

In addition to the ordinary requirements of the auditorium, illumination effects are coming to be more essential in the production of photoplays in suiting the lighting to the action and atmosphere of the play. The theatre of the future will utilize harmonious lighting effects in the presentation of screen dramas. The means for doing this are now within the reach of exhibtors; then why not fit the lighting to the mood of the picture as is now done with the music? Colored and white lights can be concealed in coves or in artistic receptacles so that by the turn of the switch the auditorium can be blended into the ruddy glow of the sunset or fire scene, or the hazy blue of moonlight or iridescent beauty of early morning—all at the will of the operator.

Beautiful results can be obtained at small cost if the most efficient equipment is used. It has been found that the indirect lighting system to be successful must be produced by tungsten lamps and powerful silvered reflectors. The most satisfactory types are those made in one piece, having vertical and spiral corrugations to break up the light rays. The light, which can be absolutely controlled by reflectors of this kind, is directed against the ceiling at correct angles and results in a perfectly diffused illumination, free from harsh shadows and annoying glare.

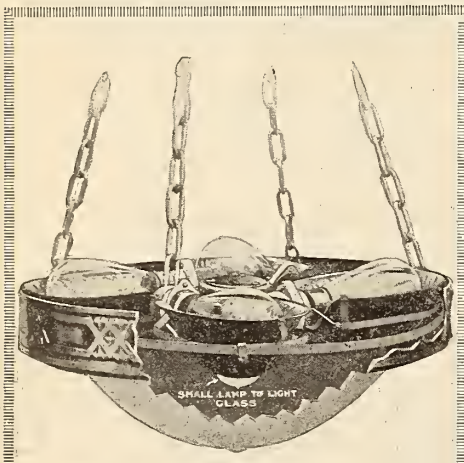


Fig. 8

Interior View of a Luminous Bowl Fixture. A Small Lamp is Used to Softly Illuminate the Glass, While Efficient Indirect Lighting is Obtained with Lamps in Powerful X-Ray Reflectors that Direct the Light to the Ceiling.

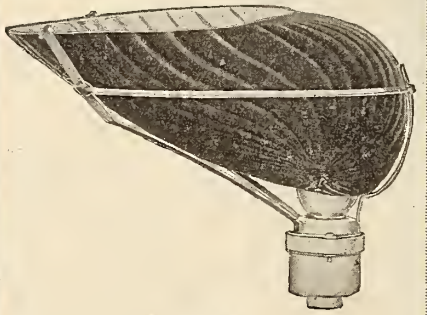


Fig. 9

The E-65 X-Ray Reflector—Designed Especially for Concealed Lighting from Wall Boxes, Coves, Etc.

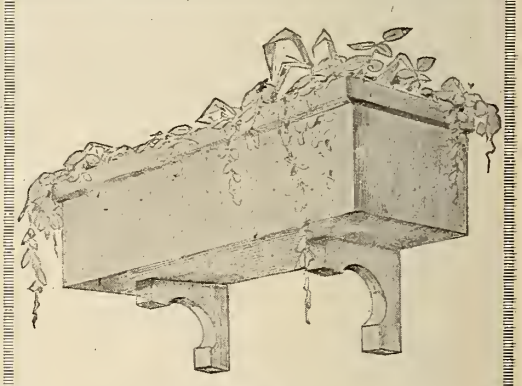


Fig. 10

Simple Wall Box Design—To Contain Lighting Equipment

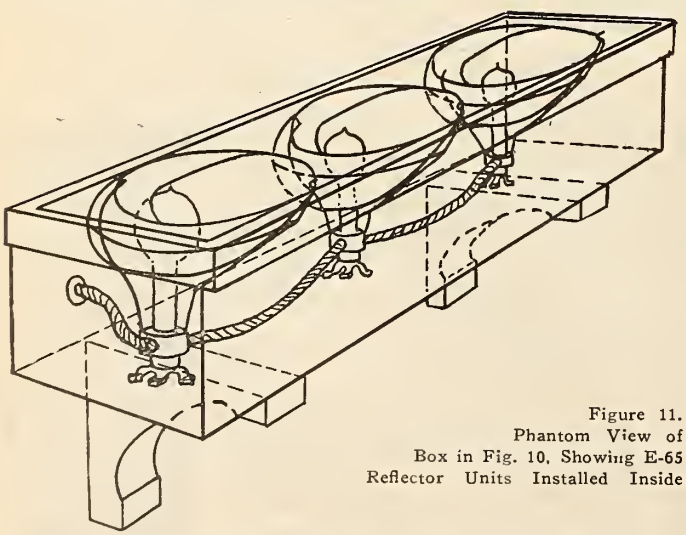


Figure 11.
Phantom View of Box in Fig. 10, Showing E-65 Reflector Units Installed Inside

One of the many special types which have been designed for indirect lighting is the peculiarly shaped X-ray reflector shown in Figure 9. The design illustrated has been worked out especially for use in side wall boxes and coves. It throws the light out against the ceiling, avoiding all unsightly splashes and splotches of light on the wall above the fixture. Figure 10 shows an inexpensive wall box in which the E-65 can be installed.

All Ceiling Fixtures Eliminated

With this system of indirect side wall box lighting all ceiling fixtures will be entirely eliminated; all lamps and reflectors are concealed from view, yet the auditorium is flooded with a strong, clear, easy reading and comfortable illumination by means of an equipment which suggests itself to the audience as a decorative feature rather than as a lighting fixture.

Such details of the lighting scheme as the number of units to use, correct designs of reflectors, sizes of lamps, proper placing of lighting devices, etc., should be determined by an experienced lighting man working in conjunction with the theatre owner. The result of their co-operative efforts will be most surprising and pleasing.

VICTORIA THEATRE, PHILADELPHIA, IS ORNATE STRUCTURE

(Continued from Page 478)

subjects, much information, particularly the time of the features are largely distributed. There is no billboard or poster advertising.

It is in the music, however, of which the management makes a specialty, that the Victoria excels. Dessauer Brothers Symphony Orchestra, of which Leo Dessauer is leader and Walter Dessauer assistant, plays selections from grand opera or popular airs before each afternoon and evening performance. A spotlight is thrown upon the leader with the house in darkness. The music is always applauded to the echo.

A $10,000 Kimball Organ

The orchestra also plays in connection with the organ during the showing of the pictures. This organ, which the Kimball Company recently erected, is valued at over $10,000. Herbert Henderson and William Kleiss are the organists.



Exterior of the Victoria Theatre, Philadelphia

The main organ is located in two massive expression chambers built upon the stage, against the rear walls of the house. The echo vox humana and other echo stops, including the cathedral chimes, are heard through the opening in the rear wall above the balcony, being installed in a chamber adjoining the projection booth. The electric console in the orchestra pit controls the entire instrument, even to the musician starting and stopping the motor without moving from his seat, and it changes instantly while he is playing any combination at will.

The Victoria Kimball is unique, not alone in point of size and completeness of registration, but is voiced on four distinct wind pressures to obtain the orchestral tones, which cannot be successfully imitated without such treatment. As different as the methods of the individual smooth horn and brilliant trumpet player

Join the "Broad Grin Club"



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DE BERRI DA-LITE SCREEN

PRICE 30c PER SQUARE FOOT

No better screen was ever made at any price, so—

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Made Only By

DE BERRI SCENIC COMPANY

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We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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During the

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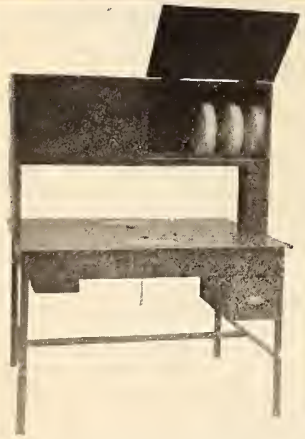
You will have the opportunity and are cordially invited to call and view our

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10th floor Lytton Building
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APPROVED

All metal Rewinding Tables for one or two operators fitted with film racks and self closing Cabinet tops. The latest and Neatest and Best.

Also

Complete stock of Fibre lined Shipping and hand Carrying Cases

Wood Lined Export Cases—Wood and Metal Hub Film Reels—Film Cans—Film Cabinets—Film Racks—

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439-441 West 41st Street
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are the methods of reproduction in this instrument. Every effect is attainable, from the soft muted violin to the heavy brass tuba.

Outside of the foundation or "organ" tones, led by the powerful diapason phonon and tibias, there is an entire orchestra with ten strings ranging from the double bass and violincello to the violins, four flutes, three members of the tuba family, trumpet, oboe, bassoon, horn, clarinet, piccolo, harp and accessories. There are two vox humanas, imitative of the human voice, one in the main organ and the answering echo at the opposite end of the house, where are also located echo flutes and ethereal strings, with the chimes.

William Goldenberg is the manager of the Victoria and James Carr is the assistant manager.

Mr. Goldenberg is also assistant manager of the Central Market Street Company, to which post he has just been elected. Frank Buhler is general manager of the company.

Assistants at the Victoria are J. S. Von der Pent, projection expert; Samuel Perry, first assistant; E. A. Lee, chief electrician; J. D. McSherry, stage manager.

Taken all in all, the Victoria deserves to be ranked with the finest of the Quaker City's photoplay houses.

MINUSA CINE PRODUCTS COMPANY, REMOVED TO 2665 MORGAN STREET, ST. LOUIS, BUYS RIGHT TO SIMPSON SOLAR PATENT FOR SCREENS

MINUSA CINE PRODUCTS COMPANY wishes to announce the removal of its factory, together with its offices, into its new building at 2665-2699 Morgan street, St. Louis, Mo.

With this greatly increased facility for manufacturing high-grade screens the company will be in a better position than ever to serve their many friends.

When E. R. Anderson, treasurer of the Minusa Cine Products Company, first manufactured and placed before the moving-picture public the gold fibre screen, he was separated from the Atlantic shore by the full width of the broad U. S. A. He did not realize, at that time, that there was such a thing as the Simpson Solar Screen. At the same time he was beginning to lay the foundation for his product. Al. Simpson, after several years spent in experimental work, had been granted by the U. S. Patent Office full protection on all metallized screen surfaces. He was the first man to use a surface of this kind for the reproduction of pictures, and the patent granted him, serial number 890,101, also was broad enough in its scope to protect him in all cases where color backgrounds were used for the purpose of bringing out the pitcure in a clearer and more effective manner.

The scope of operations of both these screen men took different courses. The Gold Fibre is a surface vastly different from the Simpson Solar screen, and both of them have their particular qualifications for obtaining results.

The Minusa Cine Products Company, after suit had been filed against it by the Simpson Solar Screen Company, the suit being directed against the Triangle Film Company and S. L. Rothapfel, realized that it had been infringing on the rights of the Simpson Solar Screen Company, unconsciously, for quite a while. In the manufacture of the Minusa Gold Fibre screen, and other screens of the company's line, it is necessary to use certain properties that basically tread on the toes of this patent, therefore there was but one thing for the Minusa to do, in order to protect itself, its former purchasers and future customers, and that was to secure the ownership of this patent, as well as the right and name to the Simpson Solar screen.

The Simpson Solar screen is one of the best known projection surfaces now being offered to the moving picture trade. In recent years the management of this company has been in charge of the widow of Albert L. Simpson. She has been enjoying a nice business by reason of the efforts of her husband.

The Minusa Cine Products Company will continue this and also increase the volume, and with its large facilities for turning out screen surfaces, it will undoubtedly be in better position to do this than the original owners.

The company contemplates prosecution of those who infringe upon the rights granted by this patent and state that not only the manufacturers but the exhibitors who purchase surfaces from the above concerns will be held liable for the value of the screen, as well as for damages.

Be sure to see—

The new two-color National Ticket-Printing Register

—at the Chicago Exhibit

A ticket-printing, ticket-recording, and ticket-issuing National Cash Register that turns out over 100 tickets per minute



Attend the Chicago Exhibit, July 12-18

See this two-color machine that prints, records, and issues tickets from a blank roll of paper.

At the New York shows, in May, thousands of people pressed the register keys, saw it work, and wondered that a machine could do so much.

This machine is quicker than tearing tickets from a roll—cheaper than buying preprinted tickets—and far safer than any other ticket-selling system.

Call at our booth and find out more about it—or write us.

The National Cash Register Co.
Dayton, Ohio

The National Cash Register Co., Dayton, O.

I have read your advertisement on the new ticket-printing register, and want to know how you can realize the ideal that it describes.

This request in no way obligates me to buy.

Name_____

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We have secured good advertisers to talk to YOU. Listen to them!



FLORAL THEATRE DECORATIONS

A good or bad impression is most always gained by the first glance.

FLORAL DECORATIONS GIVE ARTISTIC ATMOSPHERE

It produces charm—delights your patrons.

Artificial flowers are practically everlasting and need no care—the effect is the same as natural ones.

Our expert decorators are at your service—ready to give you ideas and estimates.

Write for beautifully colored catalog — mailed free to you

BOTANICAL DECORATING CO.

MANUFACTURERS OF ARTIFICIAL FLOWERS AND PLANTS

210 WEST ADAMS ST., CHICAGO, ILL.

We quote absolutely the lowest prices ever offered on reliable goods.



Summer Repairs

DURING the warm summer months, when the "movie" crowds begin to drop off, theatre managers avail themselves of the opportunity to tempor arily close their doors long enough to renovate their interiors.

If you plan to repair your theatre this summer, you'd do well to install

"BERGER'S Classik" STEEL CEILINGS

These ceilings combine the beauty of moulded plaster with the strength of steel, materially adding to the attractiveness of the theatre and assuring safety for the audiences.

They are reasonable in cost, easily and quickly erected, and permanent.

Send for full particulars and "Classik" Book D. M. P.

The Berger Mfg. Company

CANTON, OHIO

Branches:—Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco

ARTIFICIAL FLOWERS AND SHRUBBERY MAKE THEATRE REFRESHING OASIS IN HOT WEATHER

DURING these hot summer months the thermometer is the exhibitor's worst enemy, and he finds it hard to lure patrons into his house no matter how many "20 degrees cooler inside" or "coldest place south of the pole" signs he displays. At this season, more than at any other, it pays to make the interior, and especially the lobby of the theater, as attractive as possible to the perspiring passer-by.

A most effective way to make the lobby look cool and inviting is to decorate it with artificial flowers and shrubbery making it seem a refreshing oasis compared to the sweltering street.

When it comes to selecting artificial floral effects, the manager has a wealth of material from which to choose. In fact, there is hardly a plant, shrub, flower or vine in nature that has not been faithfully reproduced in form and color by the manufacturers of cloth botanical decorations. This material may be had in the form of garlands, wreaths, sprays, shrubbery and single flowers. There is no additional charge for having these articles fire-proofed.

No less a variety is offered in containers for these articles. There are on the market especially designed pedestal and hanging baskets, vases, stands and other fixtures suitable for displaying them. Decorative baskets are colored dozens of different tints and two-tone finishes. These fixtures are made of reed, willow, alabaster, cement and other material.

A very attractive finishing touch to your lobby is given by an aquarium on a wicker stand, or, better yet, one or two running fountains. These fountains give a most decided air of coolness to the entrance, and they are really useful, too, because they humidify the air.

Fountains for this purpose usually consist of a wide bowl set on a woven wicker or bas-relief plaster stand. A number of jets set around the outside of the bowl shoot streams toward the center, where they strike each other and fall back into the bowl. A larger spray in the middle gushes straight in the air and falls back over a tinted electric light bulb in the center.

The action of the fountain is controlled by a 110 volt Universal motor that will connect with any electric light socket and run on direct or alternating current. The same water is used constantly. so no piping is necessary. The cost of such fountains is moderate.

Having once attracted the patron into the theater by means of the cool-looking front, the problem still remains to keep him in a frame of mind so he will come again. You may have the most perfect ventilators, fans, blower, ammonia pipes, or other cooling devices made, but if the patron *thinks* he is hot, he will be. Here again a little psychological diplomacy can be exercised.

Wall baskets of artificial green vines and delicate flowers, with vases of ingeniously wrought shrubs will do wonders with his mental temperature. A few potted palms often go well in the decorative scheme. Both plants and containers should be in harmony with the other decorations. This is easy, because of the great variety offered by the manufacturers.

Many managers have installed, fountains inside their theaters. The best place for these is on the stage, on either side of the screen, or in niches higher up and fairly close to the screen. These fountains do not divert the attention from the pictures when the film is being run, but on the contrary, seem to give the pictured scenes a better perspective. During intermissions the subdued sparkle of the splashing water is a pleasant and restful sight.

A tasteful installation of artificial plants is equally pleasing in the winter time, because the springtime atmosphere the flowers give is a welcome contrast to the blustering weather. Certainly no decorative material is more adaptable, beautiful or cheap than artificial botanical material.

MONEY MAKING ADJUNCT TO THEATRE IS POP CORN MACHINE

AMONG the money-making adjuncts to the modern motion picture theatre, none is gaining in favor so rapidly as the pop-corn machine. Sales of pop-corn from especially constructed machines, installed in the lobby of the theatre have furnished so satisfactorily a source of revenue in many cases that a new machine has been put out, especially for this purpose, and is attracting considerable attention.





GENTLEMEN!

MILLER—COSTUMIER

PHILADELPHIA, PA.

can furnish

anything in Historical Costumes

you may need—one suit or

as many as you can use

Costumes and Price CORRECT







All Eyes on a Line

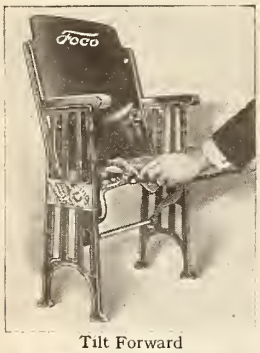
A NEW CHAIR

That Enables Everybody to See and Be Comfortable

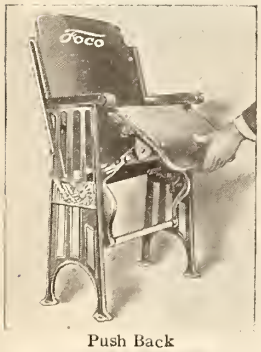
Can be changed from an adult's chair to a child's chair by pressing the catch and raising as illustrated. Returns to adult's position and locks just as easily.
It provides a child with a seat proportioned to his body, a foot rest the right height and puts the child's eyes on a line with those of adults, enabling him to see without annoyance to others or discomfort to himself. The



Press Catch



Tilt Forward



Push Back

"All eyes on a line"
FOCO
Adjustable Chair

offers theatre owners something for which there is a real need. Fortunately it is not an extra expense but an added source of profit because it—

Does away with the free kids.
Increases the patronage of children; also the adults who come with children.
Attracts patronage of adults who won't now attend because of discomfort of holding children on their laps.
Attracts patronage from theatres not equipped with Foco chairs.

FOCO Chairs cost new only a few cents more than ordinary chairs. Made in all sizes and finishes. Old chairs can be converted into Foco Chairs at considerably less than the cost of new chairs. Leading chair companies are licensed to make Foco Chairs and can supply you.

Write for booklet showing reel of actual chairs in use.

Family Opera Chair Organization
315 N. 10th Street, St. Louis, Mo.



In Child's Position



In Adult's Position

The Holcomb and Hoke Manufacturing Company is the maker of this apparatus, which it calls the Butter-Kist Pop Corn Machine. The company has long been the manufacturer of corn poppers of various styles, for use in the street, stores, at fairs and circuses, and the new machine, which was primarily intended for installation in stores, is an outgrowth of the development of the theatre, and a study of the conditions on the part of the Holcomb and Hoke Company.

The machines as they are built today stand about six feet high and occupy five square feet of floor space. They are made with any finish so as to fit the interior furnishings of any store and all metal parts are nickel-plated. The lower half consists of the case or the wooden base, wherein the raw pop corn and fuel are kept, while the upper half consists of a glass case which tightly encloses the machinery.

Butter-Kist Pop Corn is now advertised in the leading national publications, such as the Saturday Evening Post, Collier's, Leslie's



Lobby of the Columbia, Coffeyville, Kans., Showing the Butter-Kist Machine in Use.

and the Cosmopolitan. The leading trade journals in every line of business also carry large advertisements telling of Butter-Kist Pop Corn.

This idea has standardized the quality of all pop corn that is made in the Butter-Kist machine and sold in the trade-marked Butter-Kist bags. Whenever one buys this famous brand of pop corn he is sure that he is getting the best and cleanest pop corn in the world.

The great success of the Butter-Kist idea has warranted its makers in predicting that within a comparatively short time every leading motion picture theatre in America will have one of their machines. Its power to attract attention—to help hold the attention of the waiting patrons—to earn a big profit, all make it a most invaluable adjunct to any motion picture theatre.

It is claimed for these machines that they will make eighty bags of pop-corn an hour; profits may be roughly figured from the fact that a pound of shelled corn, sufficient to make ten five-cent bags, can be purchased for six cents.

Many theatre managers have found that the machine installed in their lobby has an especial attraction to patrons who are waiting to enter; others report profitable sales both from those entering and leaving, as well as from passers-by in the street. One of these is the Clarksburg Amusement Company. The manager of this company reports:

"I have found people coming to our theatre in preference to others, because they could get Butter-Kist pop corn here. Butter-Kist receipts alone have run as high as $112 a week." A report from the Alhambra Amusement Company says: "The Butter-Kist machine has proved a money-maker even under unfavorable weather conditions. We have been doing a minumum of 150, and a maximum of 300 bags a day."

The Theater Grande, Detroit, also has found the machine a success. "In practically four months the machine has returned in profits our original investment. We have taken in as high as $46 a day from pop corn and peanuts. We have been operating the machine only in the evenings, and Saturday and Sunday afternoons."

TYPHOON COOLING SYSTEM

TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

TYPHOON RECORD IN CHATTANOOGA, TENNESSEE

Outstrips everything as an unparalleled record-breaker—literally coining money for owners of *Typhoons*.

The money-making power of THE TYPHOON COOLING SYSTEM was demonstrated far beyond the expectations of its most optimistic and enthusiastic advocates.

Here are the Cold TYPHOON FACTS

The Alcazar Theatre is owned by a bunch of "up-to-the-minute" business men, heads and brains of some of the biggest enterprises in Chattanooga and Nashville. About a year ago one of them heard of the TYPHOONS—wired for information—telegraphed the order and the TYPHOONS were promptly shipped by express. A few days later the local press was full of TYPHOON news. The crowds flocked to the Alcazar, packing even the lobby which is about as large as the theatre itself.

The breezes from the TYPHOONS on the roof cooled the lobby as well as the theatre, making the crowds contented while waiting their turn for seats.

The TYPHOONS played havoc with the other theatres on Main Street, and before the end of the summer every theatre but one went into the hands of receivers—not because there were too many theatres or a crowd not big enough to fill them all—but those that spend their nickels and dimes woke up to the fact that there is no pleasure in being roasted in an ill-ventilated theatre. The Alcazar folks bid in all the theatres at the receivers' sale, and the one that did not "fail" gave up.

The Alcazar bunch is a live one, and they had their specifications and prices on the TYPHOON before the bankruptcy sale came off, and wired their orders the same day.

TYPHOONS were installed in all of these theatres, even in one with a four-months' lease, and now closed up—but the TYPHOONS paid for themselves, and will be used in a new theatre which will shortly be started.

Three new theatres built by other interests were also TYPHOONIZED and the three theatres for colored people exclusively fell in line and put in TYPHOONS as well.

If you should visit Chattanooga and be interested, you need not look for any particular theatre. Just drop into the first one you come to, and if it happens to be a scorching hot day, you need not ask any questions about how they like the TYPHOONS.

Just take a seat for a while, and you will be lucky to find one, as they certainly are the busiest bunch of theatres in the country—*TYPHOONS made them busy.*

For TYPHOON information send for circular N

COOL & VENTILATE BY TYPHOONS

1544 BWAY. TYPHOON FAN COMPANY NEW YORK CITY

ASK THE MAN NEXT TO YOU WHAT HE KNOWS ABOUT

BUTTER-KIST

You have come to this convention to talk shop. You are learning from each other how to make more money out of motion. While you are about it, learn from somebody who has done it—and you will find hundreds at the Convention—how to make extra money out of motion with the Butter-Kist Pop Corn Machine.

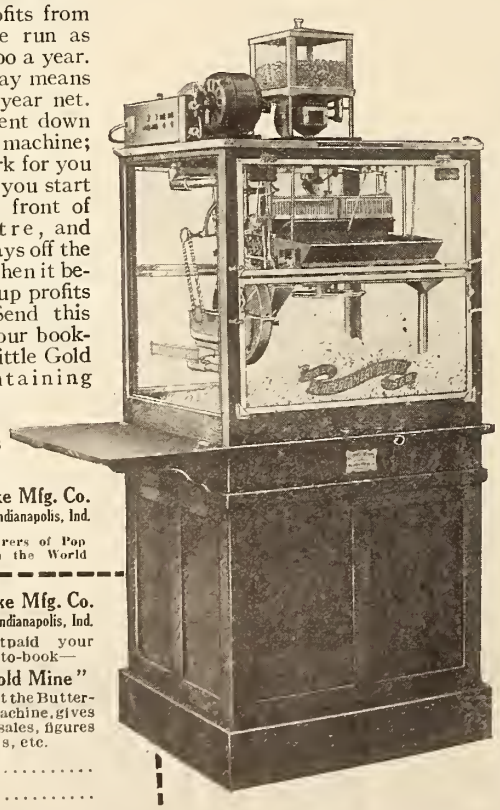
Moves Nickels Out of the Crowd's Pockets Into Yours

This machine sells pop corn to the crowds that gather and wait at your theatre entrance, by motion. It is a moving picture of the manufacture of the most delightful, crackling, toasty-flavored pop corn that you ever saw. It pops, sorts, butters, toasts, and delivers this delicious pop corn all in plain sight. People stop to watch it and decide to try a bag. When they once get the taste they are spoiled for any other kind of pop corn.

Nobody can use this fascinating automatic seller of pop corn to better advantage than you moving picture men, who have waiting crowds in front of your places for hours every day.

EXTRA PROFITS

Extra profits from this machine run as high as $3000 a year. 80 bags a day means a $1000 a year net. Small payment down brings the machine; it starts work for you the minute you start it going in front of your theatre, and very soon pays off the balance. Then it begins to pile up profits for you. Send this coupon for our booklet, "The Little Gold Mine," containing photographs, testimonials and proofs.



Holcomb & Hoke Mfg. Co.
577 Van Buren St., Indianapolis, Ind.
Largest Manufacturers of Pop Corn Machines in the World

Holcomb & Hoke Mfg. Co.
577 Van Buren St., Indianapolis, Ind.
Send free postpaid your Butter-Kist photo-book—
"The Little Gold Mine"
that tells all about the Butter-Kist Pop Corn Machine, gives actual record of sales, figures that prove profits, etc.
Name.....
Business.....
Address.....

WILMER AND VINCENT THEATRE COMPANY TAKES OVER APPELL INTERESTS IN MAJESTIC, COLONIAL AND ORPHEUM, HARRISBURG, PENNSYLVANIA

Special to Motion Picture News.

Harrisburg, Pa., July 8.

THE Wilmer and Vincent Theatre Company, of New York City, which with Nathan Appell, of New York and Harrisburg, has for several years controlled the Majestic, Colonial and Orpheum theatres, in this city, has just taken over the Appell interests in the business of these three houses and has also acquired sole ownership of the properties of the Orpheum and the Majestic. The three houses concerned are the largest theatres in Harrisburg. The Colonial is devoted entirely to motion pictures and the Majestic and Orpheum are partly devoted to that form of entertainment

Walter Vincent, president of the Wilmer and Vincent Company, which controls about twenty theatres in cities of Pennsylvania, and Eugene L. Koneke, of the same firm, came here from New York to negotiate the deal which has just been consumated. Mr. Appell owned half interest in the business of each of the three theatres. In addition to owning a half interest in the business of each of the three houses, Mr. Appell owned the Majestic and Orpheum properties, which he now relinquishes. The Colonial property is owned by Harrisburg interests and leased to Wilmer and Vincent.

C. Floyd Hopkins, under the new arrangement, will continue as the local manager of the three houses.

PRINCESS, NASHVILLE, WILL SHOW PICTURES DURING THE SUMMER

THE Princess, Nashville, a vaudeville house, will be turned into a picture theatre for the summer. Stage settings representing an Italian garden, in the middle of which will be an electric fountain of many colors, with palms, ferns and shrubbery, will be the main decorative features. An orchestra consisting of fifteen pieces and a large organ, is being installed on the large stage.

In addition to the ventilating system, over fifty fans of the oscillating type, with the ones now in use, will make the Princess the coolest spot in Nashville. In speaking of the change, W. J. Williams, assistant general manager of the Crescent Amusement Company, had the following to say: "In turning the Princess into a motion picture house, which will be only temporary during the hot summer months, it is the aim of the Crescent Amusement Company to see that the patrons of the Princess are to be treated to something extraordinary in the way of a motion picture theatre.

"We intend to spend somewhere in the neighborhood of a little over a thousand five hundred dollars in improvements." Mr. Williams went on to state that the pictures shown will be the best. No particular program will be used.

MENGER & RING, Inc.
Manufacturers of
POSTER and LOBBY DISPLAY FRAMES
304 W. 42nd Street New York

AMERICAN STANDARD MOTION PICTURE MACHINE
PERFECT
110 W. 40TH STREET, NEW YORK

Speedeo Arc Controller
WILL BE DEMONSTRATED BY
E. E. Fulton Co
AT THE
CONVENTION
Speed Controller Company, Inc.
257-259 William Street NEW YORK



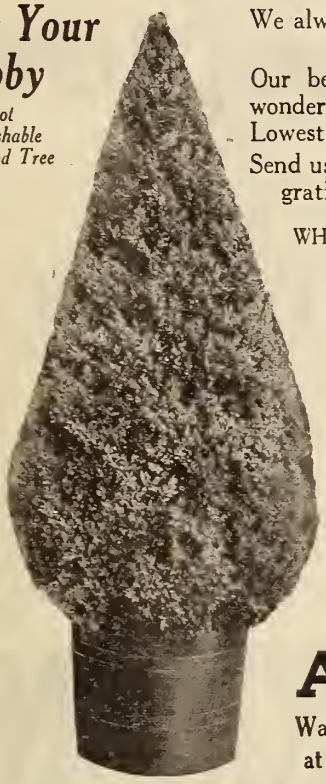
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The Department Store
OF THE MOVING PICTURE TRADE
MACHINES EQUIPMENT SUPPLIES
OUR TRADE MARK FULCO
Our catalog covers the line from A-Z
E. E. FULTON COMPANY
156 W. Lake St. CHICAGO, ILL.

Floral Decoration for Theatres

For Your Lobby

4½ Foot Imperishable Boxwood Tree in Tub

$5.00



We always carry thousands of novelty decorative effects for motion picture theat es.

Our beautiful electrically-operated fountains will work wonders in your lobby display or interior decoration. Lowest prices ever quoted on these—$37.50 to $75.00.

Send us a description of your theatre and let us submit gratis sketches and free detailed estimates.

WHEN IN CHICAGO, VISIT OUR WONDERFUL SHOWROOMS, CONVENIENTLY LOCATED AT 180 No. WABASH AVE.



For Your Stage

Attractive Birch Bark Covered Boxes filled with Fire-proofed Ferns and Flowers. Per Running Foot, **$1.50**



For Your Foyer

No. 60595 Handsome 36 in. Beauty Vase with artistic garland mountings. Finished in Ivory.

$7.50

A. L. RANDALL CO.

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New and Modern Melo-Dramatic Music for Picture Playing Composed and arranged by Ernst Luz
No scene changes too quickly to be illustrated by A. B. C. numbers. Appropriately and competently arranged for the lone Pianist, Organist, One-Man Instrument Player or Orchestral combinations of 2 to 35.

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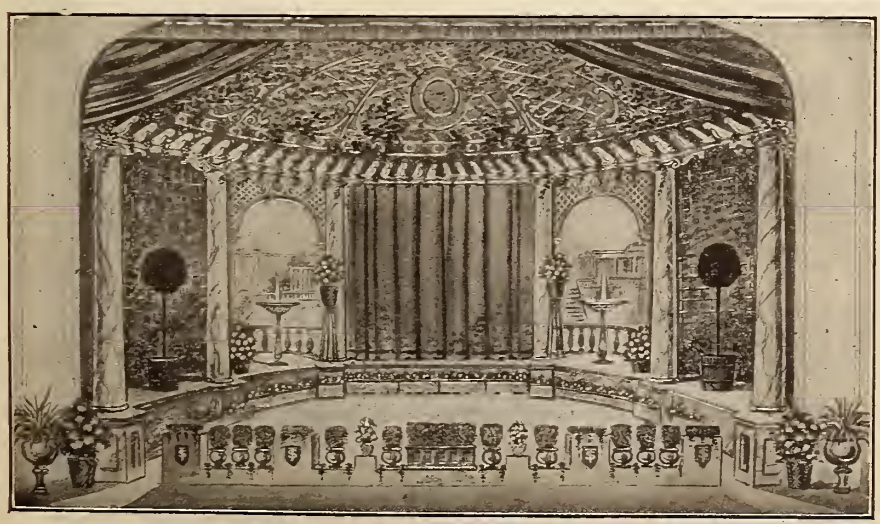
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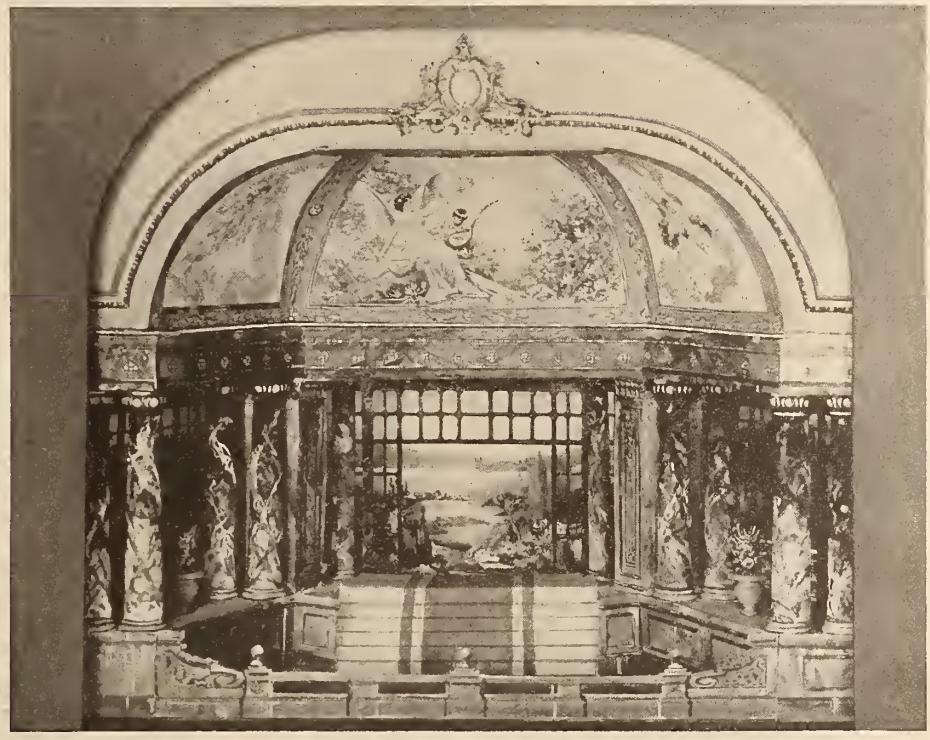
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—Coast down-hill 30% *further* and faster.
—Travel 25% further on each *Gallon* of Gas.
—Add 17% *more Speed,* to same Motor.
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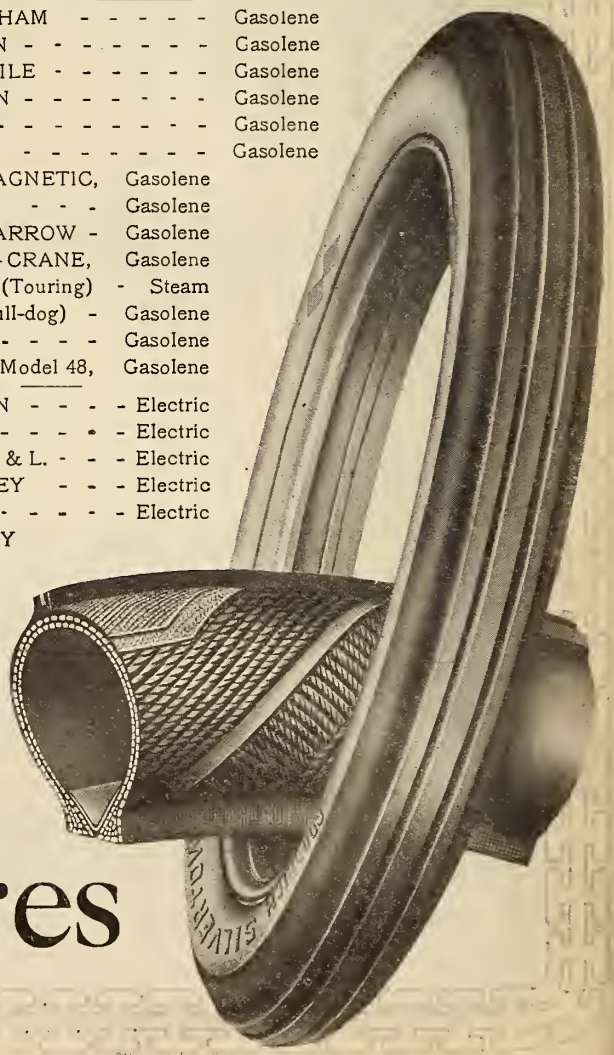
SILVERTOWNS are the *easiest* of all Tires to permanently Repair,—the most *Luxurious* to ride upon,—the most *Aristocratic* in appearance.

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THE WILLIAMS PRINTING COMPANY, NEW YORK

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in a series of

Unique, Unusual,
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which bubble with the pure joy of healthy laughter.

If you are considering a Children's Program, then secure the NAPOLEON and SALLY COMEDIES, first of all.

They are Children's Pictures for Grown Ups.
Realizing that the Child of Today is the Man of Tomorrow,
Then cater to the Ultimate Consumer—The Children.





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It sounds too good to be true, but the magnificence of our new laboratory and studios really is beyond mere word description.

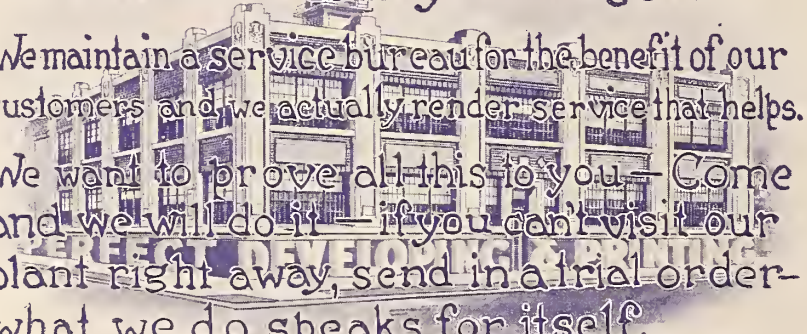
If you will accept my invitation and visit us, you will see for yourself, and be forever convinced that we are best qualified and equipped to serve the moving picture trade in general and *you* in particular.

We make moving pictures to order—produce photoplays from script, or furnish script if desired—and we guarantee production, photography, laboratory work—*everything*.

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We want to prove all this to you—Come and we will do it—if you can't visit our plant right away, send in a trial order—what we do speaks for itself.



There are reasons—Come and see them.

Rothacker Film Mfg. Co.

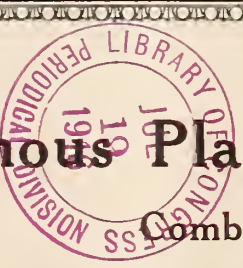
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JULY 29, 1916

Motion Picture News

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Dorothy Davenport
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A DRAMATIC PORTRAYAL OF THE LURE OF WEALTH

Directed by
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Book Through Any
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Famous Players, Lasky, Morosco and Pallas Productions.

Consistently Great

because each producer is a great producer, a big producer, made constantly bigger by the competition of its associated producers, of which each seeks always to be the best.

Ask Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.



Paramount Pictures

ARE

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The Strand Theatre in New York, opened April 9, 1914. In two years and three months it has featured but one non-Paramount picture—and that was before Paramount was formed.

The Stanley Theatre in Philadelphia, has featured Paramount Pictures exclusively since the day it opened.

The Coliseum in Seattle, opened with a Paramount picture and has shown Paramount all week and every week since.

Paramount has played a tremendous part in the success of theatres like these.

PARAMOUNT CAN DO THE SAME FOR YOU

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FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
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JESSE L. LASKY Presents

MARIE DORO

(Star of "Morals of Marcus," "The White Pearl," "Diplomacy" and "The Heart of Nora Flynn")

in

"COMMON GROUND"



BY MARION FAIRFAX.

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HAZEL DAWN and OWEN MOORE IN "UNDER COVER"

An Extraordinary picturization of Roi Cooper Megrue's Melodrama which ran two years in New York

A FAMOUS PLAYERS PRODUCTION



RELEASED ON THE *Paramount Program*

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(The Magazine-on-the-Screen)

Did you ever see a police dog go up to the second story of a house after a thief? Our camera man did. And he got a picture we can talk about.

Over in Jersey when we took the "Hazards of a War Bride," we almost lost two valuable men in a nitric acid fire. But you should see that picture!

And here we are telling you about them! We don't need to talk about Better Babies nor about those new articles showing American business efficiency and the great outdoor stuff that is coming our way.

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MUTUAL STAR PRODUCTIONS

5 BIG PRODUCTIONS IN THE HELEN HOLMES SERIES

It Answers Your Needs

The Helen Holmes Series is not a continued story but a *series* of five tense dramatic productions, each in five reels and each a separate and distinct subject, featuring

HELEN HOLMES

It has all the essentials an exhibitor wishes in an attraction—namely, that unbeatable combination of a splendid star with an established following and the highest quality of entertainment.

Released June 5
WHISPERING SMITH

Released July 3
MEDICINE BEND

Released July 31
JUDITH OF THE CUMBERLANDS

Released Aug. 28
THE MANAGER OF THE B & A

Released Sept. 25
THE DIAMOND RUNNERS



The entire series booked on a special plan. Apply at any one of the 68 Mutual Exchanges for information.

Produced by Signal
Directed by J. P. McGowan

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Better to read fifty advertisements than to miss the one YOU need.

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The Greatest Attraction

At this particular season of the year, during the torrid days of summer, the strongest possible attractions are needed to hold up patronage.

CHARLIE CHAPLIN

in the series of Mutual Chaplin Specials is the surest and greatest attraction you can book. **Remember, a Chaplin Mutual has never failed to fill any house!**

His latest subjects, "The Floorwalker," "The Fireman," and "The Vagabond" are drawing record-breaking business everywhere and leave such a delightful impression that everyone is eagerly following his Mutual Chaplin releases.

Book the entire series of Mutual Chaplin Specials at any one of the 68 Mutual Exchanges.



WILLIAM RUSSELL SERIES

The value of any production to an exhibitor is gauged by the number of dollars it brings into the box office and the amount of satisfaction it gives the box office patrons.

The William Russell series is bringing big returns to exhibitors because of the popularity of the star and the mouth-to-mouth advertising each subject receives after its showing. It is giving satisfaction everywhere because each picture is of the most popular type.

Eight productions, each a separate and distinct subject, in five reels, comprise the series.

Released June 8
SOUL MATES

Released July 6
THE HIGHEST BID

Released Aug. 3
THE GUIDE

Released Aug. 31
THE MAN WHO WOULD NOT DIE

Released Sept. 28
THE TORCH BEARER

With three other pictures to be released Oct. 26, Nov. 23 and Dec. 21, respectively.

Book the entire series at any one of the 68 Mutual exchanges. It's one of the solidest successes of the year.

Produced by American Film Co., Inc.
S. S. Hutchinson, Pres.


MUTUAL SPE
Every
Attacked by the Conspirators
(Extract from Chapter 10)
With a smothered groan, the young officer sank to the ground. All this Cleo saw, but not until Mahlin started toward her did she realize that she was powerless to aid her friends and that her own life was in imminent peril. Then, with Mahlin barely a score of yards behind, she turned and ran like a frightened deer. Satsuma stopped only long enough to rifle Hope's pockets, taking from them his pocketbook, his papers, and the piece of the book-cover containing the key to the code.
Thos. Chatterton

CIAL FEATURE

Scene Thrills!

The intense, compelling thrills of this patriotic story are bringing thousands each week to theatres where "The Secret of the Submarine" is shown.

The SECRET of the SUBMARINE

Over 1000 Newspapers Publish the Story

A chapter of the novelization of this powerful photoplay is read every week by hordes of American citizens who insist on seeing the pictures. *You* can make capital out of this vast popularity—attract the crowds to *your* theatre on these hot nights.



Read What This Exhibitor Says —

"'The Secret of the Submarine' is one of the best serials I ever had in my house."

[Signed] D. H. THOMPSON,
The Muse-Us Theatre,
Dayton, Ohio.

Book This Proved Success Today

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d St., New York City

American Film Co., Inc.
SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

Juanita Hansen

Many a packed house is directly traceable to an advertisement in the "NEWS."



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Your Patrons Learn
About Their Own Country
And Laugh Heartily at
their Own Countrymen

When you show

"SEE AMERICA FIRST"

Scenic—with U. S. Government National Park Pictures

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GAUMONT'S KARTOON KOMICS

By Harry Palmer, on the Same Reel

Other Great Gaumont Single Reels

"REEL LIFE"—The Mutual Magazine in Film. July 23—"A Day in the World's School House"; "Preparing Anthracite Coal for Market," and "Sea Gulls."

THE MUTUAL WEEKLY — First news from the front. Let your patrons follow friends and relatives on the border in this Reel of Scoops.

Here is the Biggest and Best 3-Act Photodrama of the Month

GERTRUDE McCOY *in* "GATES OF DIVORCE"

Released July 20

Gaumont Co.

FLUSHING, N. Y. **JACKSONVILLE, FLA.**

MUTUAL PICTURES

That Gal of Burke's

A virile "Mustang" two-part drama, featuring Anna Little and Frank Borzage in the important roles—an unusual story of mountain life.

Directed by Frank Borzage. Released July 28th.

Pastures Green

Vivian Rich, Alfred Vosburgh and George Periolat in a refreshing two-reel "Flying A" love story. Superb pastoral scenes and a clean plot well acted.

Directed by Carl M. LeViness. Released July 24th.

Gamblers in Greenbacks

A one-reel "Beauty" comedy, chock full of unique comics—with Carol Halloway and John Sheehan.

Directed by Archer McMackin. Released July 26th.

Out of the Rainbow

This three-reel "Flying A" drama is a gripping film adaptation of a romance, threaded with intrigue. Edward Coxen and Lizette Thorne are shown to advantage in the principal parts.

Directed by Thos. Ricketts. Released July 27th.

A Germ Gem

Orral Humphrey is shown as a crank on the subject of disinfectants in this comical one-reel "Beauty."

Directed by Orral Humphrey. Released July 30th.



"Flying A," "Mustang" and "Beauty" film subjects represent the pinnacle of achievement in story, action, personnel and photography.

Book These for Sure Success!

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

American Film Co., Inc.

SAMUEL S. HUTCHINSON, President
Chicago, Ill.

BEAUTY MEETS *the* BEAST

He takes her // // prisoner, fights for and wins her, but frees his captive. // // But they meet again and then— —What would you have done in her place? - See the

WILLIAM FOX //

NEW PHOTOPLAY OF THE WEST

The Beast

Conceived and Directed by Richard Stanton

A STORY OF A BAD MAN'S REDEMPTION

WITH



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This means that the entire time of our whole organization is spent in formulating and testing plans that will assist you in making money on WORLD PICTURES. Every World Exchange is a Service Station

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"The Daring of Diana"

A Vitagraph Blue Ribbon Play in Five Parts

Featuring
The Well-Loved Favorite

Anita Stewart

Matching her courage against her captor's cunning—facing the vengeance of a desperate impostor and the power of an unscrupulous political "ring"—Diana Pearson, a girl reporter on the Daily Argus, effects her escape and brings the band and its leaders to earth. Though she fought in the face of death itself, her loyalty to the paper and to its young chief made it a work of love.





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A Lubin Sovereign Play in 7 Parts

By

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A powerful picture of the misuse of money and position.



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"The Barrier"
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"The Valiants of Virginia"

Hallie Erminie Rives' romance of Old Virginia, featuring KATHLYN WILLIAMS, supported by a carefully selected company of artists, is packing 'em into every up-to-date theatre!

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"At Piney Ridge"
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"Unto Those Who Sin"
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Lewis S. Stone

Supported by

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Is presented in

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In 5 acts

Written by

Charles Michelson

Directed by

E. H. Calvert

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"That Sort"
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Charlie Chaplin's Burlesque on "Carmen"
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"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
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"They Head the List"

CHARLES C. BALDWIN, MANAGER — TELEPHONE 716-W

SCENIC THEATRE

THE HOME OF

TRIANGLE - BIG FOUR - BLUEBIRD - UNIVERSAL AND PATHE, FEATURE PICTURES

HIGH CLASS PICTURES — HIGH CLASS VAUDEVILLE

MAIN STREET — KEENE, N. H.

V-L-S-E Inc.,
New York City.

Gentlemen:

We read every week in your advertisements at the bottom of your "Sign Post" the following:

"We can only govern our own course by the proven experience of others."

The moving picture manager governs his course by the likes and dislikes of his patrons and the box office receipts are the best way the manager has of telling what pictures his patrons like best.

Having run Big Four pictures for the past year, my experience has been that Big Four pictures head the list, not only for the excellent quality of the pictures and the box office results, but for the satisfactory service we get through the V-L-S-E.

Very truly yours,

Chas. C. Baldwin

"We can only govern our own course by the proven experience of others"

RED SEAL SELIG PLAYS

V. L. S. E. Inc.

TRADE MARK REG U.S. PAT. OFF.



The

ESSANAY-CHAPLIN

comedy

"POLICE"

has broken box office records in more than 5,000 theatres. Have you got your share in the cutting of this gigantic melon?

GENERAL FILM SERVICE

FEET-LAUGHS RESULTS

It is not the feet of film you should worry about-- It's the number of laughs in the number of feet.

ESSANAY-CHAPLIN'S Burlesque on "Carmen" has a "laugh in every foot"

That's the real reason this feature is such a big attraction and coin bringer whenever and wherever played.

BOOK IT THROUGH
V. L. S. E. Inc.



TRADEMARK
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR. PRESIDENT

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General Film Service

MR. EXHIBITOR:—

Are your profits limited to the service you are getting? If they are, you can easily remedy this condition by using

GENERAL FILM SERVICE

Money that could be earned and isn't — Is Money Lost

Our nearest branch office is awaiting an opportunity to co-operate with you in arranging a program that will make your box office sit up and take notice.

Distinguished Stars in Short Pictures

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

Like a Solitaire

A Short picture with a noted star may well be likened to a diamond—
it has distinctive value and

a pivotal interest

Recently in a General Film Service Program for a single week these stars appeared:

Ethel Teare	Millicent Evans	Frank Mayo
Mary Anderson	June Daye	Herbert Prior
Fritzi Brunette	Helen Gibson	Charles Kent
Henry Walthall	Lillian West	Gertrude Glover
Tom Mix	Davy Don	Harry Mestayer
Rose Melville	Bryant Washburn	Melvin Mayo
Webster Campbell	Mrs. A. C. Marston	Lucy Payton
Dorothy West	Patsy de Forest	Victoria Forde
Sally Crute	L. C. Shumway	"Ham and Bud"
Lionel Barrymore	Helen Eddy	"Plump and Runt"

Select *ANY* weeks program and it will be equally as strong in stars

There's *no star too good* for our one, two and three reel releases

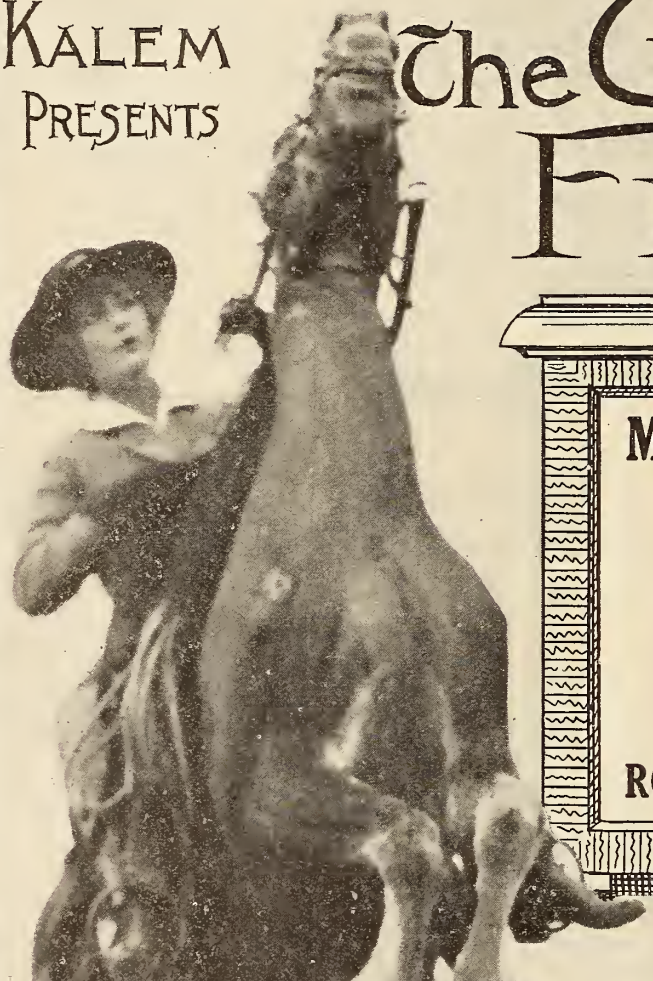
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440 FOURTH AVENUE
NEW YORK

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General Film Service

KALEM PRESENTS

The Girl from Frisco



MARIN SAIS *and* TRUE BOARDMAN

in a

Red-Blooded Series of the Golden West

By

ROBERT WELLES RITCHIE

First Release:

"The Fighting Heiress"

WEDNESDAY, AUGUST 9th

Fifteen Two-Reel Episodes - Each Complete

In Regular Service!
Without Extra Cost!

Stories will appear in Short Stories Magazine

General Film Service



IVY CLOSE

The International Beauty Supported by Henry Murdoch

In "THE GIRL AND THE TENOR"

The commedienne famed on two continents makes her screen debut in a corking one reel comedy with never a lagging moment and an automobile smash-up at the finish that is both a thrill and a laugh. Inimitable Henry Murdoch is seen at his best. Don't miss this *feature!*

Released Friday, July 28th

"HAM'S WHIRLWIND FINISH"

Ham, Bud and Ethel Teare in a riotous mix-up of bombs, dynamite and laughs.

Released Tuesday, July 25th

"A MIX-UP IN ART"

Pestering relatives lead Ethel Teare and hubby a busy life with a smile every minute.

Released Wednesday, July 26th

HELEN GIBSON in "A PLUNGE FROM THE SKY"

The screen's most daring actress makes a heart-gripping dive from an aeroplane to the waters of a river followed later by an audacious leap to a train through which she aids in capturing a band of conspirators. The camera caught every electrifying thrill perfectly.

Released Saturday, July 29th

A word to the wise—Ask your exchange man about the 15 week winner—

"THE SOCIAL PIRATES"

KALEM COMPANY

235-39 West 23d Street New York City

General Film Service



FRIDAY, AUGUST 4th

WAIT A MINUTE

WITH

POKES (BURNS) **&** **JABS** (STULL)

"The Substitute Constable's Busy Day"

THURSDAY, AUGUST 3rd

HUMAN HOUNDS

WITH

PLUMP (HARDY) **&** **RUNT** (RUGE)

Detectives Who Hunt for the General's Lost Documents

VIM COMEDIES

326 Lexington Avenue, New York City

General Film Service

READ this indorsement following the showing of Vim Feature Comedies in New York's leading photo play theatre, THE RIALTO.

RIALTO THEATRE CORPORATION
OPERATORS

S. L. ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

TELEPHONE {1406 / 1407 / 1408} BRYANT

THE RIALTO
"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK

July 5th 1916.

Melies Manufacturing Co.,
New York City.

Gentlemen:

Your comedy "Spring House Cleaning" was shown with Harry Meyers and Rosemary Theby at this theatre the week of July 2nd, and caused general satisfaction.

It was clean and the situation at the end of the film accorded a good laugh.

Yours very truly,

S. L. Rothapfel

SLR/G



THE CELEBRATED COMEDY TEAM

HARRY C. MYERS
AND
ROSEMARY THEBY
APPEARING EXCLUSIVELY IN
VIM FEATURE COMEDIES
("THEY MAKE THE WORLD LAUGH")

VIM

Wednesday, Aug. 2, "Hubby's Relatives"

General Film Service



Coming July 28

The SAND LARK"

A drama of the fisher folk
in Three Acts

FEATURING THE POPULAR STAR

HENRY KING

DIRECTION OF
H.M. & E.D. HORKHEIMER

Knickerbocker Star Features

326 Lexington Avenue, New York City

General Film Service

LUBIN

Releases Week July 24

Monday, July 24

Davy Don Comedy "Otto, the Salesman"

One Act

Tuesday, July 25

"The Right of Love"

Two Act Drama

Thursday, July 27

"In the Hour of Disaster"

Three Act Drama

Saturday, July 29

"It Happened in Pikersville"

One Act Comedy

LUBIN

Our advertisers tell us when we give YOU the best magazine.

General Film Service

We tried to frame-up Hughie Mack but he won't stay put!



Somebody is always trying to "frame-up" Hughie, but it can't be done.

Like the well-known soap, Hughie floats calmly to the surface of the troubled waters of life and woe unto those who would keep him down.

His adventures, as depicted in the Vitagraph releases, are admittedly the best rough-and-tumble comedies on the market.

Another Vitagraph One Reel Comedy

"A Cheap Vacation"

Released Monday, July 24th

The amusing misadventures of two families who go camping in order to save vacation expenses. They have some vacation!

Book these Hughie Mack Comedies now through General Film Service

"Out Again, In Again"
"More Money Than Manners"
"The Battler"
"Losing Weight"
"The Man From Egypt"

and the new comedy,

"A Jealous Guy"

To be released Friday, July 28th

The Hughie Mack Comedies are written by Lawrence Semon and Graham Baker, the well known newspaper cartoonists, and the productions are being personally directed by Mr. Semon.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

IT'S THE SPIRIT OF THE THING!!

JAIL FAILS TO STOP 'TRIBUNE' CAMERA MAN

Gets Pictures of Returning Prisoners After Being Thrown Into Juarez Jail a Second Time.

[BY A STAFF CORRESPONDENT.]

El Paso, Tex., June 29.—[Special.]—Nicholas McDonald, operator for the Selig-Tribune picture service, today added to the general excitement of Juarez.

This morning when the returning American troopers were to come, McDonald went across the Rio Grande with his camera on his shoulder. He was grabbed by the first Mexican soldiers he encountered and pointed back toward El Paso. McDonald protested vigorously and the soldier changed his mind, called his companions, and marched McDonald off to jail again.

He stayed there two hours, fuming lest the American prisoners should be released before he could get out, but was finally released on orders of Consul Garcia.

So McDonald planted his camera one inch north of the center of the international border and made several hundred feet of film as the Negro troopers filed across.

Nicholas McDonald is just *one* of a hundred daring Cameramen employed on the staff of *The Selig-Tribune*, the World's Greatest News Film, released every Monday and Thursday in General Film Service. On every battlefield, in every land, *everywhere* that news is in the making, these intrepid men will be found risking their lives to film *exclusive* and *first* news pictorials for The Selig-Tribune!

"THE OLD MAN WHO TRIED TO GROW YOUNG"

A sensational soul-stirring Selig Drama released in General Film Company's *regular* service on Monday, July 31st. *Al. W. Filson*, the noted character actor plays the lead, and is supported by such artists as Vivian Reed, Charles West and Harry Lonsdale.

And then another in that series of side-splitting Selig Western Comedies will be released August 5. *Tom Mix*, the cowboy star, appears in "*An Angelic Attitude*," which will add brightness to any program.

TRADE S MARK

Selig Polyscope Company

58 East Washington St., Chicago, Ill.

And Everywhere

General Film Service

Book These for Your Variety Program

Essanay made—That's your guarantee for as perfect photoplays as human agency can produce



JOHN LORENZ and ANNE LEIGH
are presented in
"Repentance"
3 act drama - - - July 29

FRANCIS X. BUSHMAN
is presented in
"A Brother's Loyalty"
2 act drama - - Reissued July 25

"CANIMATED NOOZ PICTORIAL No. 13"
By Wallace A. Carlson
1 reel cartoon and scenic - - July 26

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

By Arrangement With F. Ziegfeld, Jr.

GEORGE KLEINE *Presents*

Miss

Billie Burke

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel by Mr. & Mrs.
RUPERT HUGHES



Book this stupendous 20 chapter feature NOW for big hot-weather business. Hundreds of America's leading Exhibitors have increased their box-office receipts 25% to 200% with this powerful attraction—the only continued production featuring such a prominent star. Write or wire your nearest Kleine Exchange.

GEORGE KLEINE
805 E. 175th St.
NEW YORK CITY

TRIANGLE PLAYS





Bessie Barriscale
in THE PAYMENT

TRIANGLE PLAYS



A modern drama of the highest type and by far one of the best in which Bessie Barriscale has starred, "The Payment," released July 30th, will receive more than a passing welcome.



UNICORN FILM SERVICE CORPORATION



Every Day a Winner for You

A pretty strong statement*—but one that will be vouched for by every exhibitor using *Unicorn Service. **We receive request upon request for an increase of program—a sure sign that exhibitors, all over the country, are strong for *Unicorn Service.***

The maintenance of our high standard of releases is indicated in the three subjects following, which show the wide range, the strength and the quality of *Unicorn Films.*

THE LOVE DOCTOR

With Mack Sennett

1 Reel Comedy

Cast: **Mack Sennett, George Nicholls, Eddie Dillon, Florence Barker**

M. T. Hedd, M.D., was a doctor whose pet hobby was to disinfect everything for fear of lurking germs. Even with this to draw him back he got along fairly well in the world. Finally, he decided to make love. Strangely enough, he was making considerable progress in this direction, when his foot slipped. He disinfected his lady love's lips before he kissed her. He hasn't stopped running yet. *Released July 17th.*

A NOBLE SACRIFICE

With Mary Pickford

1 Reel Drama

Cast: **Mary Pickford, Arthur Johnson, Florence Lawrence, Mack Sennett, Flora Finch, James Kirkwood**

That the maxim "Beauty is only skin deep" is a true one, is the point brought out in this film in a superb manner. The sacrifice of the love of a girl whose beauty had been marred by an unfortunate accident furnishes the central theme of this inspiring masterpiece. An unusual number of stars are presented to bring out the wonderful portrayals of character. *Released July 19th.*

WHOM GOD HATH JOINED—*with Barbara Tennant*

2 Reel Drama

Cast: **Barbara Tennant, O. A. C. Lund, J. W. Johnson, Alec B. Francis, Guy Hedlund, Julia Stuart**

Polka Holla Camp never encountered a worse criminal than Steve Stone. And yet this same Stone won a woman as his wife thru the uncertain medium of a pair of dice. A child was about to be born to the wife and it was at this point in his life that Steve became a real man, offering his life for that of the mother. Her noble soul saved him from the noose, thus fulfilling the almost divine injunction—"Whom God hath joined, let no man part asunder."

This film is a strong, virile study of every conceivable human emotion in the melting pot of caste and race, the Northwest. Exteriors showing miles of "God's own country" rival the faithful reproductions of true-to-life western mountain homes in this wonder-picture. *Released Friday, July 21st.*

***Unicorn Film Service* will prove a winner for you; remember these points:**

Twenty-one reels weekly of the best one and two reel subjects ever produced—
Stars of national reputation in every cast—
Clean and clear new film—
Prices lower than you are now paying for poor subjects and worn-out film—
Posters distinctive in design and compelling in character.

USE UNICORN SERVICE AND MAKE MONEY

Communicate with the Exchange in your district, *now.* Don't allow your competitor to beat you to it. If you do not know where the nearest Exchange is located, write direct to the New York Office.

UNICORN FILM SERVICE CORPORATION

126-130 West 46th Street New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

The GRIP OF EVIL



PATHÉ



IS HUMANITY IN THE GRIP OF EVIL?

¶ That question has interested the nation's brainiest men—Governors, Senators, Congressmen. It will interest YOUR audiences.

¶ With the above title Pathe has had produced by Balboa a master plot in 14 chapters, featuring the popular and talented

JACKIE SAUNDERS AND ROLAND BOTTOMLEY

¶ You know Pathe Serials are more than a name—they are a guarantee for BIG money.

¶ Get YOUR share by booking this great production, backed by a $100,000 advertising campaign that is reaching millions.

PATHE'

"PATHE'S WHO'S GUILTY?

PICTURES ARE A KNOCK-OUT"

Pittsburg (Pa.) Press.



¶ The Newburg (N.Y.) Times says: "Who's Guilty" is the finest production we have ever seen in Newburg."

¶ San Bernardino (Cal.) Sun says: "Who's Guilty" is the most interesting series of stories yet conceived and produced in pictures."

¶ Scores of newspapers have spoken in a similar vein of this great series.

If you are'nt showing it get it NOW!

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The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

ANNOUNCEMENT

THANHOUSER Beginning Will Release Through

THANHOUSER will release two 5-reel features each month on PATHE'S Greater Program of GOLD ROOSTER PLAYS.

For a time THANHOUSER produced about 40 reels per week. Some time ago they adopted the new policy of one-fourth the number of reels and four times the quality. We have seen the first six of these master features. They are great!

Edwin W. Thanhouser, genius of production,

W. E. Shallenberger, one of the creative minds of the industry,

Crawford Livingston, the famous banker, who has made possible some of the greatest achievements of the industry,—

These three men guarantee the super-excellence of THANHOUSER productions.

With the unrivalled facilities of their New Rochelle and Jacksonville studios, and their great financial resources, THANHOUSER is now making features as great as it is possible to make them.

TO EXHIBITORS!

FILM CORPORATION

August

The PATHÉ EXCHANGE inc.

PATHE'S traditional policies of QUALITY PICTURES and CO-OPERATION WITH EXHIBITORS, assure the best possible service—that's why this alliance was formed.

With ARROW, ASTRA, BALBOA, BLACHE and THANHOUSER—with contracts for picture rights to the stage successes of AL H. WOODS and HENRY W. SAVAGE, and with a staff which includes some of America's best playwrights, we guarantee future releases up to the standard of "At Bay," "Via Wireless," "Madame X.," "The Woman's Law," and "New York," which rank among the greatest ever produced.

PATHE feature releases compare with PATHE Serials and PATHE NEWS, which all admit are in a class by themselves.

Ask our nearest exchange to screen them for you.

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ presents the beautiful favorite of two continents

LINA CAVALIERI

with

L. MURATORE

in the five part Gold Rooster Play

THE SHADOW OF HER PAST

Released July 17th



The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

PATHÉ

They all want to see GOLDBERG animated cartoons!



Show them in your theatre and you'll find there are more hearty laughers in your community than you ever dreamed of!

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
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THANHOUSER FILM CORPORATION

Announces That it Has Concentrated its Powerful Organization Wholly Upon the Making of

Superior Feature Plays

With Stars and Stories of Unquestioned Excellence and Drawing Ability.

Thanhouser Photoplays, Perfect in Production, Consistent in Every Detail, Are to Set a New Standard.

The New Thanhouser Feature Productions Will be Distributed Through the Pathe Exchanges.

Thanhouser Film Corporation
Edwin Thanhouser, President
New Rochelle, N. Y.

YES

I SHALL FORM A NUMBER OF ADDITIONAL COMPANIES HEADED BY STARS OF DISTINGUISHED MERIT AND ESTABLISHED BOX-OFFICE POWER.

LEWIS J. SELZNICK

THREE
HIGH-POWERED
BOX-OFFICE
PROFIT MAKERS



KATHLYN WILLIAMS

SELIG'S



REX BEACH

"THE NE'ER-DO-WELL"

BY REX BEACH

SUCCESSOR TO "THE SPOILERS"

TEN REELS
OF CONCENTRATED ACTION
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A REAL RIOT FOR RECORD-SMASHING RETURNS WHEREVER PLAYED

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BY ARRANGEMENT WITH SOL L. LESSER

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SEATING CAPACITY 2300
L. M. GARMAN, MANAGER

V-L-S-E Inc.,
New York City.

Gentlemen:

Just a few lines to let you know that we opened with "The Ne'er-Do-Well," last Monday night to 1,100 paid admissions.

The audience left the theatre praising the picture, and our business increased nightly. On Saturday we showed to 3,100 admissions, making the total for the week, 11,225, or one-fifth of the entire population of Lincoln and its suburbs. This was not accomplished by a sensational advertising campaign. I think this speaks highly for the merits of the picture and is a remarkable showing when you stop to think that there are seven other better located exclusive photoplay theatres with seating capacities ranging from 500 to 1200 showing ---------- programs with tri-weekly changes and at lower admission fees.

Yours very truly,
A. L. Garman

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Only the Best in Motion Pictures

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ANTHONY XYDIAS, General Manager

REX THEATRE
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V-L-S-E Inc.,
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Gentlemen:

I cannot resist telling you of the great success I had with "The Ne'er-Do-Well" in Houston, San Antonio, Beaumont and Waco.

I have played all other great productions in these towns, but have been more successful with "The Ne'er-Do-Well," than any picture I have ever played. In Houston I booked "The Ne'er-Do-Well," for one week, but on account of the tremendous success, booked it for a week return engagement and on the second week, which I have just completed, my business was very much better than the first week.

I have never shown a picture so universally liked.

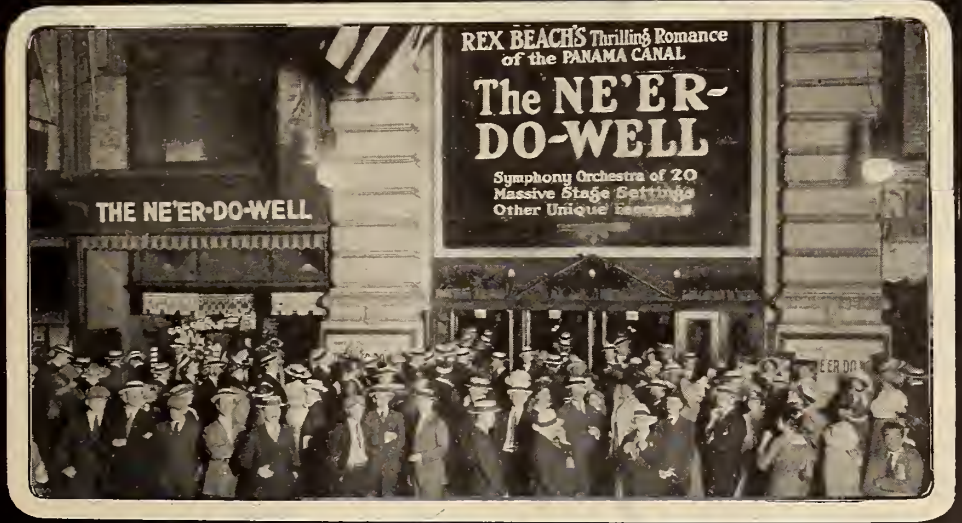
Yours very truly,
Anthony Xydias.

PLAYED TO ONE-FIFTH OF THE POPULATION OF THE TOWN

BEST PRODUCTION EVER PLAYED

SELIG'S "THE NE'ER-DO-WELL"

AND THE SUCCESS IT IS DELIVERING AT THE FORREST THEATRE, PHILADELPHIA PA., AT ADVANCED ADMISSION PRICES.



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BIG FOUR FEATURE PLAY

BY ARRANGEMENT WITH SOL L. LESSER

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HERBERT BRENON

ANNOUNCES THAT **EARLY IN SEPTEMBER** SIMULTANEOUSLY WITH THE NEW YORK OPENING OF

"THE DAUGHTER of the GODS"

WITH ANNETTE KELLERMAN

(CONCEIVED, WRITTEN AND PRODUCED SOLELY BY HIM)

HE WILL RELEASE THE FIRST OF A SERIES OF

MOTION PICTURE FEATURES

(Varying in Length From Five to Ten Reels According to Subject)

All of Which Will Maintain the Same High Standard Which Has Marked the

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MR. BRENON DRAWS THE ATTENTION OF Exhibitors and State Right Buyers TO THE FOLLOWING LIST OF HIS PRODUCTIONS

"ABSINTHE" and "IVANHOE"
With KING BAGGOT

"THE CLEMENCEAU CASE"
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"NEPTUNE'S DAUGHTER"
With ANNETTE KELLERMAN

"THE KREUTZER SONATA"
With NANCE O'NEIL

"THE SOUL OF BROADWAY"
With VALESKA SURATT

"THE TWO ORPHANS"
With THEADA BARA and JEAN SOUTHERN

"THE DAUGHTER OF THE GODS"
With ANNETTE KELLERMAN

Early in March Mr. Brenon will Produce a Massive Photo-Spectacle with

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FEATURING
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and beautiful
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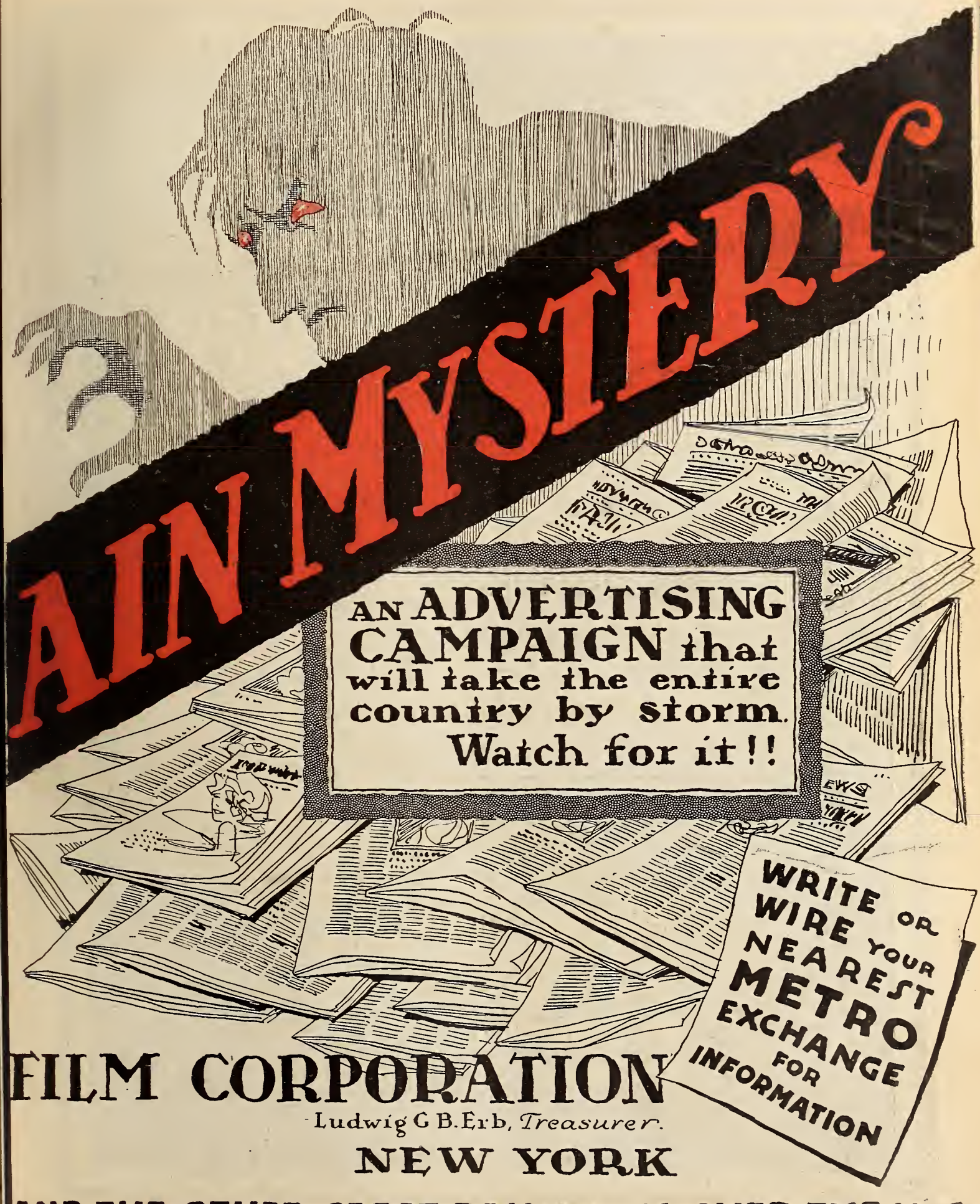
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UNDER THE PERSONAL
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TIMES BUILDING, NEW YORK

A Letter From Lilian Bell

THE EMINENT CHICAGO NOVELIST

LILIAN BELL
1024 EAST 46TH STREET
CHICAGO

July 4, 1916

My dear Mr. Dixon:

I enjoyed myself rarely last night at The Fall of a Nation. It is dramatic photography raised to the nth power, enhanced a hundred fold by Victor Herbert's music. I never have seen anything like it--probably because there is nothing like it. The finish of this triumph of photography makes other productions seem crude. I shall go again and again and tell my friends to go. I had a distinguished party with me, all of whom were both thrilled and delighted. We hardly breathed!

Faithfully yours Lilian Bell

The tribute printed above is just an example of hundreds and hundreds received from prominent people by the NATIONAL DRAMA CORPORATION, 1465 Broadway, New York. The Dixon-Herbert spectacle has the quality of world-wide appeal. Exhibitors in all parts of the country and abroad are anxious to secure

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A HIT, A PALPABLE HIT

SPECIAL SCENIC, EDUCATIONAL AND SPECTACULAR FEATURE

NOW SHOWING AT THE ACADEMY *of* MUSIC, NEW YORK



THE WONDER CITY OF THE WORLD
GREATER NEW YORK
BY DAY AND BY NIGHT



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No greater, mightier spectacle was presented by biographical art than "Greater New York," s owing such World Wonders as its Suspension Bridges and Skysc ers, including the Woolworth, Singer and Metropolitan towers, s Subways and Elevated Railways—Every famous Building, Monument, Street and Drive—Chinatown and The Bowery—Tenement Life—Broadway at Day and Night, Fifth Avenue, showing its Millionaires' residences, Hotels, etc., Coney Island and its Midway and Pleasure Resorts, Day and Night Scenes—Featuring the entire population of over 5,500,000 people—Wonderful night scenes beyond description.

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Reviewed by Motion Picture News I sue, July 22, page 456
" " Moving Picture World " " " " 652
N. Y. Sunday Telegraph " 16

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From E. J. Rath's Novel in
Five Fascinating Acts.
Directed by Henry Otto


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PICTURES
COLUMBIA
Pictures Corporation
presents
The supreme Star
IRENE
FENWICK
in
THE CHILD OF
DESTINY
A METRO wonderplay
in Five Superb Acts,
Directed by William Nigh





THE MEN, WOMEN and CHILDREN of AMERICA

will

Pack the Theaters

To See This Picture

5 Thrilling Reels

Photographed by Authority of the United States War Department

"Uncle Sam Awake"

Read the Authorization:

The Infantry
The Artillery
The National Guard
Aero Fleet in Action
Wild Cavalry Charges

WAR DEPARTMENT
The Adjutant General's Office
WASHINGTON *May 24, 1916.*

FROM: *The Adjutant General of the Army.*
TO. *Commanding Officers, United States Troops within the Continental Limits of the United States.*
SUBJECT: *Moving Picture Films.*

This note will introduce the representative of the Laurence Rubel Service Company, which has been authorized by this Department to make moving picture films of Army scenes for publicity purposes. The Secretary of War directs that every assistance possible be furnished him for the purpose specified. (Signed) G. W. READ, Adjutant General.

Big Guns Roaring
Genuine Situations
Gigantic Spectacle
Troops in Mexico

THE MOST "TIMELY" FILM EVER PRODUCED!

Scenes never before allowed to be shown. Exactly what every American wants to see. How do we build an Army? Why do we need one? Where do we get the men and equipment? Is preparedness up to the Army or to Congress? What have we done with the millions of dollars? What happens to a man after he enlists? How can a private soldier get to West Point? If War was declared tomorrow would you have to enlist? All these questions clearly pictured.

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The Laurence Rubel Service Company
14 North Dearborn Street, CHICAGO
Phone Central 8748

or

HUGH A. FARGO
Imperial Film Manufacturing Company
547 Peoples Gas Building, CHICAGO
Phone Harrison 1813

At Hotel McAlpin, New York City, After July 25th

HENRY B. WALTHALL



is presented in

"The Sting of Victory"

Charles Mortimer Peck, author
J. Charles Haydon, director

in

5

acts

EDNA MAYO



is presented in

"The Return of Eve"

in 5 acts

Lee Wilson Dodd, author
Arthur Berthelet, director

TRADEMARK
Reg. U. S. Pat. Off.

V. L. S. E. SERVICE

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY
V L S E

JUL 19 1916 ©CLB363804

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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427 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
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Ochs Elected President of National League—Action of Trade Association Ratified By Exhibitors

Convention Proves the Largest, Liveliest and the Most Constructive in History of the Industry—A. P. Tugwell, Los Angeles, Is First Vice-President; W. Eisenberg, Mississippi, Second Vice-President; William J. Sweeney, Chicago, Secretary; Peter J. Jeup, Michigan, Treasurer—Frank Rembush and Fred J. Herrington Dropped Out of the Running for President, Paving the Way for Unanimous Election of Ochs

THE Sixth Annual Convention of the M. P. E. L. of America will go down in League history as the largest, liveliest, and the most constructive thus far held. Despite the disorganization of the past three years, the fact that, as usual, all states were negligent or dilatory in sending in their reports, the further fact that from the outset the convention was rattled continuously by a three-cornered political struggle for the presidency, and finally, despite the heat, the convention co-ordinated itself, gave recognition to big questions, thought clearly, expressed itself forcefully, got down to business and did things.

The following officers were elected:

President, Lee A. Ochs, New York; First Vice-President, A. P. Tugwell, Los Angeles; Second Vice-President, W. Eisenberg, Mississippi; Secretary, William J. Sweeney, Chicago; Treasurer, Peter J. Jeup, Michigan.

Frank Rembusch and Fred J. Herrington, both candidates for the presidency, withdrew their names from nomination, and thus paved the way for the election of Mr. Ochs, which was unanimous.

A resolution was later passed to have the League endorse one national exposition hereafter.

Ten Exhibitor Directors Elected

The following ten men were elected by ballot to serve as the directors representing the exhibitors' league in the National Association of the Motion Picture Industry: Thomas Furniss, Frank Rembusch, Samuel H. Trigger, A. P. Tugwell, Louis Blumenthal, Peter Jeup, L. L. Levine, Fred J. Herrington, M. A. Choynski, and Charles H. Phillips.

The dominant thought of the convention, from its outset, was co-operation with the other big branches of the industry. Practically every exhibitor has the matter in mind, and there were present at the convention, from almost every state in the Union, from even such far away states as California, Florida, Mississippi, Oklahoma, Massachusetts, exhibitors of high business standing and ability. The able presentation by Chairman Irwin and associates on the committee to present to the convention the plea of the National Association of the Motion Picture Industry, seemed to crystallize opinion in the all-important matter of at last joining together the vital branches of the industry into one co-ordinated whole, for protection without and correction within the industry. The problem was thoroughly discussed at lengthy sessions in committee; a contrary resolution was presented; and finally by a vote of 15 to 5 the joint committee of exhibitors, together with W. W. Irwin, Paul Cromelin, Wm. M. Seabury, L. L. Levine and W. A. Johnston, representing the committee at large or trade organization approves in toto the plan submitted and already published in pamphlet form. On Friday morning, preceding the election, the Convention ratified by a unanimous vote and with enthusiasm the report of the joint committee. Thus was accomplished the most important and beneficial action ever recorded in the history of the industry.

The exposition opened Wednesday night in the Coliseum with a crowd estimated conservatively at 25,000, so great in fact, that the fire department of Chicago felt compelled to take measures to control the attendance.

Great credit is due the Chicago exhibitors for the excellent arrangements made in advance for the reception of delegates and the handling of the convention, and in particular for the success of the exposition. The latter followed, it will be remembered, two New York expositions. The committee started with a big handicap and the clouds were never very bright above their efforts. That they succeeded so well does great credit to their organization, and in particular to Chairman W. J. Sweeney, Manager Louis H. Frank and Convention Secretary Fred W. Hartman.

Governor Dunn Enters Hall

The convention was opened Monday morning at 12:30 by President Herrington. Seated on the platform with President Herrington were Peter Jeup, treasurer; James Delves, secretary; Samuel H. Trigger and A. P. Tugwell. Governor Dunne of Illinois, together with Secretary of State Stevenson, son of Adlai A. Stevenson, former Vice-President of the United States, had entered the convention hall at 12:15. Samuel H. Trigger promptly arose and extended to Governor Dunne the greetings of the exhibitors of the State of New York,

President Herrington in a brief address introduced Governor Dunne, who was greeted with prolonged applause.

Governor Dunne, after a tribute to the power of the motion picture, said that the industry should be fostered in the interests of the public. He spoke of the censorship

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

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The Convention's Big Week

THE Chicago Convention, just closed, stands out as the most constructive meeting of any kind ever held within this industry.

Good men were present and plenty of them—good business men, good organization workers, representative men from all branches of the industry. And they did things.

The biggest piece of work, so big in fact that it overshadowed and even comprehended everything else accomplished, was the ratification by the Motion Picture Exhibitors League and the entrance of this organization into the National Association of the Motion Picture Industry.

This action was forecasted and urged by this publication. We felt that not only was such a federation of all branches a prime and immediate necessity, but that all thinking exhibitors wanted some such co-operation.

This was true. Co-operation from the very outset was evident on all sides as the keynote of the gathering.

* * *

EXHIBITORS talked it in hotel lobbies, on street corners, on the Convention floor; and finally their thought and action were crystallized in their acceptance of the National Association of the Motion Picture Industry, its fundamentals and by-laws.

They did not talk it over hastily. There was much discussion and the floor committee of fifteen harangued the question in a session lasting nearly five hours.

But once they moved, they moved with celerity. They ratified it earnestly and unanimously and they stand to-day as the first branch of this industry, the only organized branch, to adopt as a body and to promulgate a federation of the whole industry.

All credit to them!

THE strength of the Convention is also proven, first by its three-cornered struggle for an office now regarded as one worth fighting for, and, secondly, by the fact that the winner was *unanimously* elected, each of the two other candidates and their followers withdrawing and warmly pledging their support to the victor. They placed organization first.

* * *

LEE A. OCHS, to quote his own words, gets what he goes after. If he goes after a successful administration as he went after the presidency he will get it; we believe he will. He is young, ambitious, successful, a tireless worker, conscientious, clear headed and determined. He is not a straddler nor ever on the fence. He is decisive in thought and action. He is an exhibitor first, last and foremost and he will be just this as an exhibitor League president.

Frank J. Rembusch came to the convention with a plan, a mighty good one though its important efforts are comprehended and will be accomplished by the broader plan of the National Trade Association. He put this plan ahead of himself. The plan, not the office, brought him to the convention and when he clearly realized the machinery of the Federation plan he was one of the first to support it; and he was also the first to withdraw his candidacy, placing exhibitor organization before himself.

* * *

THE striking success of this, the biggest and best convention thus far held is a testimonial to the retiring president, Fred J. Herrington. Chicago had something to do with it, but Herrington had most.

The San Francisco Convention of last year was one extreme and the Chicago Convention another. To the man who worked in the interim, worked so courageously, unceasingly and self-sacrificingly, is largely due the fact that the presidency of the League is now an honor worth striving for.

* * *

HE had it forced upon him when he did not want it and lost it when he did. But Fred Herrington has gained much more than he lost. He has not alone the sympathy but the utmost respect of every single exhibitor at the convention.

Like every real worker he is modest about his efforts. He works quietly and efficiently away from the limelight, not so well in its glare.

But these very qualities have now given him a new prominence. He has the support of this publication as never before. As organizer of the League we will gladly give to him and to President Ochs as much space as they need to help make the League what it should be. We like him and his manly speech of withdrawal for organization's sake. He will make a very successful organizer.

* * *

IF any exhibitor thinks he can now stay out of the M. P. E. L. of America and thereby out of the National Association of the Motion Picture Industry, he had best think a little further ahead—right now—to the time surely coming when he will need a power to protect him and his box office much greater than his own resources. It behooves him to get in touch at once with his State League.

And another thought: the exhibitors have now entered the National Association. They have elected their ten directors. They are in it to work, and they are workers. It is decidedly up now to all the rest of the industry—to every factor—to hasten a complete organization. Matters are pressing. Action is imperative in many quarters. Let there be no delay.

WM. A. JOHNSTON.

Ochs Elected President of National League—Action of Trade Association Ratified by Exhibitors

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bill in the State of Illinois and gave his reason for vetoing it. He found, said he, that the city censorship in Chicago, governing a population of two and one-half millions, was adequate and working well without complaint either from the public or from the industry. He found little sentiment down the State favoring an additional State censorship, and he failed altogether to find any reason for adding a State Board of Censors to the city censorship board. The people of the State as a whole, said he, simply want what is fair. They recognize the value of the motion picture and they do not want any injustice done to it. They feel as he does, the less laws we have, the better. It is up to the producers and exhibitors of pictures, however, as to whether or not there shall be a public demand for censorship. In closing he said: "It depends upon you, gentlemen. Do as we have done in the State of Illinois; continue to produce pictures as good and better than our pictures; and there will be no demand from the public for censorship anywhere."

The Governor Elected Honorary Member

Upon motion by Ben Zerr, of Reading, Pa., Governor Dunne, by a rising vote, was unanimously elected to honorary membership in the Motion Picture Exhibitors' League.

Secretary of State Stevenson was the next speaker. He said that he had an explanation to make to the exhibitors assembled, inasmuch as he had fought hard in favor of the Illinois censorship bill. The vote of the legislature was almost unanimous. Upon investigation, however, he found that this sentiment was due to the activity of a few people, principally the women's organizations, who were opposed to motion pictures because some of them were unfit to be seen by children. He found, however, that these organizations had not gone at all deeply into the problem of censorship. They went at it superficially, with little knowledge of pictures and the picture industry.

Furthermore, he found that out of the 200 applications which the State received for the three positions of censors, that only one applicant seemed at all fitted for the position. College professors were too narrow; teachers had the wrong angle; one applicant alone, a newspaper man seemed to fill the bill. He decided after a conference with the Governor of the State that it would be extremely difficult, if at all possible, to find for these important positions men of the necessary caliber. Men of unusual ability, said he, were needed. If censorship should again come up in the State of Illinois, Secretary Stevenson said that he would be opposed to any bill for one reason alone, and that is, lack of suitable material for the positions of censors.

Judge Tugwell Pays Tribute to State Executive

Judge A. P. Tugwell responded in his happiest vein. After a tribute to Governor Dunne, he said that he regretted for the first time that he was a citizen of California and not of Illinois, so that he could vote for the re-election of such a man as Governor Dunne. He agreed with Secretary Stevenson that the great trouble with local and State boards of censors everywhere was the utter lack of available material.

Gene Greene, at present with the Monarch Film Company, and a famous circuit entertainer, sang several songs, after which the convention adjourned until 10 a.m. Tuesday.

The following telegram was received from William A. Brady and read with great enthusiasm on the convention floor:

> You ought to take some concerted action against the proposed Government tax which was rushed through the house of representatives yesterday without referring it to a committee, which is the usual method of procedure. This comes because the theatrical business, both legitimate vaudeville and motion picture branches, are not organized but are under the control of a few cliques who run these associations for the benefit of themselves and only act when their own interests are taxed. The motion picture industry should be organized from stem to stern and should include in its organization every branch of the business. It should immediately be put upon such a fighting basis that it will enforce congress, state legislatures and county councils to respect our rights. You have the votes and the means of getting more publicity by the aid of your screens used in unison than any other business in the land. Both Democratic and Republican National Committees are at present busily forming schemes to advance the interests of their presidential candidates by the use of motion pictures. This will give you a true line on the power of the motion pictures in this country. Put a chip on your shoulder. Stick your chin out and state your decision flatly, then you are ready to fight to a finish all obnoxious laws devised by petty grafters against this growing business. You will get nothing by watchful waiting. Now is the time to strike for your rights. Frame a resolution and forward it today to the Senate and House of Representatives at Washington, protesting against any more hostile legislation.
>
> (Signed) William A. Brady.

Committee on Credentials Appointed

On Tuesday morning President Herrington appointed the following Committee on Credentials: Thomas Furniss of Duluth, W. M. Slimm of Cleveland, A. H. Jones of Tulsa, Moeller of Michigan, and George Henry of Chicago. While this committee was in session an open meeting was held, at which addresses were made by W. Steven Bush, Sam Spedon, P. A. Powers, Harry Reichenbach, Paul Cromelin, Benny Zeidman, and Adolph Zukor. Mr. Bush called the exhibitors' attention to their power as a dominant factor in the industry.

Mr. Spedon, who followed, stated that the power of the exhibitors was self-evident. However, the factor at this convention was not the power of the exhibitor, but their intelligent use of it. He insisted that their good must necessarily be the good of the whole industry, and made an earnest plea that whatever they did at the convention should be done in the interests of the entire industry.

Adolph Zukor declared that the interests of the three great branches of the industry are absolutely identical and must so be considered from now on. Speaking of the Paramount Pictures Corporation, he said that they were open for suggestions and criticisms and wanted to be guided by the exhibitor. He announced that Mary Pickford and Pauline Frederick would be present at the exposition on Saturday.

On Wednesday, James Gilosky of St. Paul was made sergeant-at-arms. The following committees were appointed by President Herrington: Committee on Resolutions, Sam Bullock, A. P. Tugwell, Dr. Rhodes, Louis Blumenthal, and Alfred Hamburger; Committee on Constitution and By-Laws, Chas. H. Philipps, Frank J. Rembush, Lee A. Ochs, Chas. A. Megown, M. I. Choyniski: Ways and Means, Chas. A. Megown, Samuel H. Trigger, Louis H. Frank, Louis Blumenthal, and A. J. Barthel.

Upon motion of Horstman, of Massachusetts, a rising vote of thanks was given to Granville S. MacFarlane, editor of the Boston-American, for his important assistance to the exhibitors of the country and to the entire industry in reopening the Federal Censorship bill. A rising vote of thanks was also given to Gov. Dunne of Illinois and Gov. Whitman of New York for their vetoes of censorship bills in their respective states.

President Herrington announced that the Executive Committee had decided to hold two sessions a day and a night session if necessary in order to complete the business before the convention. It was decided to have no entertainment during convention hours.

Exchanges Not to Rent Films to Antagonistic Churches

The following resolution was unanimously adopted, after a heated discussion, in which an almost unanimous opposition was shown to pictures in church and schools: Resolved: That it is the unanimous sentiment of the M. P. E. L. of America that exchanges shall not lease films to churches, schools or others that shall interfere with any exhibitor without the organization first obtaining the consent of the exhibitor in that vicinity.

On Thursday morning the Resolution Committee presented to the convention a resolution offered them by Frank J. Rembush and approved by them calling for co-operation between the producers, distributors and exhibitors to secure a system of credit and terms and agreements regarding film service. This resolution was adopted by the convention, but later in the day, upon motion, it was tabled for further reconsideration.

The Committee on Constitution and By-Laws presented a considerable number of changes, which were ratified by the convention. President Herrington announced that the convention session, beginning at 2:30, would be given over for three hours to the committee, appointed by the committee at large on trade organization, to present to the convention their report. Chairman W. W. Irwin of this committee opened the discussion with a speech in which he explained the fundamentals of the proposed Trade Association, and which brought forth considerable applause.

"Until recently," said Mr. Irwin, "a barrier has existed between the various branches of the industry, particular between the two great branches, producers and exchange men, on the one part, and exhibitors on the other, by which instead of doing business with mutual confidence and co-operation, most transactions were conducted with commercial enmity, and consequently at economic sacrifices, and the industry has been torn by jealousy, suspicion and misunderstanding.

"I know that it is apparent to you, gentlemen, that the time has arrived in this industry when every branch must consider itself an important member of the motion picture family. It must be self-evident that our domestic disputes and trials ought to be settled within the family circle instead of being displayed to those who would take advantage of them. That wherever a question arises which affects the entire industry, our attitude towards it ought to be determined by a majority vote.

Every Branch of Industry in Harmony

"So it has seemed to a great many that if each branch of the industry and every organization in any branch of the industry could be brought into association by which we could present for discussion and deliberation all questions affecting the industry as a whole, that the minority in all instances, after a full and free discussion, ought to be willing and would be willing to abide by the rule of the majority.

"It likewise must be self-evident to the exhibitors that neither their national association, nor their state or local associations can be as effective in matters pertaining to the industry as a whole, as they would be if we were working in conjunction with all of the other members of the motion picture family. In any event it has become perfectly apparent to the other branches of the industry, that they cannot produce the desired results in behalf of the whole industry, except by the co-operation of every branch, including the exhibitors with their tremendous influence extending over the entire country.

"For these reasons those at the luncheon on June 8 constituted themselves a committee at large for bringing into association each branch of the industry for protection and promotion through concerted influence and effort. A committee of twelve was appointed to endeavor to work out a plan which would embody each branch of the industry, and which would be fair and equitable to all alike.

"This sub-committee formulated a plan which was presented at a second luncheon last week, and unanimously approved.

"The plan instead of attempting to destroy or weaken any existing organization such as the Motion Picture Exhibitors' League of America, has for its foundation the fostering and strengthening of your organization and of any similar organizations that may come into existence, for it was the belief of the committee that such an organization as yours ought to be aided and encouraged, so that it will attain its greatest effectiveness and have for its membership all of the exhibitors of the country. In fact, it takes for its example the national and state governments, by which each branch shall govern itself, shall determine all questions within itself, just as do the States; shall be encouraged and helped to great strength and influence, and shall only be governed by a majority of the entire instances affecting the industry as a whole; just as the national government acts in behalf of all the people when all are affected or threatened; and at the same time the plan furnishes a channel through which each branch may become acquainted with the others and an amicable adjustment of internal differences effected; for it is felt that all reasonable men need is a means through which to understand the viewpoints and difficulties of each other in order to arrive at a fair disposition of questions in controversy.

"In fact this plan proposes that no exhibitor shall become a member of the associated branches of the industry except by joining the Motion Picture League of America, and it is believed that if this association of the branches, this federation, is brought to its proper strength and influence, that there will be no exhibitor, big or little, who will not want to have a voice in the affairs of the whole industry, and who therefore will be compelled to join the Exhibitors' League of America in order to give expression to his views and exert his influence.

Committee Explains By-Laws

Mr. Irwin was followed by these members of the committee, who explained in detail the by-laws and budget: Wm. A. Seabury, Paul Cromelin, and L. L. Levine. During the discussion the officers and branch managers of the Paramount Pictures Corporation, who are in session in Chicago and who had just arrived at the Convention Hall, were introduced from the platform by Carl H. Pierce. Addresses were made by L. J. Selznick, Marcus Loew, Hiram W. Abrams, and Frank J. Rembush.

Following a discussion on the National Trade Association, as proposed by the committee from New York, President Herrington appointed the following committee to confer with the committee from New York: Sam Bullock, A. P. Tugwell, Dr. Rhodes, Louis Blumenthal, Alfred Hamburger, M. I. Choyniski, S. H. Trigger, F. J. Rembush, C. A. Megown, C. H. Philipps, Thos. Furniss, W. J. Sweeney, S. H. Jones, A. J. Barthel, Peter J. Jeup, E. H. Horstman, A. H. Blank, W. Eisenberg, E. A. Ochs, and Carl Kettler, Jr. The two committees went into executive session in the evening, and after four hours' delay approved in toto the report and plan of trade organization adopted by the committee at large on trade organization at their luncheon at the Hotel Astor, New York, on July 6.

At Friday's session the following important changes in the constitution and by-laws were made:

Article 3. Officers shall remain as at present, but two additional men shall be appointed by the president to the Executive Committee.

Article 5. Two new sections: (1) A State to be in good standing must have paid its per capita tax for the current quarter. (2) Any State represented on the floor of the convention shall be allowed to vote its five votes allowed under the constitution, in addition to the actual number of delegates present.

Article 3, section 2. The per capita tax shall be changed from two dollars to one dollar.

Article 7. This league shall have the power of joining any association for the promotion of the welfare of the industry.

Only regular and bona-fide exhibitors shall be elected to the offices of secretary and treasurer, and the latter placed under a $10,000 bond.

Upon motion by Chas. E. Megown it was carried that the present Committee on Constitution and By-Laws be continued actively throughout the ensuing year to report at the next annual convention.

Gives Luncheon for Publicity Men by V-L-S-E

Sidney E. Abel, in behalf of V-L-S-E, gathered together a company of Chicago newpaper critics and representatives of a number of the trade journals of New York and Chicago for a luncheon at the Chicago Athletic Association, Wednesday of the convention week.

Those present at the luncheon were Louella Parsons, of the Chicago Herald; Kitty Kelly, of the Chicago Tribune; Joslyn, of the Chicago Post; Messrs. John B. Rock, of the Vitagraph Company; Bennie, of Lubinville; J. Mooney, Alfred Hamburger, W. H. McHenry, of the Exhibitors' Herald; Bob McKnight, of the Chicago Examiner; Fred Beecroft, of the Dramatic Mirror; Wid Gunning, of "Wid's," Sam Spedon, advertising manager of the Vitagraph Company; W. K. Hollander, of the Chicago News; E. I. Masters, advertising manager of V-L-S-E; Gordon Laurence, and several others.

The object of the luncheon was for the purpose of extending to the representatives of the press the open hand of hospitality from the Chicago office of V-L-S-E. After an introductory talk by Mr. Abel, Mr. Breetroft was called upon to offer a few complimentary words to the Chicago press.

Wid Gunning said that the secret of success of motion picture producers in the future is to make fewer pictures and make them better, and prevail upon the exhibitors to run these pictures three or four days instead of one, thereby making more money for themselves as well as the exchanges.

Mr. Masters said: "The newspapers should entirely divorce their editorial columns from their advertising columns, and advertisers should not expect to receive free publicity in proportion to their paid space. We all want publicity, but editors want to, and always will print the kind of stuff that is real news, and it is up to the producers to supply the right kind of material. Advertising is legitimate news in itself, and no newspaper should subsidize one news column for another. This may sound like heresy, but it is the attitude that is going to come among producers."

Mr. Spedon then livened up the party with a little of his ready wit.

Mr. Hollander gave a most interesting talk on the inside workings of his newspaper, in which he explained how the Daily News, in its editorial columns, and through its directory of theatres, is constantly improving the motion picture business in Chicago.

Brady Addresses Convention

William A. Brady addressed the convention on Saturday on adverse legislation and other problems affecting the industry. In regard to the bill now before Congress he said:

"I tell you that unless this bill is headed off the motion picture and legitimate interest will be paying out millions and millions of dollars, for you will have to give up to the Government one-half of one per cent. of your gross receipts; and let me tell you something else—that bill was rushed through Congress without referring it to a committee.

"It is a custom that when a bill is offered which may work a hardship on any person or industry, it is referred to a committee, which is authorized to hear both sides of the question, but in this case, 'zowie!' they rushed it through. They simply mulcted this business because this business is unprotected, unorganized. Nobody ever lost anything by being known as a fighter, and fighting spirit can only be brought about by organizations. When I say organizations I not only refer to exhibitors, I will go further than that. Demand a hearing. Telegraph to President Wilson, to Champ Clark. Telegraph to your Senator, to your Congressman, demand a hearing. We are human beings, business men, and we deserve square treatment.

"They pick motion pictures out to censor. Every trivial thing that they can heap on they do in order to grab on this business —that is making so much money in their mind. Fight it nationally. Don't leave the fight for the State of Ohio, don't let the

Three of the New National Officers of the Exhibitors League Elected at the Chicago Convention



Left to Right, Peter Jeup (Michigan), Treasurer; Lee Ochs (New York), President; William J. Sweeney (Illinois), Secretary

men in Idaho fight by themselves. Have the other go to Tallahassee, and one go to Phoenix, Ariz., and say we stand here representing the motion picture business in the United States, nationally, not locally. The future of pictures does not depend upon any one State, but upon the whole country. And it depends upon education. Soon the highest class schools and colleges in the United States will include among its necessary equipment a motion picture machine and a library of motion picture records, and it is upon the producer rests the burden. He can provide entertainment with education. He can make the motion picture as great as the newspaper or the church. Sensation, sensation. Don't put anything on your screen that you don't want your daughter or your own child to see. Introduce into your organization a decree that any man who maliciously makes a dirty picture be ostracised, expelled.

An Alarming Condition

"The motion picture business has been using up material so fast an alarming condition is going to appear presently. In reading the criticisms of the exhibitors I find one line constantly appearing: 'We don't want romances, we want modern stories.' There are just so many modern stories. So many things can happen between a woman and two men or two women and a man. Don't tell your branch man, 'We don't want romance.' Get your public used to it. Get your public used to it so that you can put Dickens, Shakespeare, Thackeray, Tolstoi, etc., before them. Then you open up to the motion picture industry an enormous field of stories, once you bring them out of the hysteria of 'Perils of Divorce,' 'The Poor Old Shop Girl,' and 'When Nellie Left Home.'

"Fight the crooked, grafting politician through your screen. Then you will get attention, then you will get the representation in Congress you are entitled to and which you ought to have. You will get more by fighting than by watchful waiting.

The most important of the numerous resolutions adopted was one condemning in strong language the Hughes bill for legalized Federal censorship of motion picture films, which is now before Congress for immediate action. The delegates, led by President Herrington, went on record as regarding it as a pernicious piece of legislation, particularly detrimental to the interests of exhibitors.

Important Resolutions Adopted

They also condemned the Pathe Exchange, Inc., for sending letters to exhibitors throughout the United States calling upon them to communicate with Congressmen, requesting them to support the Hughes censorship measure.

The convention also went on record against being forced by film exchanges to feature serial pictures their full course when they do not come up to expectations, and reserving the privilege to cancel such serials as are unprofitable to run and unsatisfactory to their patrons.

Two more amendments were made to the constitution, one permitting the league to affiliate and become members of other associations and organizations formed to promote the welfare of the industry, and another reducing the annual dues from two dollars to one dollar.

Clarabel, Chicago Citizeness, Comments on Coliseum Convention

"HERE we are at Fourteenth street, Myrtle, and there's the Coliseum. Gee, I'm excited. No, I've got the money all ready, let me pay. Look! There's the Universal place; I wonder if King Baggott is there. Look at the red feathers—I want one of those. There's the guy who wrote Buck Parvin. I just heard somebody call him Van Loan. Who's that under the picture of Universal City? Maybe he's a new leading man—everybody calls him Joe.

"Say, I guess that Bluebird booth ain't swell, with the fountain and everything. I wonder if there're giving away blue-birds. No, I guess not, but they sure have a nifty hang-out.

"There's the General Film place. Look at those pictures! That's one of Bessie Eyton over there. I saw her on State street a few weeks ago. She used to play in Chicago. Look at that funny make-up. Oh, it's a Puritan, and he's advertising Knickerbocker Star Features. I'm coming back here later, it seems so comfortable.

"Lookie! Charlie Chaplin! No, it must be an imitation, 'cause there's six of them. Here's Charlie's salary checks, nothin' phoney about *them.* That boy is hard up, ain't he? They're giving away free post cards of the stars. Let me have all of them, please. Look at that sign, 'Purity will have its premier Chicago showing at one of the large downtown theatres.' The idea! I bet there's as much purity in Chicago as anywheres else.

Here's where we buy tickets for something. No, they're just showing how it's done with an Automatic Ticket Seller. 'Automatic!' I bet lots of exhibitors wish their tickets would sell automatically.

For Actors, Like Sam Trigger and Judge Tugwell

"You register here at this booth. No, I guess it's just for actors, like Sam Trigger and Judge Tugwell, we saw over there.

"There's a painting of Theda Bara in the Fox space. Ain't she just *fascinating?* Here's some stills of the Kellermann picture. Annette looks like the dames up at the Wilson avenue beach—not!

Here's a girl selling tickets with a National Cash Register. Sure she is real, look at her breathe. Yes, she has a nice complexion. She *is not* a doll! See her turn her head? Look at the tickets jump right up at you.

"What's that fellow doing with the black stick? Oh, I see, they're National carbons. See, he is showing how cool they are after being used.

"What are all those machines? Motiographs, whatever they are. 'Price $285' it says in electric lights. Oh, they run the pictures through them? I've always wanted to see the inside of the picture game.

"There's some movie power plants. No, the *name* of them is Powers. They put the fillum in those, and then the picture goes.

"Where's that quartette? Over there it is. Gee, what a crowd! See that guy over there? He makes the music all by himself, and it sounds like a big symphony orchestra. What's the name, oh yes, Bartola. I want that Bartola fox trot they're giving away. Thank you.

"See those big pictures of Billie Burke. She's a dear. It's the Kleine Optical Company. I guess they give you glasses so that you won't lose an eye looking at Billie. No, I see, they have these picture machines all the way back to 1896, and up to now to show the improvement. That nice one there is called Simplex—manufactured by the auto people, maybe. That's Harry Watson. No, not Sherlock's assistant, he's the funny guy I saw over at the Ziegfeld.

"Here's Mr. Hamburger's booth, and they're giving away five dollar bills! No, they're free passes to let you into the Fine Arts or V.-L.-S.-E. theatres. Give me a stack of those.

"Lordy, that E. E. Fulton fountain looks cool. I wish I could jump in. Look at all the machinery. When we see a fillum, we don't realize how complicated it is to run it.

The Longest Slide in the Business

"Say, there's a giant! I bet he's ten feet tall and works in pictures. No, that's Tom Phillips, who makes slides, and the sign says he's 'the longest in the business.'

"Here's where they give you fun—the 'Amusement Supply' it's called. No, they have picture machines and stuff for theatres. They have a lot of it, haven't they?

"Don't mind me if I blush. Look at those pictures of 'Diana.' I guess it's a 'back to nature' fillum!

"There's some chinks in masquerade suits over there. They're advertising the 'Yellow Peril.'

"Is this a water wheel here? No, it's a Typhoon, to cool you with. Just feel that breeze.

"Here's something pretty—Decorators' Supply! I guess they furnish you with calsomine artists. We'll remember that when we have the flat painted next time.

"The Newman Company made all those nice brass frames for posters.

"Ain't that grand? Here's a lot of sample stages, with decorations, lights and everything. The Sosman and Landis studios put them out.

"There goes the band! Let's run over there. Get off my foot, you slob! Everybody's going to the Essanay booth. Oh, *Myrtle,* look who's there. There's Henry B. Walthall, the Marshall Field of the screen, they call him. And there's Dick Travers, I'm gonna speak to *him.*

"Look at the gown Edna Mayo has, ain't she the swell dresser! My goodness, did you ever see such a crowd? They've broken down the railing. Hello, Mr. Maupain, I've always wanted to—aw, somebody shoved me away. Real stars! Well, I've got something to tell my cousin in Kenosha!

"The Central Film Company is here. They have the Clara Kimball Young pictures, you know. She's gonna be here tomorrow, and *believe me,* I'm gonna be here too.

Some Other Things the Visitor Sees

"Gee, those trained nurses are pretty. I guess they're from the American Theatrical Hospital tent. No, they are going to the 'How Britain Prepared' booth. Have you seen it at the Colonial?

"There's all the magazines and papers in that row. I'm gonna get a copy of each and read all about my idols.

"The Auto Arc there feeds the carbon into the machine all by itself. The Arcus Ticket Company there makes the movie pasteboards.

"The Johnstown Automatic Register and Menger and Ring and Hamburg exhibits are nice, but I want to hear what this guy is singing over here. It's the Seeburg organs—that's nice music. Give me one of those Chaplin cards. Ha, ha, watch Charlie hit that dandy with his cane—ain't it a *scream?*

"Don't you love ukaleles? Listen to those Japs play in the Metro booth. And look at the little chickens there in the moss—ain't they cute? Those parrots are saying 'Metro,' can you beat it? That's one of the best places I've seen yet.

"That's Gene Green in the Monarch place. He sure can pound the horse teeth and warble the rag.

"That's catchy music over there. What is it?—oh, the Fotoplayer.

"There's a handsome display. Do you see the white pillars with a white Simplex in front of the black curtains? One of the machines is throwing a picture at that screen in the Mid West Theatre Supply booth.

"Those are sure pretty ladies at the World Film, see, they're giving away real roses. Let me have two of those, please, and can I get some for a friend of mine? You know Alice Brady's gonna be here Friday, and I'm gonna hear her tell how to get in the movies. I might be a knock-out in celluloid myself.

"Do you see that chicken—no not that girl with the rouge—that white rooster with 'Pathe' on it? And there's the Black Hand exhibit. Oh, no, it's just the world in the 'Grip of Evil,' the new Pathe serial.

"Well I guess the Paramount place ain't gorgeous! Those are real gold fish there. You know Pauline Frederick and the other big ones are coming for the Paramount day, and just think, dear little Mary Pickford will be here too. I'll be here, even if I do get killed in the mob.

"Here's the Reel Fellows and Film clubs. I wish I could belong to some nice movie club.

"There's a picture of Mutt and Jeff and Mr. and Mrs. Castle at the Celebrated Players. No, you have them mixed, *that* one is Vernon.

"Those Westinghouse fans sure look good. Let's wait here a minute to cool off. I'm roasting.

"You can see the International Film map from here. It has the number of readers of the Hearst publications in every state, you see there are 2,414,000 in Illinois. I must have those souvenirs of Jean Sothern, Howard Estabrook and Irene Castle.

"Let's see that Mills Novelty automatic violin. Wait a minute, there's free dancing upstairs. Let's *run.* Oh, and free *movies,* let's go there; we can dance any time.

"See all the souvenirs I've got. I'm coming every night from now on. Ain't it *great* to see a real Convention."

THEATRES IN EDMONTON AFFECTED BY EXODUS OF SOLDIERS FOR TRAINING CAMP

OVER 5,000 soldiers have left Edmonton, Alta., for the military training camp at Sarcee, near Calgary, for the summer months, and as a result the patronage at Edmonton theatres has fallen off considerably. Four theatres, the Bijou, with musical tabloids and pictures; the Empire, a combination house; the Orpheum and the Garland have closed for the season.

The Gem, the only house in the city showing Mutual first-run pictures, is scheduled to close next week, until the soldiers return from their training camp in September.



A Group of Universals for July—Left to Right: "Behind the Veil" (Victor—two reels), "The River Goddess" (Imp), "The Man Across the Street" (Imp—two reels)

Thanhouser Will Release Through Pathe Exchange

New Rochelle Company Agrees to Supply Two Five Reel Features a Month for the Gold Rooster Program, Beginning in August—Thanhouser Influenced by Pathe Plan to Have Every Exhibitor Visited at Least Once a Month by Salesmen from One of Its Thirty Exchanges

THE Thanhouser Film Corporation announces that arrangements have been made with Pathe for the release of two five-reel features per month, on Pathe's program of Gold Rooster plays, beginning in August. The contract was signed Wednesday, July 12, by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., and Edwin Thanhouser, president of the Thanhouser Film Corporation.

This announcement sets at rest many rumors which have been circulated since Thanhouser announced it would no longer release on the Mutual program. It was reported that there would be an alliance between Paramount and Thanhouser. That Pathe had secured the pictures of this producing company came as a distinct surprise.

"I take great pleasure in announcing an alliance with Pathe," Mr. Thanhouser said to an interviewer in his home in New Rochelle. "Our decision was based on a careful investigation of the motion picture field. One of the most important factors that led to our conclusion to release through Pathe, was the fact that Mr. Berst is now general manager of that company.

"I consider Mr. Berst one of the most important factors in the motion picture industry today. Through his long years of association with exhibitors and manufacturers, he has a deep insight into all of the details of the motion picture business.

Familiar with Plans of Pathe

"I am familiar with his plans for the expansion of Pathe's activities in America and I am glad that we have been able to make arrangements to release our out-put through a concern with such an enviable reputation."

It is known that another important factor in Mr. Thanhouser's decision was the Pathe accounting system.

It is known that Mr. Thanhouser was also influenced by the fact that every exhibitor in the United States is visited at least once a month by a salesman from one of the thirty Pathe exchanges.

"With our splendid facilities in our New Rochelle and Jacksonville studios, we could turn out eight features a month," said Mr. Thanhouser. "Instead we will concentrate on two productions every month. Three of these features have already been made. We have under contract excellent stars, authors and directors."

Mr. Berst was equally enthusiastic about having gained the Thanhouser production for the Pathe program. Mr. Berst made the following statement:

"Thanhouser pictures have been known and admired by exhibitors and public alike for years. The Thanhouser Film Corporation achieved success in the early days of the industry. Each year it has made its success still greater. The Thanhouser people know the picture business from the ground up. The first features they have made for release through Pathe are excellent. Mr. Thanhouser and his associates are broad-minded and able men, with whom it is a pleasure to be associated in a business way.

"Our combination with Thanhouser gives us more productions for the greater Pathe program. With Arrow, Astra, Balboa, Blache and Thanhouser—with contracts for picture rights to the stage successes of Al. H. Woods and Henry W. Savage, and with a staff which includes some of America's best playwrights, we guarantee future releases up to the standard of 'At Bay,' 'Via Wireless,' 'Madame X.', 'The Woman's Law' and 'New York,' which rank among the greatest features ever produced. Pathe feature releases compare with Pathe Serials and Pathe News, which all admit are in a class by themselves."

Negotiations Begun Some Time Ago

Negotiations looking toward the alliance between Thanhouser and Pathe were begun some time ago between Mr. Berst and W. E. Shallenberger, president of the Arrow Film Corporation, which releases its features and "Who's Guilty?" series through Pathe. Mr. Shallenberger is the largest individual stockholder in the Thanhouser Film Corporation.

Other Producers Negotiating

With preliminary negotiations opened between Mr. Berst and Mr. Shallenberger, the matter was placed before the executive committee of the Thanhouser Film Corporation, consisting of Crawford Livingston, chairman; Mr. Thanhouser and Mr. Shallenberger. At Mr. Shallenberger's suggestion, it was decided that Mr. Thanhouser should conduct the negotiations with Mr. Berst.

It is rumored that certain other producing companies are negotiating with regard to an alliance with Pathe.

Paramount Announces List of Releases for Next Half Year

After Showing Audiences "In Picturesque Prague, the Capital City of Bohemia," Mr. Holmes Will Take Spectators from Carlsbad to Moravia

REPORTING the increasing success of its Burton Holmes Travelogues, now six months young, Paramount announces the list of releases for the next half-year.

After having shown "In Picturesque Prague, the Capital City of Bohemia," Mr. Holmes will take his audiences from Carlsbad to Moravia, and then to "Innsbruck, the Capital of the Austrian Tyrol." This is followed in weekly succession by "In South Tyrol, the Italian Corner of Austria"; "Climbing the Austrian Alps," "In Switzerland," "In Southern Italy," "Life on the Island of Capri," "Seeing Naples," "Vesuvius in Eruption," "A Grecian Journey," "The Olympian Games in Athens," "Marathon Day in Greece," "In Modern Egypt," "The Real Streets of Cairo," "Round About the Pyramids," "An Egyptian Round-up," "Up the River Nile," "Luxor and Karnak, or In Ancient Egypt," "On the Nubian Nile," "The Sunny South of England," "Motoring in England or English Town and Country," "Glasgow to Edinboro," "Bonnie Scotland," "A Scotch-Irish Reel" and also "In Old Ireland."

For the Christmas and Yuletide holiday weeks Mr. Holmes is preparing special reels for that time of the year, the announcements of which will be made shortly.

Pathe Announces Program for Week of the 24th

Last Chapter of "Who's Guilty?" Series Will Be Released—It Will Be Followed by "The Grip of Evil," Featuring Jackie Saunders

PATHE has announced its program up to the end of July. The week of the 24th will see the last chapter of the "Who's Guilty?" series, which will be followed by the new series, "The Grip of Evil," featuring Jackie Saunders and Roland Bottomley. The first chapter will be released the week of the 17th, under the title "Fate."

Another leading attraction of the Pathe program for the week of the 17th is "The Shadow of Her Past," a Gold Rooster play featuring Lina Cavalieri and her husband, Lucien Muratore. The film was made under Mr. Muratore's direction in Italy.

"Home, Sweet Home," a Goldberg cartoon, will be presented the same week, as well as "Unfriendly Fruit," a Heine and Louie comedy, and a short educational, "The Caterpillar."

In the week of the 24th, the second chapter of "The Grip of Evil," entitled "The Underworld" will appear. The lonesome Luke comedy is "Luke, the Crystal Gazer," with Harold Lloyd. Following this, comes a split-reel industrial and scenic, "Paper Parasols."

Two editions of the Pathe News will be issued each work.

BERST ATTENDS CONVENTION IN CHICAGO

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., showed his appreciation of the importance of the National Convention of the Exhibitors League at Chicago by leaving New York on Saturday afternoon for the convention city, where he remained through Monday.

With Mr. Berst went Pearl White, the star of numerous Pathe serials, and Miss White plunged into the work of distributing various souvenirs and compliments of the Pathe Company at the Exposition.

FIFTY MEMBERS OF RIALTO FAMILY FETE ROTHAPFEL

Fifty members of the Rialto family enjoyed a banquet after the performance last week tendered by the Rialto orchestra to Managing Director S. L. Rothapfel. The occasion was Mr. Rothapfel's birthday and the affair was arranged by the musicians through a committee consisting of H. Hand and F. Cork as a surprise. It was held in the promenade at the rear of the orchestra, where a canvas was spread and the banquet table placed.

The guests included the executive staff and the technical and mechanical staff. After a period of music and speeches Mr. Rothapfel was presented with a loving cup, the gift of the latter staff; a mahogany phonograph, the gift of Alfred de Manby; and a handsome pipe set, presented by the ushers.

The feature of the evening was the playing for the first time of a March, "Hello, Sam" composed by Hermann Hand, the French horn soloist, in Mr. Rothapfel's honor and dedicated to him. The piano score of the March, bound in leather and encased in a mahogany casket was presented to Mr. Rothapfel with an appropriate address.

PLAN UNDER WAY TO MERGE TWO OHIO ASSOCIATIONS

Special to Motion Picture News.

Cleveland, July 15.

Plans have been completed for the consolidation of the two powerful rival associations of Ohio motion pictures exhibitors having headquarters at Cleveland and at Cincinnati. Sometime in September or October, a convention will be held in Cincinnati to complete the merger, according to a communication received by H. Serkowich, secretary of the Motion Picture Exhibitors League of the Cincinnati Chamber of Commerce, from C. A. Megowan of Cleveland, chairman of the executive board of the Motion Picture Exhibitors League of Ohio, and Frank Beverstock, of Mansfield, a director of the Cleveland organization.

The new combine expects to remedy with harmony all the evils hitherto fostered by rivalry.

"SELF-DEFENSE" ALMOST READY FOR RELEASE

The Canadian military drama, "Self Defense," which has been in the course of production for the last three months and which has been officially sanctioned by and produced in co-operation with the Canadian military department, is now announced as being almost ready for public presentation. The filming of the many and varied scenes has been completed and the assembling of the nine part military spectacle is now under way and will be finished shortly.

During the past week a battle scene was staged at the mobilization camp at Carling Heights, London, Ontario, Canada, in which over five thousand men participated and in which the general staff of the camp also experienced their first dip into the sea of motion picture actoring.

Universal's Two Booths at Entrance of Exposition Hall

Company Spends $11,500 on Exhibits in the Coliseum, Chicago—Display Surpasses That of the Corporation at Madison Square Garden in the Spring



The Universal Exhibit at the Chicago Exposition and Convention

THE Universal-Mutual exhibit at the Chicago convention surpasses the one at Madison Square Garden. Dozens of banners, pennants, miniature electrically lighted statues of "Liberty," the new Universal serial, an electric light display which cost the Universal $7,500, two bands, two booths right at the main entrance to the Coliseum and all the available Big U stars combine to call the attention of the public to the fact that the Universal is very much on the job.

On the night of Thursday, July 13, a mammoth ball was held by the Universal in the Louis XVI ballroom of the Sherman Hotel, which was attended by two hundred delegates from all parts of the country, representing every state in the Union. President Laemmle and Joe Brandt, general manager of the Universal, addressed the exhibitors, outlined the scope of the Universal's fight against censorship, its progressive policy and constant improvement of its program; of the millions being spent at Universal City in the interest of better pictures; of the new Universal serial, "Liberty," shortly to be released, and the submarine film, "Twenty Thousand Leagues Under the Sea," now being cut from 185,000 feet to ten reels.

Later Claude Plough and Maurice Fleckles gave short talks to the exhibitors present, talks just long enough not to interfere with the general gayety of the occasion.

One of the most popular songs played at the ball was Ted Barron's song of songs, "Liberty."

The first two exhibits, as the visitors enters the building, are the Bluebird and Universal. The Bluebird display consists of an arbor of trellis work, covered with flowers. Bluebirds, in cages, hang between the six arches, bearing the message: "The Play's the Thing."

Rustic benches are placed under the arbors and beautiful souvenirs are given out. Universal has spent $11,500 on the two exhibits and by the time the show is over it is safe to predict that the company will have spent close to seventeen or eighteen thousand dollars.

"Independent Producer Must Make Good Pictures to Succeed"

Lee Kugel, of Kulee Features, Outlining Policy Pursued by His Company in Distributing "The Unborn," Calls Attention to Peculiarity of State Rights' Market

THE increased activity shown by the independent producer as evidenced by his output of pictures for the State Right buyer, calls attention to the indisputable fact that he must, out of necessity, produce a better box-office attraction than the producing companies who are allied with a program," says Lee Kugel of Kulee Features.

"To begin with, the independent producer must run the gauntlet of the most discriminating critic in the world, and that is the State Right buyer who has to sell his picture to the exhibitor upon the individual merit of the picture instead of the collective output of a program.

"The State Right buyer is interested only in successful pictures. He has the opportunity of seeing them before purchasing. Another reason why the manufacturer of pictures for State Right consumption must put out better material is because the man he sells to cannot do as the program people do—collect for their picture a month in advance.

"Lately the exhibitor has been brought to a realization that although he is a subscriber to a program, when the program manufacturer makes an unusual picture, he 'State Rights' it and the exhibitor gets left. It would appear that the sooner the moving picture manufacturer puts his business on a pure commercial basis and governs himself accordingly, the sooner will the irresponsible manufacturer and exhibitor be eliminated. Fair dealing and upright methods should be as characteristic of the motion picture industry as it is in commercial lines of the highest order.

"In the distribution of "The Unborn," the five-reel picture the Kulee Company is selling, we are trying to exercise the same degree of fair play and square dealing that one would expect in doing business with the United States Steel Company or any other large institution."

GERMAN SUBMARINE ON SCREEN 13 HOURS AFTER ARRIVAL IN BALTIMORE

At 7 o'clock on the morning of July 10, the now famous German submarine Deutschland arrived at the port of Baltimore after its history-making trip across the Atlantic. Thirteen hours later the Hearst International News Pictorial flashed the film upon the screen of leading New York theatres.

When the first flash came of the arrival of this super-submarine, Hearst International cameramen were dispatched from New York, Washington and Philadelphia. Arriving in Baltimore, they chartered the tug, and accompanied the strange craft into the harbor. Thirty minutes later they were on their way back to New York.

The Deutschland pictures are also shown in the current release of July 11.

Mack Sennett Is in New York Conferring with Triangle Heads

General of the Keystone Forces Talks of His Plant and How Hard Sometimes It is to Get the Right Kind of Comedy to Keep Sleepy Audiences Awake

MACK SENNETT, managing director of Keystone comedies, is spending a week or ten days in New York, in which time he will meet in conference with other Triangle heads, including Thomas Ince and D. W. Griffith. Mr. Sennett shakes his head, smiles and shrugs his shoulders when asked what's brewing and says there is nothing of importance to tell, which of course is quite true, for there isn't—yet.

The peer of comedy-directors did however talk about the Keystone plant and activities out there in Los Angeles. Said he to a representative of MOTION PICTURE NEWS: "The supply of good comedy is running shorter every minute. The better stuff you hand out to the public, the better they want. In the old days, we used to finish up a reel of film in a day or two. I'd set out for locations without the slightest idea of what I was going to put my company to do when we all got there. Usually if a tree was shaped in an odd manner so the leading comedian could have some fun with it, and if there was a little water in the background for the police to fall into, we were all right. We'd make the things up as we went along and sometimes it would be good and sometimes it wouldn't.

"Producing comedies in the present (of course I'm referring to Keystones only) is a long and tedious process. You can't measure the time it takes to make a two-reel picture of our brand. A week, more likely ten days, two weeks—a month—any time. When one of my directors is finally through with his work, mine commences. My director may turn in four, five or six thousand feet of film in one picture and then comes the hardest and best part of it all—cutting.

"I sit and look at the picture and slash and cut and slash until the picture is in natural length. You may call it two reels, but it may be two thousand feet, fifteen hundred, eighteen hundred or any intermediate length. Some of my directors think I'm crazy when I'm cutting—they don't say so though, because I'm the boss. Zip, go the shears and I gently but firmly remove four hundred feet of negative all in a lump. In its place goes a ten-foot leader. 'Why, Mr. Sennett,' exclaims the director, growing light green, 'I spent two weeks getting that stuff.' 'Well, you can have it, it hampers the action, so I don't want it in the picture,' is the answer I usually give. And so it is left out. Perhaps I'm wrong, but—the director is working for me."

The reader who has seen Keystones can tell whether Mr. Sennett is wrong or right and it requires little deliberation.

Mr. Sennett was asked as to the character of the forthcoming Mabel Normand feature, on which she is at work under the guidance of a Keystone director. "Just a little Keystone stuff will go in that," he answered. "Its going to be a light drama and there are going to be no sleeping periods in it. Whenever we come to a point where it would be natural for the observer to fall asleep, there is going to be a laugh to keep him awake. We have tried to gage these points correctly. And as to the length? It may be seven, six, five, four, three or two reels, that all depends, but it will be a special feature anyway. It's also going to progress from first to last, nothing in it incidental and only incidental, everything will build the plot further along on its way. The side stuff is to be cut out when there's no use for it.

Here Mr. Sennett went back to present-day troubles in making comedies and referred specifically to "The Snow Cure," one of the later Keystone-Triangles. "There was a bear in that picture," he said, "and in one scene that bear had to climb up on a trapezee. Well, we had to shoot that scene forty times before we had it the way we wanted it."

Dixon's "Foolish Virgin" Is Second Subject for Miss Young

The Author Sells the Rights to the Novel Only Because He Feels That the Actress Is Best Fitted to Present the Chief Character in Screen Form

THE Clara Kimball Young Film Corporation announces as the subject for its second feature picture "The Foolish Virgin," by Thomas Dixon, author of "The Birth of a Nation."

Miss Young, who is already at work upon the screen adaptation of Robert W. Chambers' widely read novel, "The Common Law," will begin the presentation of the Dixon novel within a week or two. This will be in accordance with the system devised by Albert Capellani, director-general of the corporation, under which Miss Young will be able to work in two productions simultaneously and the schedule of one release a month can be adhered to.

"The Foolish Virgin" is the first of Mr. Dixon's novels that he has been willing to sell to a film producing company. With the exception of "The Birth of a Nation," which he wrote from his book, "The Clansman," Mr. Dixon has been unwilling to see any of his stories adapted for the screen.

"I have sold the right to 'The Foolish Virgin' only because I feel that Clara Kimball Young is the best fitted to present my book in screen form," said Mr. Dixon after he had completed the business details with Lewis J. Selznick, president of the corporation.

"We have paid more for these two novels," said Mr. Selznick, "than many producing companies spend on two entire productions. Both Miss Young and I believe that the story is fifty per cent of the picture and we are determined to spare no expense in obtaining proper material. Our reason for restricting ourselves to noted novels or plays is plain. It is the only present way to obtain material by recognized leaders in the world of letters."

With her first two pictures decided upon Miss Young is now conducting negotiations for a third subject. A deal is under way with Derwent Hall Caine, son and representative of the famous novelist, Hall Caine, for the latter's great story, "The Woman Thou Gavest Me."

Rowland Acts to Check Panic Over Infantile Paralysis

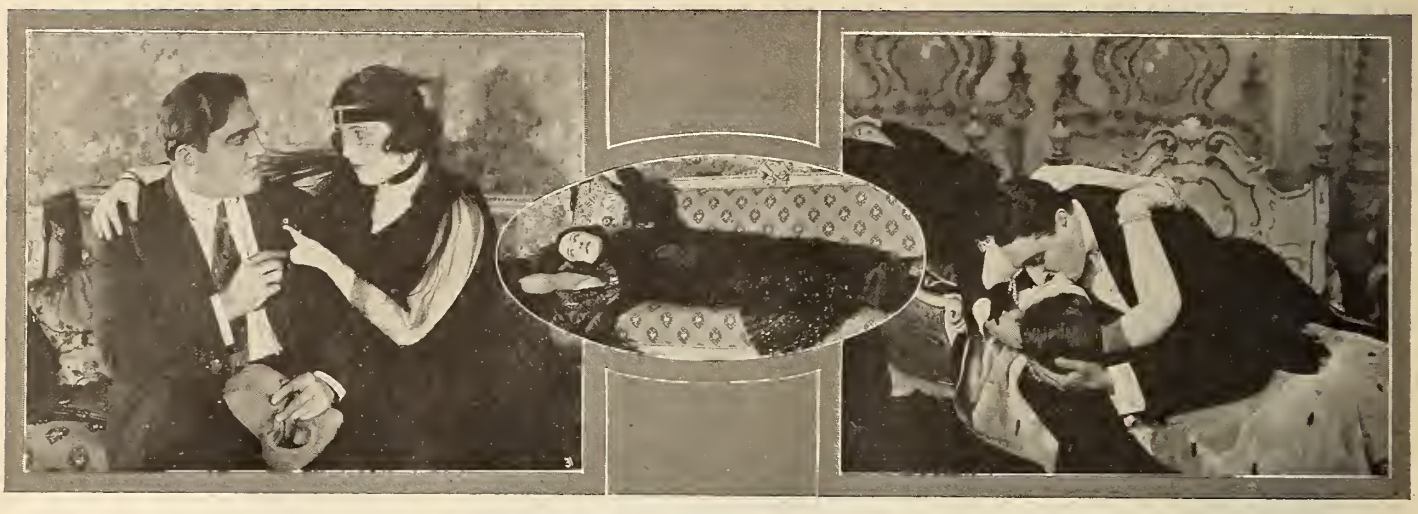
Metro President, Through Special Envoy, Enlists Aid of Federal Officials in Presenting Statistics, Giving the Truth About the Situation

REALIZING the menace to the motion picture theatre's prosperity if the present public panic over the spread of infantile paralysis reaches beyond New York, Richard A. Rowland, President of the Metro Pictures Corporation, has already taken steps for the institution of a nation-wide campaign to counteract the feeling of panic which has begun to manifest itself in other sections of the country.

Last week a special envoy was sent to Washington from the Metro offices and a consultation was held with Assistant Surgeon-General Rucker. Following this, the national official issued a statement to the newspapers of the country, assuring the public that the Federal Government was satisfied that the situation was well in hand, and that, as a matter of fact, more deaths had occurred in the infected localities as a result of the usual forms of summer complaint prevalent at this season of the year among children, than from infantile paralysis.

Upon the return of the Metro agent to New York, special one-sheet posters were printed for distribution to every exhibitor who was willing to use them. These posters bear authentic statistics revealing the actual extent of the disease, and bear the message of Assistant Surgeon-General Rucker. The Washington statement has already received publicity in some of the New York newspapers, and its effects have been felt in the returning calm noticeable in the press in general, more particularly in the decision of the health authorities of New York City, announced Monday, to reopen the public play grounds.

"We wired the details of our action to the exhibitors in convention in Chicago," said Mr. Rowland, "and have received their hearty endorsement of the plan."



Flashes from "The Siren," a Forthcoming William Fox Production Which Stars Valeska Suratt

METRO TO RELEASE ON AUGUST 21 16-EPISODE SERIAL FEATURING COSTELLO

Announcement is made by O. E. Goebel, president of the Consolidated Film Corporation, of the release through Metro of a sixteen-episode serial, "The Crimson Stain," commencing August 21. Maurice Costello and Ethel Grandin are featured. The story will be printed serially in leading newspapers, the novelization being by Albert Payson Terhune.

The photograph and production ends are being handled by the Erbograph. T. Hayes Hunter is directing.

UNIVERSAL ENGAGES COLLINS AND SCHENCK FOR CHARACTER PARTS

The Universal announces that it has engaged Harry M. C. Collins and J. H. Knowles Schenck, to play characters with the Paton Company at Universal City. A. E. Whitting has been engaged to play characters in general stock, Priscilla Deane to play leads with the Lyons-Moran Company and Thomas D. Moreno, comedian, has joined the Wallace Beer Company.

Universal Takes Infantile Paralysis Film to Aid Plague Fight

Five Hundred Feet Showing the Cause of the Disease, Its Effects and the Means of Cure Is Taken for Exhibition in Cities and States Suffering from the Scourge

THE wave of infantile paralysis that is sweeping a large area centering in Greater New York is so dangerous and has become such a menace to the various picture shows in the infected districts that the Universal Film Manufacturing Company in conjunction with the New York *Evening World* and the Board of Health, has taken about five hundred feet of film showing the cause of the disease, its effect and cure, the same to be publicly exhibited throughout the cities and states suffering from the plague, absolutely free of charge.

On Saturday night, July 15, Universal started on its charitable mission of exhibiting the film throughout New York. Various accessory companies, realizing the good of the cause contributed equipment gratis to facilitate the showing of the picture. A screen was furnished by the Trans-Lux Screen company, Nicholas Power gave the machine, the New York Calcium Light company came forward with lighting apparatus, while the truck in which was placed the machine was donated by the International Motor Company.

Robert L. Titus, of Yale Sheffield Scientific, Cornell and Syracuse, lectured with each showing of the picture. Dr. Haven Emerson and Dr. John S. Billings, of the Board of Health, Dr. Charles Boldman and O. M. Leiser of the Bureau of Public Health Education and Dr. D. M. Kaplan and Dr. Joseph Collins of the Neurological Institute made everything easy for the Universal men to get the desired pictures.

Scenes of a like nature were taken at the Willard Parker hospital, where more than four hundred cases of infantile paralysis have been treated, at Kingston Avenue Hospital and at the Sea Breeze Hospital, all in Greater New York. The exterior scenes were taken in South Brooklyn, the lower east side of New York City and in Richmond and Harlem. For English, Italians and Jews, the subtitles are printed in the three respective languages.

The following information is included in the five hundred feet of film: illustrations of practical measures to stop the spread of the disease; activities of the Bureau of Child Hygiene; preventive measures adopted by the Bureau of Infectious Diseases, the City Health Department, the State Health Commission and the Surgeon General of the United Public Health Service; affected districts; removal of children from their homes; how mothers may detect first symptoms; closeups of medical treatment given children; micrological enlargements of infantile paralysis germ; garbage pens, including Barren Island, "the pest hole of all creation"; the nests of the germs; maps of New York City and United States showing infected districts.

M. H. Hoffman, general manager of the Universal exchanges, has granted that all theatres lying in Brooklyn, which is the portion of New York most heavily infected by the scourge, receive Universal service at their own figure, no matter how low it may be during the period of the infantile plague.

Brenon to Enter Production Field on His Own Account

In August He Will Begin Producing Special Features with Women Stars Only—An Elaborate Spectacle Planned in the Spring with Mary Garden

HERBERT BRENON, who has just completed "A Daughter of the Gods" for William Fox, announces his intention to enter the production field on his own account, releasing his product on the state right basis.

Mr. Brenon expects to begin next month producing special features with women stars only. He expects to make four or five of these before next March, when he will start work on an elaborate spectacle with Mary Garden as the star.

To Motion Picture News Mr. Brenon described his plans as follows:

"I shall make these pictures with women stars only, because I believe the public prefers to see them on the screen. I shall make at least four or five productions before next March, when I shall commence upon my next great spectacle with Mary Garden as the star. Between now and that time, I shall try and keep up the reputation I trust I have gained with the trade by continuing to make productions which will bring patrons into the theatre a second and a third time. No star will appear either for me or any other concern for within one year of the date of the release of her feature. I have decided upon this policy because to-day 'Neptune's Daughter' is still playing with excellent receipts solely because it is the only picture in which they can see that wonderful artist, Annette Kellemann.

"August 1 I shall begin work on my first production. The star whose name I am not at present at libery to reveal has never yet appeared on the screen, yet her name is known in every hamlet in the United States, and I with many others consider her the greatest living actress who has starred in dramatic productions in this country.

"I shall have as my associate one of the best-known exchange men and exhibitors in the country, who will handle absolutely all the business details in connection with my output."



Illustrating Two Episodes of Kalem's "Hazards of Helen" and "The Wishing Ring"

SOL. L. LESSER MAKES FLYING TRIP TO NEW YORK

Sol. L. Lesser, the young states right magnate who has sold control to "The Ne'er-Do-Well," the Selig photodrama which is being released through the V-L-S-E, made a flying trip to New York last week.

Mr. Lesser stopped off in Philadelphia where the big feature has been showing to packed houses for the past two weeks. He was very much interested in the manner in which Will Moore Patch staged "The Ne'er-Do-Well," in the Forrest theater of that city.

Following the day spent in Philadelphia, Mr. Lesser came to New York, where he transacted a week's business in two days. He then returned to San Francisco.

RESERVE AT WORK ON "CASEY IN MEXICO"

Special to Motion Picture News.

Cleveland, July 15.

The Reserve Photo Plays Company, with Johnny and Emma Ray, is working on its first two reel comedy, "Casey in Mexico." These pictures have all been taken in and around Cleveland. The battle scenes have taken place at Rocky River, while some of the quieter ones have been enacted at Puritas Springs.

The Reserve Photoplays Company is taking only outdoor pictures until the new studio is ready for occupancy.

Ince Plans Another Big Picture Requiring Over a Year to Make

No Information Concerning the Subject Revealed at Present—"That There Will Be Another Feature Spectacle Emanating from His Mind in 1917 Is Fact," Says Grau

SINCE the presentation of "Civilization" considerable interest has been aroused as to the next big picture which Thomas H. Ince will make. The subject was discussed interestingly by Robert Grau, one of Mr. Ince's choicest confidants and manager of his international campaign for promoting "Civilization."

"That there will be another feature film spectacle emanating from the brain of Thomas H. Ince for 1917," said Mr. Grau, "is no longer a mere prophecy but a fact. But it is doubtful if I can give you any more information than that in advance of its production, as it is Mr. Ince's custom, just as preceding the premiere of 'Civilization,' never to do any advance exploitation of his plans. Nevertheless, it is no secret that Mr. Ince not only has decided on the subject of his next offering but that he has already determined that the production which will succeed 'Civilizaiton' will require a full year of preparation, and the most he will say now is that it is not a play and surely not an adaptation of one for the screen.

"About all that the intimates of Mr. Ince have to guide them in any effort to predicate the nature of the next Ince spectacle is the man himself, hence it is fair to assume that 'Civilization's' successor will not deal with war, in fact Mr. Ince truly believes that the message which he has delivered to mankind through his production of 'Civilization" will be answered in the affirmative before his 1917 masterpiece is revealed to screen audiences throughout the world.

"It is also known that of late the Lord of Inceville has been carrying about with him wherever he goes a mysterious packet which is said to contain rare facts about a strange and unknown people who though recently discovered have never as yet been seen by civilized humans. That Mr. Ince's next big picture has to do with a new mankind and a better one than the one depicted in 'Civilization' is the theory of more than one person close to the Ince enterprises.

"And there are those who believe the picture that Mr. Ince will evolve in 1917 could not have been produced in any earlier year than 1917, which is interesting indeed as forecasting new wonders of filmcraft, and if we are to have new wonders that were impossible in 1916, what is to be expected in the miracles in store for us in 1917, in view of the known fact that there are twenty-two minutes of sustained and consecutive 'punch' in the big picture now running at the Criterion theatre in New York and elsewhere. That is to say that for twenty-two minutes there are scenes in the narrative of 'Civilization' which took months to transfer to the screen and for which over forty thousand feet of film were taken.

"Whether there will be any famous players in the next Ince feature no one can venture to predict at this time, but it is extremely unlikely that Ince will go into the rialto of theatredom for his actors. Surely the pronounced 'type' will remain in favor and how far this producer would go to get another Baby Lillian Read or a counterpart of Anna Perry, the aged women whose portrayal of heartrending misery in 'Civilization' is one of the big sensations of this massive production, can be indicated only by the fact that both of these now famous screen figures are already due to obtain stellar recogniiton when they again face the camera.

Famous Players Complete Two Films from Stage Successes

They Are Clyde Fitch's "The Woman in the Case," Starring Pauline Frederick, and Roi Cooper Megrue's "Under Cover," Starring Owen Moore

THE adaptation of two of the five stage successes, the acquisition of which was announced by Famous Players last week, have been completed. They are Clyde Fitch's "The Woman in the Case," starring Pauline Frederick, and Roi Cooper Megrue's "Under Cover," which marks Owen Moore's return to Famous Players.

The latter was directed by Robert G. Vignola, and numbers in its cast Frank Losee, William Courtleigh, Jr., Ethel Fleming, and others.

Miss Frederick upset tradition by deciding that she would rather play the less conspicuous role of Margaret Rolfe, instead of playing the title part of Claire Foster, in which Blanche Walsh scored a great hit on the stage. Miss Frederick's support in "The Woman in the Case" includes Marie Chambers, Clarence Handysides, Alan Hale and Paul Gordon.

KITTY GORDON IN "THAIS"

Kitty Gordon is soon to start work in a film play of "Thais," which will be directed by Emile Chautard, and made entirely under the supervision of William A. Brady. In all probability this will be a six or seven-reel play.

FIRST PATHE FASHION SUBJECT APPROVED BY BERST

Since J. A. Berst, vice-president and general manager of Pathe, announced several weeks ago the addition to the Pathe program of a fashion film to be known as "The Florence Rose Fashions," there has been considerable interest manifested by the exhibitors. The first reel of the new film to be finished was shown in the Pathe projection room the other day, and after seeing it Mr. Berst gave it as his opinion that the innovation was bound to be a success.

Florence Rose, the fashion expert who is producing the pictures, has turned the Jersey City studios into a beauty congress. Old-time property men, carpenters and scene painters have stopped work to see the fashion girls before the camera. One of the boys the other day expressed the sentiment of all when he said "Gee, where did all those queens come from, anyhow?"

Dell Boone, Florence Reutti, and Corene Uzzell are the three girls playing the more important roles. A scenario was written especially designed for opportunities to show various gowns and costumes and the finished picture is down for release on August 7. One picture will be released every two weeks.

MUTUAL RELEASES "PURITY" ON JULY 18

Announcement is made of the release on Tuesday, July 18, at Liberty Theatre of the Mutual Film Corporation's seven-act allegorical picture, "Purity," featuring Miss Audrey Munson, the most famous artists' model.

Miss Munson, who posed for many of the greatest modern works of sculpture, reviews at a large garden fete many of her most noteworthy poses which are known all over the world. Among her poses are "Descending Night," which attracted widespread attention at the Panama-Pacific Exposition; the "Running Diana" and "L'Allegro," famous bronzes by Henry Hering and other well-known works of art.

The story is taken from Greek mythology. Many of the scenes were taken in a natural amphitheatre on one of the most beautiful estates on the Pacific Coast.

"OUT OF THE MIST," SELIG, IS STORY OF ARTIST LIFE

Upon completion of "The Germ of Mystery," Director William R. Daly of the Selig Company, will immediately begin work on a story of artist life entitled, "Out of the Mist." Fritzi Brunette will be given a dual role of mother and daughter. The supporting cast includes Guy Oliver, Lillian Hayward, Frank Clark, William Scott and others.

THORNBY COMPLETES "ALMIGHTY DOLLAR"

Robert T. Thornby has completed his five reel picture featuring Francis Nelson and E. K. Lincoln in "The Almighty Dollar" and leaves the city for a two weeks' vacation in the Maine woods. On his return he will take up the producing of a serial picture at the Parago Studio.

Two Dustin Farnum Subjects from Pallas Pictures

Star Begins Work on "A Son of Erin," a Story of Life on the Other Side and American Politics—"The Parson of Panamint" Is Completed

THE New York office of Pallas Pictures has just received the information that "The Parson of Panamint," a new Dustin Farnum subject, has been completed and that the star has commenced work on his latest vehicle "A Son of Erin."

"The Parson of Panamint" is an adaptation from Peter B. Kyne's story which appeared in The Saturday Evening Post and tells of conditions in the mushroom mining towns of Nevada forty years ago. In this production, under the supervision of William D. Taylor, Pallas Pictures has staged a complete mining town such as were evident in "boom-days." Supporting Dustin Farnum in this production are Winifred Kingston, Doc Cannon, Howard Davies, Colin Chase, Ogden Crane, Jane Keckley and Herbert Standing.

Immediately following the completion of "The Parson of Panamint," Pallas Pictures started on the next Farnum vehicle presenting a romantic drama by Julia Crawford Ivers and entitled "A Son of Erin." This subject will portray the daily life of the poor farm tenants in Ireland and in contrast the complex unseen currents of politics and graft in a big American city.

"Dusty" appears in the role of Dennis O'Hara, a poor Irish peasant lad who is lured to the land of promise, the United States, and finally realizes his ambition when he becomes a member of a metropolitan police force. Single handed he conducts a fight against police graft and politics which results in his removal from the force. He continues his fight however, and his fearless and honest character attracts the attention of the reform leaders who enlist him. The grafting political-contractor's daughter is caught in the collapse of a poorly-built viaduct and Dennis' warning is verified. Later the poor Irish lad comes into his own and realizes his fondest dreams when his little Irish sweetheart comes to him from across the sea.

One of the spectacular scenes in this production will be the accident at the viaduct, which has already been arranged for. This subject is being staged under the direction of the author, Julia Crawford Ivers, the camera work having been entrusted to J. O. Taylor.

Christie Film Company Is Enlarging Its Plant

"By the Sea Waves," with Nolan Leary, Harry Ham, Billie Rhodes and Eddie Barry, Is in Work—"His Baby" Is Completed and "He Loved the Ladies" Comes Next

Special to Motion Picture News.

Los Angeles, July 15.

THE Christie Film Company has a small army of workmen busy enlarging the studio on the lots recently leased adjoining the present plant. The addition will make it possible to build additional stage space and the erection of sets at the studio.

The Al. E. Christie Company is this week filming "By the Sea Waves," with Nolan Leary, Harry Ham, Billie Rhodes and Eddie Barry. Practically all of the scenes are being filmed at the beaches about Los Angeles, and a particular feature will be the thrilling scenes taken on a car on the race through the clouds.

The Horace Davey Christie Company has just finished filming "His Baby," from a scenario by Neal Burns. It is the story of a bachelor finding a deserted baby on his doorstep, which leads to complications which break up his expected marriage. He finds another woman who will be the mother for the child, and about the time of the wedding the real mother who deserted the child, has a turn for better fortune and goes to recover the little one, thus almost killing his second near matrimonial adventure.

The Davey Company will next make "He Loved the Ladies." The story is of a flirtatious dentist who gets into trouble with a proud husband. The players for the two pictures are Neal Burns, Eddie Barry, Betty Compson, Dave Morris and George French.

Alice Joyce Signs a Long-Time Contract with Vitagraph

Actress Who Returned to Screen After a Year and Half Absence Worked in One Picture Before Signing to See If Everything Was Agreeable to All Concerned

WHEN Alice Joyce, the motion picture star, returned to the screen after a year and a half of private life it was by the way of the Vitagraph Company of America who announced that she would play the feminine lead of Mary Ward in "The Battle Cry of War," a sequel to the renowned success "The Battle Cry of Peace."

Coming to her new moving picture home, Miss Joyce decided to sign a contract calling for her apperance in the one picture only as she thought it would be wise to see how she liked her environment and how her producers liked her work before signing for a longer period.

The Vitagraph officials thought this a wise plan and agreed to wait for a stated period of time before asking her to sign a regulation contract.

This space of time elapsed the other day and delighted with her new home and associates, the popular star gladly signed her name to a long term contract.

Although Miss Joyce is expected to be busy working in her new picture until the fall of the year, other manuscripts are being prepared.

WILBUR AS SCIENTIFIC PROBER IN A HORSLEY

"The Haunted Symphony," a mystery play, with Crane Wilbur in the stellar role, will be the Horsley feature for Mutual release the week of July 20. Wilbur enacts the role of a scientific investigator.

Mae Gaston, Frederick Montague, Claude Mortenson, John Oaker, Lloyd Holton, and Jessie Burnett are in the large supporting cast.



Scenes at Universal City: The "Liberty" Serial Company; Ruth Stonehouse Greets a King at Templar; Arthur W. Chapman, Supreme Grand Master of Canadian Knights Templar, in a Universal Picture

"ON THE BRINK OF SHAME" FROM TRIUMPH FILM IN AUGUST

John Mason and Alma Hanlon are the stars in the five-part photodrama, "On the Brink of Shame," by Edna G. Riley, in production by the Triumph Film Corporation, under the direction of Julius Steger and Joseph A. Golden.

Like "The Prima Donna's Husband," featuring Holbrook Blinn, Kathryn Brown-Decker and Clara Whipple, the new photoplay is said to be a powerful story with heart appeal and bringing home forcefully a timely lesson.

The directors have chosen for the support of the stars Walter Hitchcock, Edward Langford, Frederick Esmelton, Harry Burkhart, Jean Stewart, Eloise Clements, Marie Reichardt, Eleanor Kent and Dorie Sawyer. The production will be finished by the end of July and will be released early in August.

Big Four Asks Exhibitors for Live Suggestions

"Suppose You Were in Absolute Control of V-L-S-E, What Would You Do That Is Not Being Done, and What Would You Do to Improve Company Efficiency?"

A CAMPAIGN for general efficiency in which all the employes of the V-L-S-E have joined hands for the general betterment of the company both in service and results, is being instituted this week by the Big Four Company.

The campaign was started in the current issue of The Big Four Family, the employes' house organ of the V-L-S-E. On the front page of this paper appears an article written by E. Lanning Masters, advertising and publicity director, which is headed: "What would you do if you owned the V-L-S-E?"

It asks: "Suppose you were in absolute control of the destinies of the Big Four—that you owned outright everything connected with it—its distributing system and its producing plants, what would you do that is not now being done, and what would you leave undone that is now being done?"

The article goes on to explain that some of the biggest ideas the world has ever known, have come from the people in the ranks, and the employes of the V-L-S-E are invited and urged to write in to the home office about just what they think is good and what they think is bad in the organization. They are left the discretion of either signing their letters or writing them anonymously.

"Fortunately, we are associated with a 'wide open' organization," the article reads. "Within proper bounds, every man and woman in it is king or queen of his or her domain. Each holds their future in the palm of their hands. Merit is the sole test of advancement, and advancement is dependent upon enterprise and initiative—in short, ideas put into execution—it is patent, therefore, that ideas are the biggest asset which any organization or individual has.

"Appreciating the full value of this fact, the guiding forces of our organization not only have invited ideas from everyone within the Big Four Family, but from the inception of the company have urged that all of us present every idea which we feel to be sensible and practical.

"For instance, what would you change in the producing end, in the advertising service, in our sales methods, in the shipping department, in the bookkeeping methods, in the booking forms and system, in the film inspection department?

"Tear down if you will, but be sure to build up, for remember that if you were outright owner of this business you would not destroy until you had something better to construct. Above all, be frank."

Heretofore, the pages of the Big Four Family have been open to each and every individual in the organization. Scores of articles have been printed in it that were written by salesmen, stenographers, telephone operators and even by office boys. The benefits derived from these leads the powers-that-be to believe this new campaign will be of inestimable benefit, not only to the inside of the company, but to those Big Four exhibitors who feature V-L-S-E.

Showing of "How Britain Prepared" by Newspapers Planned

Robinson Intends to Extend This Method of Presentation Throughout the Entire Country —Owner of a String of Papers Starts Scheme

A PROMINENT New York Editor was viewing "How Britain Prepared," the patriotic preparedness film which is meeting with such unqualified success all over the country. "By George," he exclaimed, "this picture is doing more to make people realize the need for adequate preparedness than all the editorials I have written in the past year. Why, here one can see with one's own eyes what I have been trying to picture with cold type. How much better this method is!"

William J. Robinson, one of the officers of the Patriot Film Corporation, which owns the United States rights to "How Britain Prepared," and whose guest the editor was, turned to him.

"If you think that our method is so superior to yours, why don't you supplement your efforts with ours?" he asked. "We are both working toward the same end; why not co-operate with each other?"

"I'd be glad to," replied the editor. "How can we get together on this proposition?"

"I'll tell you," Mr. Robinson replied. "You own several newspapers throughout the state. Sponsor the production in each town where you have a paper. Advertise it well in your news columns, and you will not only be doing some real good for the cause, but you will also make money."

The newspaper man assented to the proposition after it had been more carefully developed. Working from this beginning, Mr. Robinson made a canvass of all the newspapers in New York, New Jersey, and part of Pennsylvania, with the result that in a short time "How Britain Prepared" will be presented by a number of newspapers throughout those states. It is now being planned to extend this method of exploitation throughout the entire country, regardless of the fact that state rights to the production are being sold rapidly. Mr. Robinson explained that the amount of publicity this method of distribution would obtain for the picture would act as an impetus to the sale of state rights.

HORSLEY IN MARKET FOR FIVE-REEL SCRIPT

It is announced by David Horsley that he is in the market for scenarios of the five-reel length, full continuity form, suitable to Crane Wilbur dramas of the sociological and psychological nature being desired. Prompt consideration will be given all scripts sent in and payment will be made upon acceptance.

Due to the return of Margaret Gibson to stories of the five-reel length, scenarios written around her will also be given attention.

MUSICAL EFFECT OBTAINED BY PHONOGRAPH IN FOX SCENE SHOWING MECHANICAL INSTRUMENT

In the showing of the Bertha Kalich picture, "Ambition," at the Academy of Music, one of William Fox's New York theatres, a musical effect was obtained by means of a phonograph. In one scene of the film Madame Kalich and William H. Tooker sit in the drawing-room listening to a phonograph.

When this scene was flashed the orchestra stopped playing and a phonograph behind stage was turned on. Massanet's "Elegie" was played, throughout this scene and all scenes connected with it. Then, when Madame rose suddenly and stopped the machine, the playing behind stage stopped abruptly on a high note.

FILM STRIP OF MARJORIE STERRETT SHOWN WITH "NATION'S PERIL"

The film strip of Marjorie Sterrett, the thirteen year old Brooklyn schoolgirl who was inspired by the Lubin photodrama, "The Nation's Peril," to start a fund with which to build a battleship for the United States Navy, is now being distributed by the V-L-S-E.

The strip is being shown in conjunction with "The Nation's Peril." Besides acting as a spur to preparedness, the film strip discloses the fact that little Marjorie can act.

SHERMAN ENTERTAINS BENNIE ZEIDMAN

H. A. Sherman, of the Elliott and Sherman Film Corporation, Minneapolis, recently entertained Bennie Zeidman, Fine Arts publicity director. The Governor of Minnesota and several other prominent persons were present. After luncheon, the party was taken for a motor boat ride on Lake Minnetonka.



Ruth Stonehouse in "The Spring Song," Universal

Sheppard Buys Southwest Rights to "Fall of a Nation"

Southern Film Man Will Begin His Campaign by Establishing an Exchange at Dallas, Texas, Ready for Business by First of August

W. K. SHEPPARD, an exhibitor who has had success operating houses at Laredo and Bronwnsville, Tex., walked into the National Drama Corporation office July 12 and planked down a big certified check for "The Fall of a Nation" rights of Texas, Oklahoma and Arkansas.

"I've looked over the field of all the great features," he remarked to Ed. Giroux, "and am convinced that the Dixon-Herbert spectacle will prove more popular with the people down our way than any other current offering. They want the big battle scenes, are deeply interested in the soldier life on the border; moreover, they enjoyed so keenly the previous Dixon dramatic stories like 'The Clansman,' 'The Sins of the Father,' 'The Leopard's Spots' and 'The Birth of a Nation' that the coming of a new patriotic spectacle by the same author will be a decidedly sensational event."

Ed. Giroux deposited the check to general account, whilst W. K. Sheppard and Thomas Dixon signed the contract. It was one of the quickest sale transactions in the history of film marketing.

Mr. Sheppard is the hustling type of Southern Alleghany folk that have made good in Texas. Born in Parkersburg, W. Va., where his family are prominent in commercial affairs, he went to the Lone Star State seven years ago. He operated successfully a small motion picture house in Laredo, later became proprietor of a large and modern theatre in Brownsville, which he equipped with the latest conveniences and made extremely popular. An inkling of the possibilities of big films was afforded to Mr. Sheppard when he had a $1,000 advance sale for "The Birth of a Nation." In fact, he has done capacity business for almost everything of importance that has come his way. He sold out his southern Texas theatre interests last March.

The first step in Mr. Sheppard's Southwest campaign will be the establishment of a film exchange in Dallas, Texas. It will be in operation before the first of August. One of the most prominent exchange men of the South will be in charge, and this head office will be plentifully supplied with prints and with every kind of publicity, musical scores, etc. Elaborate runs of "The Fall of a Nation" are planned in Dallas, Little Rock, Oklahoma City, Fort Worth, Houston, Galveston and San Antonio, after which the spectacle will be shown in the smaller towns. As a graceful compliment to the militiamen and regulars now encamped along the Mexican border, the management intends to give early showing of the picture in several of the important border posts and camps. Several hundred of the guardsmen who are protecting Texas against Mexican bandit attacks did motion picture duty last winter in the mimic war scenes staged for "The Fall of a Nation."

F. E. Backer of the Englewood theatre, Englewood, N. J., bought the New Jersey state rights of the film the same morning that Sheppard secured the Southwest. Mr. Backer will take advantage of the crowded August season at the beaches by showing the picture in Atlantic City, Cape May, Asbury Park, Long Branch and other centers. He is also rapidly arranging autumn bookings throughout the principal cities of the State.

A third state rights buyer at the National Drama offices last week was R. R. Roberts, who had previously been identified with the purchase of many big features and who acquired the Dixon-Herbert offering for West Virginia. Besides the above transactions, several other important deals for territory have been practically completed, and due announcement of them will be made.

Monday, July 24, is the release date of the picture in New England and Greater New York. W. M. Powers left the city July 17 to wait on the New England trade, many of whom have wired their intention to make early bookings. The offices of the National Drama Corporation at 1465 and 1485 Broadway were crowded all last week with New York and Yankee exhibitors arranging for dates. The corporation is booking this territory direct.

"CIVILIZATION" WILL BE SHOWN IN ASBURY PARK AND OCEAN GROVE IN TEN DAYS

The "Civilization" Film Corporation of New Jersey has been granted a charter by the Secretary of State to engage in the theatrical, vaudeville and motion picture booking agency business in that State. The concern has a capital of $125,000, and Walter J. Plimmer of the Strand Theatre Building, New York City, has been designated as the corporation representative.

"Civilization" will open within the next ten days in Asbury Park and Ocean Grove.



Marjorie Ellison in "When the Stars Foretell," Universal

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City

"Films and Footlights," a Small Town Exhibitor Magazine Built on Semi-Newspaper Style

AN example of how the small town house organ may be made a news medium, instead of confining it to mere casts and synopses, is furnished by Films and Footlights, published weekly by the Royal-Grand theatre, Marion, Indiana.

It is a magazine of sixteen pages and cover, well laid out and well printed. There are few text cuts, but instead of being a disadvantage this seems to add to the worth of the magazine, because there is an uninterrupted presentation of "meaty" stories.

A considerable amount of type is got together each week. It is arranged in thoroughly readable form, and is of diversified interest. We give the contents of the July 10 issue, for they show in themselves the newsiness of the publication:

Inside front cover—Tabloid review of the week's program, by days, with short descriptions. Also the bare announcements of titles for "next week."

Page one—"Past Pursues Norma Talmadge in 'Going Straight,' a synopsis; one short item.

Page two—"The Innocent Lie"—a review from MOTION PICTURE NEWS.

Page two—"Bessie Love, the Picture Find of the Year"—a human interest story.

Page four—"Sins of Men"—a synopsis.

Page five—A human interest story about Winifred Kingston; a review of "Maria Rosa."

Pages six and seven—"Paramount Personalities:" short items.

Page eight—an editorial on picture star salaries.

Page nine—human interest stories of Willie Collier, Jr., and Eugene Pallette.

Page ten—"Fox Flickers:" short items.

Page eleven—Another review of "Maria Rosa."

Page twelve—A description of how some of the thrills in "The Bugle Call" were filmed.

Page thirteen—A human interest story about Valentine Grant.

Page fourteen—"Ince Built Army Post for 'The Bugle Call;' a synopsis of 'The Snow Bird.'"

Page fifteen—Announcement of the co-starring of Owen Moore and Hazel Dawn.

Page sixteen—Coming attractions, grouped by days and company names.

Most of the stories have been headlined effectively; and the adoption of semi-newspaper style is an excellent idea for the exhibitor magazine. The synopsis has not been omitted, but it has been trimmed, and held down to sensible length. Evidently, the news idea is uppermost. Which is as it should be.

HOW TO SECURE RESULTS FROM MAILING LISTS

"We have secured our mailing list," writes H. P. Wareham of the Wareham theatre, Manhattan, Kansas, to Paramount Progress, "with the aid of telephone directory, the city directory and by making it known through the use of a slide and a note in our weekly program that we were issuing a mailing list and would be glad to have the name of any one interested. The fact that we had a mailing list soon became known, and we received many names by mail, telephone, and some called at the office and left their names. When we got these together we had no trouble in selecting a list of 500, which we felt were the best prospects.

"We have had this mailing list in use for about two years, always keeping it up to date, and find it to be a very successful method of advertising."

"SPOTLIGHT" JOINS RANKS OF MONTHLY MAGAZINES

"The Spotlight" is a neat little sixteen page magazine from the Orpheum theatre, Fort Madison, Iowa. It joins the increasing ranks of monthly exhibitor publications—one of the most interesting developments in the house organ field.

Exhibitors in small cities would do well to send for a copy of it, especially if they are contemplating changing to a monthly house organ. We gather that "The Spotlight" is for the photoplay as opposed to the "movie" idea, especially as regards the right kind of music. There is also a commendable effort to make the book serviceable to the family, by devoting a page to recipes. Ads are segregated properly on inside cover and other pages.


SPECIAL "CELEBRATION WEEK" EDITION

THE WEEKLY

REEL NEWS

ABOUT NEW REELS

Manring and Amuzu Theatres

MIDDLESBORO, KY.

PROGRAM FOR THE WEEK, BEGINNING MONDAY, JULY 3rd, 1916

REEL NEWS

"Who's Who in Filmland"

Brief Biographies of The Screen's Most Popular Stars.

BIG FOUR STARS

VITAGRAPH-LUBIN-SELIG-ESSANAY

EDITH STOREY

EARLE WILLIAMS

Front Cover and Inside Page of A Live House Organ. Note the Use of Biographies



Glimpses of Universal Actresses: (Left to Right) Marie Malcamp, Edith Johnson

Myrtle Gonzales, Dorothy Davenport, and Molly Malone

BENEFIT PERFORMANCES FOR MILITIA IN INDIANA THEATRES

Benefit performances for militia companies of Indiana have been popular in Indiana since the militia was ordered to encamp in Indianapolis. The Grand Opera House at Terre Haute June 30 gave a benefit performance for Company B. Manager Ed Galligan, of the Grand, made the theatre attractive with a tent out in front of the theatre, with guns used in the civil war and also the Spanish-American war. The Idle Hour theatre, at Michigan City, of which Martin Panty is manager, following a suggestion from The Michigan City News, gave a benefit performance June 23. The theatre also received co-operation from The Michigan City News on running the benefit. Evansville theatres are contributing 20 per cent. of their gross receipts to a militia fund on specified days in the week.

DISTRIBUTES 10,000 FLOWERS AS ANNIVERSARY SOUVENIRS

A good stunt was pulled off by A. D. Pappas, who has been running the Majestic theatre, at 1020-24 Franklin avenue, St. Louis, for just about a year, when he decided to celebrate the house's birthday by having a week of special programs, and giving away souvenirs in honor of the occasion in the shape of carnations and roses. When it is figured that he used more than ten thousand of these flowers during the week, and that in a neighborhood house which depends on its own clientele of patrons, it can be seen that the return justified the anniversary celebration.

MAJESTIC, DETROIT, TO GIVE CHILDREN'S SHOWS

The Majestic theatre, Detroit's finest and largest photoplay house, announces that each Saturday hereafter it will give a special afternoon performance for the children at special prices.

The program will consist of comedies, scenics and educational films, with songs by Henry Santrey, who is a regular fixture at the Majestic having been engaged there since the house opened. He will specialize in songs that will particularly appeal to children.

STRAND, FREMONT, AIDS MILITIA. COMPANY

The Strand theatre, Fremont, Ohio, seized upon the militia mobilization to give benefit performances for Company K, of its city. The company paraded on the night of June 26. with virtually the entire population as spectators. After the parade, the crowds went to the Strand. A total of $136.17 was turned over to Company K by the Chamber of Commerce Committee, which at the request of the theatre owner, took charge of the benefit performances.

IOWA HOUSE ORGAN PRINTS RECIPES

Managers of the Grand theatre in Fort Madison, Ia., attract the interest of the housewife to their weekly programs by printing recipes for various delicacies on the reverse side. The latest to be featured was Paramount grape fruit jelly. The Grand program is a card 3¾ x 7 which carries announcements of the week's attractions on one side and advertising on the other.

A HOUSE TALK WHICH GETS DOWN TO BRASS TACKS

Here is one of the best house talks we have seen. It is built on the idea we have long advocated—that of trade-marking the theatre

We reproduce it in full from Royal Photoplays, house organ of the Royal Theatre, Calumet, Mich.

"JUST A MINUTE"

"Why do you like to deal at one store rather than another? We believe it to be because some give 'service' and a 'square deal.' This is one of the things The Royal believes in—service and a square deal. It matters not whether a picture is of this or that brand, the only thing that matters is, is it shown at The Royal? A picture can't be shown at The Royal unless it is good—we believe, that's our duty to you. Of course we can't promise that all pictures we show will appeal to you—they probably won't. Because some like one kind of picture, and some others. But no matter what the type of production, western, society or comedy, if it appears at The Royal you may rest assured that it is a good production of its type. That's our duty to you."

WOMAN EXHIBITOR AIDS "CLEAN UP MOVEMENT" IN OKLAHOMA

Maude E. Littlefield, manager of the Electric theatre at Claremore, Okla., has instigated a unique method of aiding in the "clean-up movement" in that city. On Saturday morning she admits any child to the show who will bring to the front door of the theatre twenty tin cans or bottles.

The past two Saturdays have found over a wagon load each time.

EFFECTIVE TRADEMARK POSTER FROM FENWAY, BOSTON

The Fenway Theatre, Boston, Mass., has been using an effective bit of poster advertising for Paramount Pictures, one which is attracting wide-spread attention and causing general comment, although very few words are used. The management is getting out a quarter-sheet poster in two colors bearing an eight-inch Paramount trademark.

NASHVILLE THEATRE MAKES SPECIAL CONCESSION FOR CHILDREN

The management of the Fifth Avenue theatre, Nashville, made it possible for the kiddies of Nashville to witness "The Clown." A special coupon was printed in the newspapers admitting each child to the Fifth Avenue at half price—five cents. Never before has anyone been admitted to this theatre for five cents.

"NEWS" IS ASSET TO A LIVE EXHIBITOR

Motion Picture News,
New York City.
Gentlemen:—

I consider the "News" worth many times its cost and a valuable asset to every live, up-to-date manager.

J. P. McCausland,
Walla Walla, Wash.

Looking Ahead With The Producers

Universal Offers a Lot of Gloom Dispellers for the Week of July 24, Like "I've Got Yer Number"

THE Universal program for the week of July 24 is led off by the five-reel Red Feather, "Temptation and the Man," in which Hobart Henley, Sydell Dowling and Sidney Bracey are featured. On the same day Eddie Lyons, Lee Moran and Roberta Wilson will disport in "Art for Art's Sake," a Nestor one-reeler.

On Tuesday, July 25, Alice Howell and Fatty Voss will share comedy honors in the L-Ko three-reeler howler, "Lizzie's Lingering Love." They will be followed by "Cross Purposes," a Rex drama in which J. F. Connely and Jessie Arnold will play the principal roles.

Mary Fuller heads the program of Wednesday, July 26, appearing in the Gold Seal two-reel modern adventure drama, "A Splash of Color." On the same day the Victor comedy, "Just a Few Little Things," with Wallace Beery and Gretchen Lederer providing the fun will be released. Animated Weekly, No. 30, containing the first views of the infantile plague in New York, will be released on the same date.

"Priscilla's Prisoner," a Big U two-reel rural drama featuring Cleo Madison and W. V. Mong will be released by the Universal on Thursday, July 27. On the same day "Won by Valor," an Imp drama with Sydell Dowling and Sydney Bracey and the Powers split reel, "Jitney Jack and Gasolena," a comedy cartoon, and "Creating Life from a Dead Leaf," an educational, will be released.

On Friday, July 28, Ben Wilson will head the day's program in "The Circular Room," an Imp two-reel mystery drama. Mr. Wilson will be supported by Edna Hunter and Joe Gerard. "The Circular Room" will be followed by the Big U drama, "A Great Love," in which Norbert Myles and Vola Smith will play the leading roles and "The Unexpected Scoop," a Nestor comedy featuring Myrtle Gonzalez.

Harry Carey, is featured with Olive Fuller Golden on Saturday, July 29, in the Bison two-reel western drama, "For the Love of a Girl." On the same day Malcolm Blevins and Marjorie Ellison will be seen in the Laemmle drama, "The Mask of Fortune" and Gale Henry and William Franey will "do their worst" in the Joker comedy, "I've Got Yer Number."

On Sunday, July 30, Harry Myers and Rosemary Theby will appear in a Victor two-reel comedy entitled, "The Latest in Vampires." They will be followed by "Mutiny," a tale of life at sea, which will be released under the Imp brand with Lucille Younge and Jack Nelson playing the leading roles.

During the week of July 24 the thirteenth two-reel episode of the Universal special feature, "The Adventures of Peg o' the Ring," with Grace Cunard and Francis Ford putting the punch across as usual, will be released.

"NELL OF THUNDER MOUNTAIN" IS "THE STRONGER LOVE"

In place of "Nell of Thunder Mountain," as originally announced by the Oliver Morosco Photoplay Company as the name of its initial release starring Vivian Martin, this subject will be entitled "The Stronger Love." This production has just been finished under the direction of Frank Lloyd and was staged chiefly in the San Bernardino pine forests at the top of the mountains.

"The Stronger Love" is a dramatic offering and tells of a mountain girl reached by the spirit of progress to the extent of rebelling against the sordid conditions and stifling scope of her life. Although different than her people she yet retains a great love for her own kind.

Supporting Miss Martin in her first Morosco vehicle is a cast including Edward Peil, William W. Jefferson, Louise A. Emmons, Alice Knowland, Herbert Standind and John McKinnon. Jack Livingston, although originally in the cast, met with an accident in the mountains, with the result that Director Lloyd jumped in to continue the character. The photoplay will be released the middle of August on the Paramount Program.

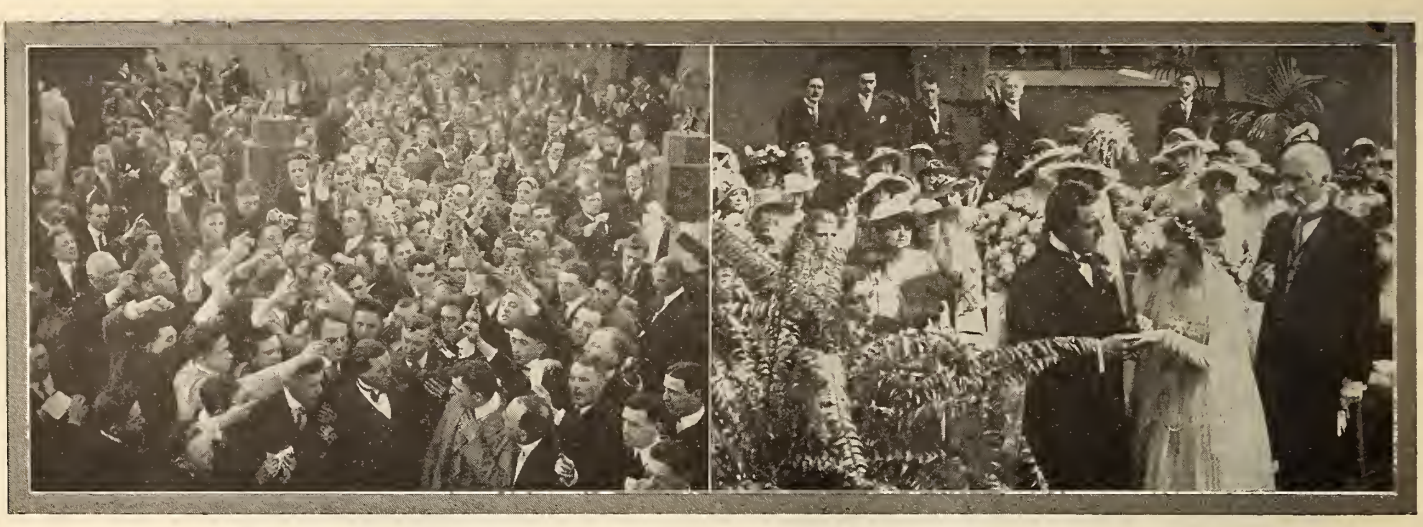
"A CHEAP VACATION," FROM "V," IS BASED ON A SUMMER PROBLEM

Beautiful locations are one of the features of "A Cheap Vacation," a Vitagraph single part comedy. The theme is appropriate for hot weather audiences as it deals with the everlasting question, "where will we spend our vacation?"

"A Jealous Guy," a one-part Vitagraph is a comedy of the slapstick type in which Hughie Mack, Vitagraph's heavyweight comedian, has the leading role, Lawrence Semon directs the picture. The supporting cast includes Jewell Hunt and Edward Dunn. Semon and C. Graham Baker prepared the scenario.



Illustrating Universal Dramatic and Comedy Subjects: (Left to Right) "Lee Blount Goes Home," "Won by Valor," and "Spring Fever"



Striking Scenes from E. H. Sothern's First Photoplay for Vitagraph, Soon to Be Released Through V-L-S-E

"MUSICAL BARBER" FROM VITAGRAPH ON 17TH

S. Rankin Drew is seen in a single part comedy offered by Vitagraph on July 17. The title of the picture is "The Musical Barber." "The Fur Coat," another one-part comedy, is released on July 21.

"The Musical Barber" tells of the trouble caused by De Goat, a beard trimmer whose chief delight is playing musical instruments between and during shaves. The story was written by Frederic Chapin.

On the same reel with the above are shown beautiful scenes at the headquarters of the Delalvan (River of the Valley) in Norway.

William Dangman in "The Fur Coat" is overjoyed at receiving word of a legacy left him by his uncle. After leaving his position in anticipation of soon becoming a millionaire, he receives the legacy—a fur coat—and on the strength of its appearance, dates up the village belle. After spending all his money on her, he is forced to "hock" the coat. He later finds out that his uncle's fortune was sewed up in the lining of the fur garment and after a lively chase he manages to get it back. Others in the cast of "The Fur Coat" are George O'Donnell, Shirley Moore, and Ralph Whiting. Frank Currier produced the picture from Edward J. Montagne's script.

PICTOGRAPHS TEACH CHILDREN TABLE MANNERS

Chesterfieldian manners instilled with Mother Goose in the days of pinafores and rompers make the child a jewel to its parents. Working on this theory, the editors of Paramount Pictographs have included films on table manners in the etiquette series of "Better Babies" releases for the "magazine on the screen." Among other things, the pictures show how the child should hold a knife and fork, ask for a second helping, butter bread correctly and become familiar with the courtesies which should be shown parents and governess.

"THE BARRIER," REX BEACH, BY LUBIN FOR V-L-S-E

Following the completion at a near date of "The Light at Dusk," the seven-part photodrama being produced by Edgar Lewis, leading Lubin director, which will be released through the V-L-S-E, work will be started by him on "The Barrier," one of the best novels of Rex Beach.

It is not yet decided how large the production will be, Mr. Lewis having decided that the story is of sufficient interest to first produce it and let the length take care of itself. However, if possible it will be told in the regulation number of reels for feature release.

An all-star cast will be selected at a near date to play in "The Barrier."

"Love's Lariat," Ready to Lasso Public Affection on August 7, Shows How West Ropes East, All Branded with Comedy-Drama

ALTHOUGH the date has been definitely set for only the two first releases in August, the vaults of Bluebird Photoplays, Inc., contain several subjects that will, in due course, find their way into that attractive program. "Love's Lariat," August 7, and "Bettina Loved a Soldier," August 14, are scheduled, with "Little Eva Edgarton" probably coming next in line of release.

Harry D. Carey, Olive Fuller Golden, William Quinn and six camera-actors who have a record as plainsmen will appear in "Love's Lariat," a comedy drama in which the West meets the East, and gets a little bit the worst of the encounter. George E. Marshall and W. S. Parsons prepared the scenario and Mr. Marshall was assisted by Harry Carey in the direction.

Three players who have previously been stars in Bluebirds will unite their talents in "Bettina Loved a Soldier," Louise Lovely and Francelia Billington playing the leading female roles, while Rupert Julian, who also directed, has the male lead in which he is compelled to choose as to which of the two prettiest girls in photoplays is really the prettier.

"Bettina Loved a Soldier" is based on Ludivoc Halevy's "L'Abbe Constantine," a work that opened the doors of the French Academy to the author. Elliott J. Clawson prepared the scenario. The presenting company will include beside the Misses Billington and Lovely and Mr. Julian, little Zoe Du Rae, George Berrill, who plays L'Abbe Constantine; Douglas Gerrard, and Elsie Jane Wilson.

Ella Hall directed by Robert Z. Leonard, who prepared the scenario for "Little Eve Edgarton," will have the lead in the five-reel Bluebird of the same title, Herbert Rawlinson will be the leading man, Thomas Jefferson, Marc Fenton, Gretchen Lederer and Doris Pawn will be among the principals.

MAE MURRAY IN HER THIRD LASKY SUBJECT, RELEASED JULY 17

Cecil B. De Mille's production, "The Dream Girl," released July 17, presents Mae Murray in her third photoplay for Lasky. This is an original story of a child of the slums, written by Jeanie McPherson, and marks Miss Murray's first appearance under Mr. De Mille's direction.

In the cast are Theodore Roberts, Earle Foxe, James Neil, Mary Mersch, Mrs. Lewis McCord and Charles H. West.

"MARK OF CAIN" FEATURES DOROTHY PHILLIPS

Two more Red Feather features are announced by the Universal. On August 7, will be released "The Mark of Cain," featuring Dorothy Phillips and Lon Chaney, story by Stuart Paton, directed by Joseph DeGrasse, including in the cast Frank Whitson, Gilmore Hammond, T. D. Crittenden, Gretchen Lederer, Lydia Yeamans Titus, Marc Fenton and Georgia French.

The story is a typical Red Feather type of play, giving Dorothy Phillips for the first time in her career an opportunity to play a featured role in a five reel production.

On August 14, "A Yoke of Gold," featuring Dorothy Davenport will be released. The story is by Bob Wagner, scenario by Calder Johnstone, and the play was produced by Lloyd B. Carleton. Featured in the cast are Emory Johnson, Alfred Allen, R. Morris, H. Skinner, and Fred Whitting. The story deals with the adventures of a robber apprentice, who is diverted from his crooked path by the chance meeting with the girl whose home he had set out to rob.

"THE GOLD SHIP" CARRIES SELIG AMUSEMENT TREASURE TO SCREEN ON AUGUST 7

"The Gold Ship" is the title of the Selig Special to be released through regular service of the General Film Company on Monday, Aug. 7. "The Gold Ship" tells the story of the high seas, of a vessel laden with gold, of the desperate battle of the ship's master, a girl and a crippled boy to save the cargo and circumvent the plot of mutineers. In this production Harry Mestayer, Edith Johnson and Sidney Smith are featured. James Oliver Curwood wrote the story.

William N. Selig announces for regular release in General Film service on Monday, Aug. 14, a drama in three reels entitled "The Germ of Mystery." This drama has to do with the mysterious death of a manufacturer of high explosives, who succumbs to the bite of a poisonous spider. Fritzi Brunette, Frank Clark and Guy Oliver star in this production.

"A Bear of a Story" is another of the Selig Western farce comedies, featuring Tom Mix. A real live bear is featured.

"DOORSTEPS," SECOND FLORENCE TURNER FOR MUTUAL ON JULY 17

"Doorsteps," second of the Florence Turner series of Mutual Star Productions will be released the week of July 17. Henry Edwards, Malcolm Cherry and Campbell Gullan are in the cast, which was directed by Larry Trimble. The story is pivoted on the varied career of a boarding house drudge.

Other Mutual offerings for the same week are "Gates of Divorce," a three-part Gaumont drama, with Gertrude McCoy; "The Dancer," from the American studios, featuring Vivian Rich and King Clark; "The Ostrich Tip," a Horsley production, with Margaret Gibson and William Clifford; and a Mustang comedy-drama, "The Dyspeptic," featuring Nita Davis and Ashton Dearholt. Mutual's funmakers will also be seen in several releases.

HOW TO SELL GOODS IS SHOWN IN PICTOGRAPHS

Psychology of good salesmanship which turns prospects into satisfied customers has been made the subject of a series of scenarios which are being edited by System, the magazine of business, for Paramount Pictographs.

The wise salesman knows that we instinctively grasp anything placed in our hands unexpectedly. There are more ways than one to carry samples and even a book agent may disguise himself so that an attack on the housewife will be successful. These facts have been transposed to the films in the Pictographs.

PENNY DREADFUL LITERATURE IS THEME OF BRAY CARTOON

"Bobby Bumps and the Detective Story," Earl Hurd's drawing for the Paramount-Bray Animated Cartoons, depends for plot upon Bobby's experiences as a bookworm and the complications which his fondness for the literature of the dime libraries leads to. Father finds Bobby engrossed in a volume of Deadeye Dick's adventures and promptly confiscates his book. A short time later Bobby finds that Father is locked in his room reading the censored volume.

With the aid of his pointer pup and the skylight, Bobby recovers the detective story. Father gives chase and the novel falls into Mother's hands and she becomes the most interested reader of the family. By a ruse Bobby again recovers his book, only to be plunged into fresh difficulties which make him vow to give up the dime libraries completely.

"Girl from Frisco," Kalem Serial Featuring Marin Sais and True Boardman, Will Make Screen Bow on August 9

"THE Girl from 'Frisco," Kalem's coming series with Marin Sais and True Boardman in the leading roles, will make its bow on the screen on August 9, when "The Fighting Heiress," the initial episode, will be released. Following this episode in the series by Robert Welles Ritchie, there will be a two reel issue every Wednesday for fifteen weeks.

Announcement is made by Kalem that "The Girl from Frisco" will be released in the regular service of the General Film Company. In announcing Kalem's decision to enable exhibitors to book the Western series without extra rental charges in their regular quota of General Film pictures, Mr. Wright, of that company, declared to a "News" representative.

"Frankly, it required considerable courage to take this stand for 'The Girl from Frisco' is going to prove one of the costliest series pictures ever produced and there would have been every justification for seeking to recover the heavy expenditures by charging an extra rental. But we feel certain that our confidence and faith in the regular program and something better than an 'even break' for the exhibitor will be repaid.

"You will perhaps remember Frank Rembusch's statement in the 'News' a few weeks ago, 'If the manufacturers had stayed with his regular program, put the same energy, the same publicity, the same pep, the same performers in the regular program as he did in the feature we would now have a more varied program, catering to more people and with less competition and more money for all of us.

"That has been Kalem's stand, and we have carried it out in our regular short releases. You will find a number of other manufacturers coming to the same view. Now we are going a step further by putting a feature series of fifteen weeks' length in regular program."

The cast of "The Fighting Heiress," the first episode of the new series of the West includes such stars as Marin Sais, True Boardman, E. Forrest Taylor, Ronald Bradbury, Frank Jonasson and Edward Clisbee. Barbara Brent, played by Marin Sais, takes up her father's battle against powerful enemies when he is laid low by an assassin's bullet. In the course of the action that follows she leads the cattle rangers in a spirited pitched battle with the sheep herders, captures her father's assailant after a pursuit on horseback that called for some daring riding, and rescues her admirer, Wallace, from a spectacular prairie's fire.

Director James W. Horne has his hands full in staging the new series as the company has made a flat rule that the locations called for in Robert Welles Ritchie's stories must be secured for the pictures. A trip to the sheep country was necessary for "The Fighting Heiress," while other long journeys planned for the early episodes are to Randsburg, on the edge of the desert, to the Bakersfield oil district and the mining section. Thus readers of the stories that will appear in Short Stories Magazine will experience the novelty of seeing the exact towns and spots named in the stories when they view the screen productions.

"THE RETURN OF EVE" FROM ESSANAY SHORTLY

Essanay is soon to offer through V-L-S-E, "The Return of Eve," featuring Edna Mayo. It is an outdoor play, most of the exteriors of which were filmed in the Dells of Wisconsin. The best camera experts of the Essanay Company worked on the picture.

The players, headed by Director Arthur Berthelet and Miss Mayo have returned to the studios. A final trip for exteriors will be made to Philadelphia. The interiors will then be made.

"THE SABLE BLESSING" SHOWS EFFECTS OF GOOD CLOTHES ON THE HUMAN ANIMAL

The title of the first of the Richard Bennett series of the Mutual Star Productions in the process of completion at the American studios, has been changed to "The Sable Blessing." The story has been considerably revised by Director George Sargent. The plot hinges upon the psychological effect of clothes upon the character of a man who has been a drudge all his life, until he becomes the possessor of a sable overcoat won in a raffle. This prize works a complete metamorphosis.

RAILROAD ROLLING STOCK WILL BE BURNT FOR A SIGNAL SUBJECT

A collection of railroad rolling stock is being made by the Signal Company for its next big picture, "The Manager of the B. and A." an adaptation from the Vaughan Koster story. The collection will consist of all kinds of cars from many different roads, and ultimately all will be burned. This picture is to be made at the studio, and following the completion of it, the company will go to Eureka, California, to make exteriors for two subjects.

STANTON FINISHES "THE BEAST"

Richard Stanton, the new director for William Fox on the Pacific Coast, has completed filming "The Beast," his first picture. This photodrama is set for release on July 24, with George Walsh and Anna Luther in the leading roles. Director Stanton also wrote the scenario.

Scenes are laid in a Western frontier town, and in the East.

THE EASTERN STUDIOS

LILLIAN WALKER'S latest vehicle is "Hesper of the Mountains," a drama of the West, in which the work of Evart Overton also stands out.

Miss Walker is seen as a luxury loving and cultured Miss of the East, who, when forced to go West with her sickly brother, expresses a hearty dislike for the country, its customs, and its rough, uncultured men. Raymond, a ranch foreman, loses his heart to her, but when she refuses to encourage him, he goes off to another town, to try his hand at prospecting. Chance brings her to the same town, and when in the midst of an uprising of the miners, with his life and property constantly in danger, Raymond remains cool, and finally settles the disturbance, the girl sees her estimate of Western men was erroneous. When Raymond next calls to plead his suit, his task is an easy one.

Others in the cast are: Donald Hall, Donald McBride, Denton Vane, Robert Gaillard, Rose Tapley, Templer Saxe, Lillian Burns and Josephine Earle. The picture is a five-part picturization of the book by Hamlin Garland and was produced by Wilfrid North. It is a Blue Ribbon Feature.

Peggy Hyland, the English star, who is working with E. H. Sothern in his first screen production, will play one of the principal roles with Harry T. Morey and Alice Joyce in Vitagraph's photo spectacle "The Battle Cry of War," as soon as she finishes her part in the first mentioned picture.

During recent repairs and enlargment of the positive developing room at the Vitagraph laboratory, the work of this department was done in the negative developing room, which was used at night. This feat was managed without confusion, although just now an unusual amount of work is thrown upon the laboratory owing to the large number of large productions under way.

Evart Overton, the Vitagraph star, received a letter from one of Chicago's business men one day last week thanking him for the part he played in helping him from losing an important contract through his neglect to mail the signed papers which closed the deal.



Owen Moore and Hazel Dawn in "Under Cover," and Pauline Frederick in "The Woman in the Case," Famous Players

Letter from Grateful Business Man

The letter ran:

Dear Mr. Overton:

I may never have the pleasure of meeting you in person, so I take this method of thanking you for a most important service you unknowingly rendered me.

The other afternoon I closed a contract with a big concern here in Chicago and rather than trust the mailing of the important document to one of my clerks I put it in my pocket to attend to it myself—and forgot it.

The same evening I dropped into a motion picture show to see "The Two-Edged Sword," in which you did such pleasing work as far as I saw, for when the picture got as far as the scene in which you drive to the country post office for your mail, I thought of the letter still in my pocket and made a rush for the nearest letter box, without waiting for the rest of the delightful photoplay.

The contract reached its destination on time, thanks to your post office scene.

I am now on the lookout for "The Two-Edged Sword" in one of the local theatres to see the part I missed, and just to show you I appreciate the favor you did me, I would like to know what your favorite brand of cigar might be.

Nell Craig, Essanay leading woman, won the all-comer's woman's half-mile swimming contest at the Lake Michigan Sports club carnival held Saturday, July 8. She also lowered the club record for women by fifty-eight seconds, making the half-mile in twenty-one minutes and thirty-seven seconds.

The patience of camera men was put to a severe test in filming the light-house views for a new William Fox picture. The scenes were made off Two Lights Light-house, near Portland, Me.

At nightfall Director James Vincent posted two men near the beacon. One was nearby to get a close-up of the giant lanterns and lenses, the other some slight distance off, to get the full view of the light-house.

It was seven o'clock when they began grinding. It was 10:30 when they stopped. In the entire time, they had not moved from their places, but had kept their hands constantly on the crank of the camera, as they mentally counted the time. When their task was over, the close-up men had taken fifty feet of film and the man in the distance had taken fifteen.

There are sixteen exposures to the foot of moving picture film. In the fifty feet



Lillian Walker and Evart Overton in "Hesper of the Mountains," A Vitagraph—V-L-S-E

consequently, were 800 exposures and in the fifteen, 240. Thus, in the three and one-half hours that the camera men were at work, the close-up man took a picture every sixteen seconds, and the other took an exposure every fifty-two seconds.

When the evening was over, the camera men were exhausted in person and patience. But Director Vincent says the scene proves that it cost trouble, and was worth it.

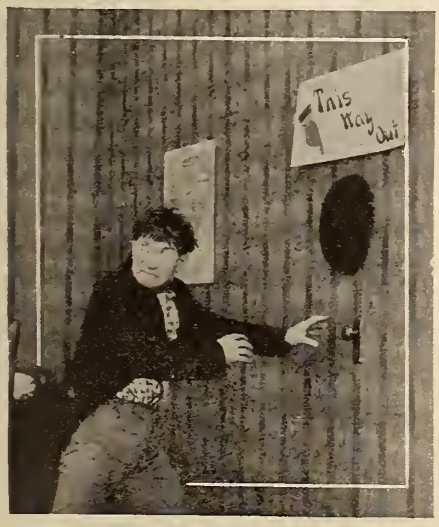
Mrs. Rice in a Metro

Mrs. Blanche Rice, the widow of the late Billy Rice, the minstrel and comedian, is in "God's Half Acre," the Metro-Rolfe motion picture in which Mabel Taliaferro is the star. In her youth Mrs. Rice was a protege of the famous singer, Parepa Rosa.

The part of the nurse in the elaborate production of "Romeo and Juliet," which Francis X. Bushman and Beverly Bayne are preparing for the Metro program, has been entrusted to Adella Barker. Miss Barker was last seen as Mrs. McGuire in "Young America," but she began her theatrical career in the part of Emilia in "Othello." She had appeared with Anna Held, playing Coralie in "Papa's Wife," with Jefferson De Angelis, with Ward and Vokes in "The Trouble Makers," playing the suffragette part for two seasons.

A reunion that was celebrated during the taking of Mabel Taliaferro's new Metro-Rolfe picture, "God's Half Acre," took place between J. C. Kline and John Smiley, who had not met for thirty-three years, when both were in the company of Jeannie Winston.

Mr. Kline, who is sixty-seven years old, played Dick Deadeye in "Pinafore" in the Winston and other productions. He has been on the stage for 50 years, having appeared with Edwin Forrest, Edwin Booth and Lawrence Barrett. An excellent singing voice was the cause of his leaving the dramatic for the musical stage, and



Harry Watson, Jr., in Kleine's "Mishaps of Musty Suffer"

he sang in Offenbach's "The Grand Duchess," in Suppe's "Boccaccio," in "Fatinitza" and other operas. He is a writer of stories and sketches as well as an actor. Mr. Smiley plays the part of Professor Sterling in the Taliaferro production.

Roscoe Arbuckle, the well-known Tri-



Nell Craig, of Essanay, in Her Latest Bathing Costume

angle star, went to Sing Sing prison Sunday morning. And—lest you misunderstand—he came back Sunday night.

Visit Exchange of Courtesies

The visit was just an exchange of courtesies—the prison officials entertaining the distinguished comedian as well as the limited confines of their premises would permit and the visitor beaming his best Keystone smile and doing some of his best Keystone stunts for the amusement and entertainment of his hosts and their charges.

Accompanying the rotund fun-maker, were Mrs. Arbuckle, Corinne Parquet, a



Harry T. Morey as He Will Appear in Vitagraph's "The Battle Cry of War"

new addition to the Keystone forces who has just completed a new picture in which she plays opposite Arbuckle, and several other members of the Keystone company which has been making pictures at the Fort Lee studio.

"Peaches and Ponies" is the title given the one-reel comedy on which Ivy Close is now working at the Kalem Jacksonville studios. The story finds Ivy a troubled bride with a hubby who spends most of his time over the racing charts and the past performances of Molly S., Gay Widow and such steeds. When Ivy's suspicions are aroused over these supposed homebreakers she engages a near-Sherlock, played in ludicrous fashion by Henry Murdock, with disastrous results.

Arthur Albertson, Frances Nemoyer, William McKey, C. D. Peruchi and Mary



Edna Mayo in a Scene from "The Return of Eve," Essanay-V-L-S-E

Taylor-Ross are among others in the cast of "Peaches and Ponies." Following this the Ivy Close company will start work on a story that finds Ivy leading a double life, as a popular cartoonist and a high-brow writer on psychology.

"The Girl and the Tenor," the first Ivy Close comedy will be released next Friday, July 28.

For the first time in the history of Bangor, Me., a motion picture was staged there when Edmund Breese and Ormi Hawley appeared in the filming of "The Iron Hand," a Metro subject.

A thrilling log jam explosion in the Penobscot River was the principal scene taken. Others were made at the Bangor municipal water works.

Van Dyke Brooke, Vitagraph director, is working on a Broadway Star Feature with Leah Baird in the leading role. Mr. Brooke also plays in the production with George Arvin, Jack Ellis and Harry Fisher. The picture will be released in three reels.



COLLINS, John Hancock, director, Edison; b. Dec. 31, 1890, N. Y. C.; educ. Clinton High, N. Y. C.; m. p. career, entered motion pict. at nineteen with Edison, and has been with that co. ever since, first as gen. asst. to three directors, then as gen. stage mgr. and technical dir., designing stage settings of all periods and races, except Eskimo; as director has produced "The Phantom Thief," "The Last of the Hargroves," "Oh, Where Is My Wandering Boy Tonight?" "On the Stroke of Twelve," "Cohen's Luck," "What Could She Do?" "The Plowshare," "The Stone Heart," writing many of his own scripts. Studio ad., Edison, N. Y. C.

The Biography of every photo player in the Country will be published absolutely without cost to them in the second

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

We want the biography of every Actor, Actress, Director, Assistant Director, Camera Man, Scenario Writer, Publicity Man and in fact every one at the studios.

All you have to do is tear off the Coupon below, fill out and mail **NOW**—and at the proper time we will send you a biography blank to fill in.

If you enclose $2 we will insert your picture (1 inch in size) in your biography in the next two Studio Directories and also enter you for a year's subscription to the MOTION PICTURE STUDIO DIRECTORY (published Semi-Annually).

COUPON

The following is the address to which you can send me a blank for my biography in the "STUDIO DIRECTORY." It is understood that this biography costs me nothing. (Cross out the following if no money is enclosed). Also enclosed please find $2 to pay for my cut to be inserted in my biography in the next two Studio Directories and one year's subscription to the Motion Picture Studio Directory (issued twice a year by Motion Picture News, Inc).

I will have a photograph in your hands by August 22, 1916.

*Name*_____ *Line of Work*_____

*Studio*_____ *Permanent Address*_____

Motion Picture Studio Directory, 729—7th Avenue, New York City

The Blue Ribbon Feature in which Anita Stewart plays the role of a newspaper reporter is scheduled for release by the Vitagraph Company the latter part of July. Others in the cast are Charles Wellesly, Frank W. Mann, Anders Randolf, Julia Swayne Gordon, Doc Donohue, Donald MacBride, and Mr. Johnson.

SECOND EDITION OF "WHO'S WHO IN V-L-S-E PLAYS" IS PLANNED

Because of the demand for its brochure, "Who's Who in V-L-S-E Plays," in which is listed all information relative to its plays and players, fifteen thousand of which have distributed throughout the country, the Big Four has planned a second edition of more than 25,000 copies.

The forty-eight page book presents an interesting array of facts regarding the stage and screen favorites who appear in Big Four productions. Supplementing these sketches, is the complete list of Big Four releases since its inception, with pithy paragraphs describing each.

The brochure has been in great demand from the picture-going public, but its natural value to exhibitors has been its strong point. In fact, it was designed as an aid to exhibitors, to act as a ready reference guide and an ever-handy aid in compiling press notices and other publicity suitable for newspaper and program uses, also as an aid for selecting plays according to the open booking policy, or for the choice of plays which feature certain favorite stars.

Many previously unpublished details in the lives of these players will be divulged in the next edition.

EXHIBITORS MAY READ KALEM SERIAL IN SHORT STORIES

The Kalem Company has taken a novel step in connection with "The Girl From Frisco," the new series of the West featuring Marin Sais and True Boardman, by making it possible for exhibitors to read the stories of the first four episodes before they book the productions.

"Go to the nearest newsstand, buy a copy of Short Stories Magazine," reads the Kalem announcement, "and read the first four stories of Robert Welles Ritchie's series." Get the August issue, on sale now."

Another point Kalem has found is that exhibitors may thus see that each episode of the series is really a distinct story, entirely complete. As the series is not released until August 9, the advance publicity is expected to produce results.

UNREVISED AMATEUR'S SCENARIO PRODUCED AS A STUNT BY KNICKERBOCKER

An amateur's scenario, produced exactly as written, with all its faults and merits intact—that is the novel idea of the forthcoming Knickerbocker Star Feature, "Sibyl's Scenario," scheduled for release through General on July 21.

The plot is a conglomeration of melodramatic situations, linked together in such manner as to excite curiosity and compel attention, it is announced. This is said to be the first unrevised amateur script ever presented on the screen.

Art Acord Here to Compete in "Stampede" Contest

Wants to Meet Tom Mix, Harry Carey, William S. Hart, Dustin and William Farnum, and All Other Motion Picture Cowboys for Determination of Superiority in Western Feats—Enters Nine Events—Douglas Fairbanks Reported Practising for the Sheepshead Bay Carnival

"For East is East, and West is West
And never the twain shall meet——"

BUT Art Acord, first of the arrivals from the West, for the big "Stampede" and Carnival of Western Sports at Sheepshead Bay, August 5-12, is here to compete and show what sort of stuff he is made of.

Of course, he immediately went to see Guy Weadick and pay his entrance fees in the World's Championship events. Then he came over to MOTION PICTURE NEWS to see about entering the MOTION PICTURE STUDIO DIRECTORY CONTEST, for which, of course there is no entrance fee.

In the World's Championship events, Mr. Acord will enter the bucking horse, steer-bulldogging, and trick riding contests. We had looked up his record in MOTION PICTURE STUDIO DIRECTORY, and having already of course seen him in the "Buck Parvin" series of American-Mutual, based on the Charles E. Van Loan series, in which he did some real cowboy stunts, we were anxious to see him in the flesh.

Acord Looks Like a Winner

Everything considered, we think we are safe in prophesying that you will see him "in the money" in the World's Championship events, and also in the MOTION PICTURE events, conducted by MOTION PICTURE STUDIO DIRECTORY. Mr. Acord in the flesh, in high boots, which he wears under his trousers, and his big sombrero, is certainly a fine, big, strong, good-looking chap, and moreover, really looks the part of a cowboy.

In our interview he disclosed the fact that he was here on a vacation and entirely "on his own hook." "Of course," he said, "I have several offers, but I am not here for any motion picture company."

"No," he went on, "when I heard about this Big Stampede, which they were going to pull off in the East, I just decided that I would skip along here and try and find out just how good I really was.

"You know all these companies advertise their star motion picture cowboys as champions, and all that stuff, and I wondered just where I stood. So I just packed up my kit, and came along East, and when I get through I'll know.

Wants Test of Ability

"I only wish," he continued, "that these other men, like Tom Mix, Harry D. Carey, W. S. Hart, William Farnum, Dustin Farnum, Broncho Billy Anderson, would come too, and then we'd all know just where we stand.

"You see"—and he laughed when he said it—"if you read what the film companies have to say about you in their publicity, and then believe about half of the nice things that people write to you through the mails everyday, you may begin to really believe that you are a champion. But, say, I've got a good cure for that—just go to some little picture house, where they are showing one of your pictures, and after you've put up your dime, just kinder slide in quietly into the middle of the house, and then just sit there, and listen to what the fans have to say about you. Once in a while—no not always—you'll hear somebody say something that'll make you want to pack up and go back and punch cattle again. Maybe when you go out, you'll find your hat didn't fit quite as tight as it did."

Enters Nine Events

We gave Mr. Acord an entry blank to fill out, and he put his check against the following events:

Champion All-Around Motion Picture Cowboy.

Cowboy Catching Largest Number of Running Horses in One Loop.

Motion Picture Cowboy Bucking Horse Contest.

Motion Picture Cowboy Fancy Roping Contest.

Motion Picture Cowboy Half-Mile Race.



Art Acord, Who Will Compete in the Motion Picture Studio Directory Contest

Motion Picture Cowboy Steer-Bulldogging Contest.

Motion Picture Cowboy Trick Riding Contest.

Motion Picture Cowboy Pony Express Race.

Special Events, Including Quarter-Mile Dash, etc.

Just before we left Mr. Acord, we asked him the conventional question about the trouble with Western pictures, and received the most unconventional and sensible answer. "The trouble with most Western pictures is the lack of a story. In the first place, they don't often get a good Western story from a man who really knows cowboy life, and then by the time a scenario writer, who doesn't know Western stuff either, has mauled it over, and put it in the hands of an ex-stage director, who isn't a Westerner and casts the parts with the actors who aren't real cowboys—well, what can you expect?"

Fairbanks Next In

Douglas Fairbanks was the next man he wanted to interview, but he had left his hotel for the week end, and so rumor had it was last seen in the company of a cowboy who was carrying a saddle and a lariat. As Mr. Fairbanks is expected to be in motion picture events, we would like to have had a chance to see him practice, if that's what he was going to do.

Every screen actor or actress who rides at all is eligible, whether they do stunts or merely sit a horse well, so let us hear from everyone—the more the merrier. We expect to have one day given over entirely to Motion Picture Events at which we will run off the finals. So come in now before it is too late.

Entries Close August First—There Is No Entrance Fee

Address

Motion Picture Studio Directory Stampede Contest

729 Seventh Avenue, New York

LIGHTNING DAMAGES ALBERT E. SMITH'S HOME

What started to be an ordinary travelogue of films nearly turned out to be a tragic five-reel thriller when lightning struck the house of Elbert E. Smith, president of the Vitagraph Company, on Sunday, July 9. Mr. Smith's home on Center Island, L. I., is one of the show places of the vicinity, and a camera man of the Vitagraph organization was detailed to take some panoramic views of his estate, dogs and yachts.

The afternoon was characterized by what the oldest residents of Oyster Bay declare was the most severe electrical storm of their recollection, however, and several trees and sheds on the outskirts of the Smith property were struck before a bolt hit the house proper. The lightning struck the high chimney of imported bricks, all of which Mr. Smith had brought over from Europe especially for the edifice, and demolished it.

The bolt shot down the chimney and out the fireplace in the living room, narrowly missing Mr. Smith, who was trying to close the long French windows in the room. The film executive said a vivid blue current could be distinctly discerned as it leaped from the fireplace through the very window he was closing.

No one was injured.

In and Out of West Coast Studios

Special to Motion Picture News.
Los Angeles, July 15.

GENERAL Manager Fred Balshofer of the Yorke Film Corporation, has leased the Gordon Street studio in Hollywood, and production will be commenced there the early part of the coming week. The studio staff has been employed, and includes A. Canter as assistant to Mr. Balshofer; B. H. Grim, publicity; Bennett Milter, assistant director, and Tony Gaudir, cameraman, who were brought out here from the east. Harold Lockwood and May Allison, leads, and Lester Cuneo, heavy, arrived in Los Angeles.

Henry Otto, director for the organization in the east, came during the past week and is now preparing his first script. Mr. Otto has a very large acquaintance and is decidedly popular in the film colony, and was welcomed back to California by all his former acquaintances here.

The first picture to be made is an adaptation of the novel by C. J. Rath, "Mister 44." Rath is the author of the story just finished in the east, "The River of Romance," many of the scenes of which were taken among the Thousand Islands. The present photoplay has to do with a factory girl who longs for the out-of-doors and a strapping big athletic husband. She encloses a note in a forty-four shirt, which results in a romance with a New York millionaire who dons the shirt while camping in the Maine woods.

This is new production week at the Thomas H. Ince studios, new photoplays being started by practically every director of the organization. William S. Hart has laid away his soldier of fortune costume used in the international border story, resurrected his western clothes and began work on a story which gives him the role of a bad man and gambler. J. G. Hawks is responsible for the scenario, and Enid Markey and Robert McKim will be his chief supports.

While inspecting the new and lavishly furnished office of his chief, Hart decided he should give something to adorn the office, and so had a magnificent bronze bust made by Christadoro. This was presented to Business Manager E. H. Allen as Ince's proxy, and it will be placed on a huge mahogany pedestal.

Raymond B. West, Ince director, who has been on a two months' vacation, has been assigned to the production of another photoplay by J. G. Hawks, which gives Charles Ray the starring part, that of a cadet, the youngest son of an old English family, who comes to America intent upon making a fortune to re-establish the household. The action revolves about this quest and cadet's romance with a rich American girl. Prominent in the suporting cast are Margaret Thompson, Howard Hickman, Charles K. French, George Fisher, Louise Glaum, and Louise Brownell. Director West has so arranged the schedule for filming scenes so as to give Miss Glaum a week's time to have gowns prepared for her part, which is that of a vampire. A massive set, which when completed will represent the ground floor interior of a palatial English residence, is being built for this picture. The setting consists of seven large rooms, reception hall and a balcony.

Italian Story by Sullivan

An Italian story by C. Gardiner Sullivan, written especially to star Clara Williams as a daughter of sunny Italy who comes to the New York ghetto, is holding the attention of Director Reginald Barker. The suporting cast includes William Desmond, J. J. Dowling and Nona Thomas. Miss Williams, a beautiful brunette, will as the result of a Fourth vacation spent aboard the yacht of Business Manager E. H. Allen and wife, Margaret Thompson, be able to appear in this part without the aid of make-up, the three days' sojourn in the California sun having given her a complexion suitable for the part.

Bessie Barriscale, who has just finished her part in an Irish story, has been cast to appear in a photoplay laid in the mountains of Virginia. Author Monty Katterjohn speaks of this contribution as a fantastic comedy drama, and it is said to be another of the type of "Peggy," the photoplay in which Thomas H. Ince presented Billie Burke. Charles Miller is in charge of filming the picture.

The desert island story co-starring Dorothy Dalton and William Desmond, and the mining drama with Frank Keenan as star, have both been completed, as well as the Richard Harding Davis story, "Somewhere In France," which gives Louise Glaum the stellar role.

The first Ince Triangle offering from the pen of Olga Printzlau, latest addition to the Ince scenario forces, is to be a drama of the Hawaiian Islands. The star and director for this will be named soon.

Another magnificent adornment for the Ince Culver City studios consisting of a fountain thirty-six feet wide and ten feet high, was plaved in position this week. Members of the Ince sculptoring department chiseled the fountain out of marble. It is located near the administration building just to the left of the main entrance, and is a most beautiful addition to the very handsome surroundings.

A Triangle Fine Arts company composed of more than sixty, sent to the lumber region in the vicinity of Fresno have gone on a special train for scenes in "Hell-To-Pay-Austin." The largest lumber camp and saw mill in the state is located in the Huntington Lake district, and besides the players from the studio, a large number of lumbermen were pressed into service by Director Paul Powell. The producing company was fortunate in being in the lumber district when several giant redwoods were cut down. Powell and his assistant are said to have traveled several thousand miles selecting suitable locations for exteriors of this film, which is from a scenario by Mary H. O'Connor. Locations used were at San Diego, San Francisco, Bear Valley, Fresno and Huntington Lake. Wilfred



Scenes in and Around Universal City: Director Mong Taking a Picture—Lena Baskette, Child Dancer, Receiving Instructions from Director Raymond Wells for "The Caravan"—An Elaborate Scene in "L'Abbe Constantin"



Illustrating Horsley-Mutual Dramatic and Comedy Subjects: (Left and right) "The Haunted Symphony;" (Center) "The Masque Ball"

Lucas and Bessie Love have the featured parts.

De Wolf Hopper Master of Ceremonies at Ziedman Dinner

A warm farewell was tendered Bennie Ziedman of the Fine Arts studio publicity department this week, prior to his departure on a month's vacation. During his absence the miniature P. A. will visit his old haunts on and near Broadway. De Wolf Hopper acted as master of ceremonies at the gathering of fifty odd Fine Arts players and friends at the home of Bernard McConville. There were toasts and talks by William S. Hart, Chester Whitey, Roy Summerville and others. Then the youthful paragrapher was initiated into the mystery of the "Actors and Writers Equity League," and later presented with a beautiful knife and chain as a token of the friendship of his associates at the studio. Leetle Bennie will be absent about a month, and during that time William E. Keefe will see that this corner of the Triangle is not forgotten.

The Los Angeles Press Club recently induced studio people to save tin foil for that organization, the proceeds from which would go to support an ill member who is at a mountain sanitorium. Perhaps the most diligent of the studio folks in collecting foil are George Stone, Carmen De-Rue and Violet Radcliffe, Fine Arts child players. This week they wandered away from a set to the back end of a nearby grocery store where their search extended through all the rubbish boxes. Members of the company hunted every place for them, and they were finally located after an absence of a couple of hours and shortly before the light began to fail. When scolded on the set, they gleefully displayed about two pounds of tin foil as the compensation for the long delay.

Another Fine Arts Company headed by Dorothy Gish and filming the New York slum story, "Gretchen Blunders In," were at sea last week aboard two ships, one a revenue cutter, filming a chase in which the government officers attempted to catch a gang of counterfeiters. The counterfeiters' boat was bombarded by cannons having a three-pound shell capacity.

"Stars and Stripes" is the title decided upon for the next Triangle Komedy featuring Fay Tincher, and in it the comedienne will again wear that black and white striped dress which made the stenographer conspicuous in the Office Boy Komic Mutual series. Tully Marshall plays his first comedy part as co-star in this two-reeler. Director Eddie Dillon also has an important part.

Withey Will Direct Tree

Chester Withey, who has produced two or three Fine Art subjects, is to direct Sir Herbert Tree in the subjects to be made at the Fine Arts studio. The play for this star has not been announced, nor has there been a statement as to the character of the part in which Tree will first appear.

The E. & R. Jungle Film Company had a line out this week consisting wholly of the carriage trade. But it was not composed of those who wished to buy theatre tickets, instead, parties who had automobiles for smashing purposes to sell. It all happened as the result of a want ad. in local papers. Actual count showed that eighty-three responded, each with some kind of an automobile. Prices ranged from nine dollars and ninety-five cents up to twenty-nine hundred. De Soto street was full and overflowing, and Napoleon and Sally had the time of their gay young rompish lives in aiding Messrs. Rounan and Edwards to pick out the most appropriate machine.

The machine was wanted for number two of the comedy series to be known as "Nap and Sally In The Movies." The chimps in this number follow the example set by most photoplayers, that of buying a car as soon as first payment can be made. In the course of the comedy, the fliv they purchase is stolen by crooks. The chimps catch them, and then learn the auto thieves are wanted for other crimes and there is a reward of five thousand dollars for their arrest. So it is possible for the chimps to buy a regular car. Appearing in the subject are Virginia Ames, Charles LeMoyne, Charles Carter and J. J. Franz.

The Lasky photoplay, "The Unconquered," now in production with Blanche Sweet as star, is a story of an Alabama prison camp, and Hollywood is now becoming accustomed to seeing men in stripes going to and from the studios. Walter Long, remembered for the characterization of the negro in "The Birth of a Nation," has been engaged to support Miss Sweet in this production.

"Anton the Terrible" is the title given a production which will co-star Theodore Roberts and Tom Meighn, under the direction of William C. deMille.

Just what production Fannie Ward will first appear in since returning from her vacation is a matter of conjecture. Charles Cleary has been specially engaged to play a prominent role in support of this Lasky star.

Soup Cannons Shoot Food to Lasky Extras

As a great number of extra people are being used daily by the Lasky Company, it has been found convenient to supply warm lunches, and a cafette wagon has been provided which is of the style of the soup cannons used by the German army. It is motor driven, and soup, coffee, meats and other foods are served on the settings whether interior or exterior without delay to the producer. This has been found of great benefit since five or six hundred people are employed days and nights at the Lasky ranch.

Jack Dean is back from New York with his wife, Fannie Ward, and complains he was so busy paying millinery and gown bills that he did not even have time to get measured for as much as a shoe string. The well-known Lasky players left Hollywood with two trunks sparsely packed and returned with five and an announcement that two are coming by express.

A majority of members of the producing staff being republicans, a Lasky-Hughes torchlight club has been formed, and claims the distinction of being the first of its kind of the country. It is an old-time republican oragnization to which democrats and bull moozers will not be admitted. A requirement for membership is a silk hat, linen duster, torchlight, and crepe hair whiskers. Should the republican candidate be elected, it is the intention of the club to seek the appointment of a motion picture director to the cabinet, thus to insure the President will have plenty of trouble at all times.

Joe Roche, who has been with the Essanay serving in the capacity of scenario writer, has been engaged by the Jesse L. Lasky Company, and will shortly take up this new work. It is not definitely known whether Mr. Roche will come to the West coast or join the Lasky forces in New York. Mr. Roche is the husband of Ruth Stonehouse.

L. W. O'Connell, late of the Rothacker Film Manufacturing Company at Chicago, has been selected as assistant to Director Frank Reicher of the Lasky producing staff.

The David Horsley company producing the five reel war picture, "Somewhere in Mexico," came home last week from spending several days in the vicinity of the international border at San Diego. While there Director Robert Broadwell secured the use of the U. S. camp, and while making scenes there a riot on the south side of the border caused the firing of several shots, some of which came across the line, which resulted in the American soldiers raiding the town and stopping the disturbance. The riot was caused over a quarrel concerning the joint ownership of a cow and the division of the dairy products. The quarreling factions first used fists, then knives, and ultimately resorted to guns. The raiding by the American troops was photographed, and



Louise Lovely (Universal)

a great quantity of atmospheric material was secured.

The fourth Horsley Company is being organized. William C. Clifford is to be the star. Al. Neitz, who has served as assistant, will be promoted to the position of director, and a capable supporting cast will be secured. This company will make one and two reel animal dramas. Margaret Gibson, who has been playing opposite Clifford, will be starred in five-reel Horsley subjects for the Mutual, the first one of which is now being written. The last subject in which Clifford and Miss Gibson appeared as co-stars is "Destiny's Boomerang," which was finished last week.

"Jerry and the Counterfeiters"

The Cub Comedy Company is finishing the last one reel subject entitled, "Jerry and the Counterfeiters." With the completion of this, they will take up the making of two-reel subjects.

The last scenes for the ten reel Fox feature production known under the working title of "The Honor System," have been made by Director R. A. Walsh, and this week Milton Sills, specially engaged as leading man for the story, bade his friends good-bye at the studio and departed east. Director Walsh and his staff have moved from the Edendale to the Hollywood plant, and are now busily engaged with the final cutting of the picture.

At the studio it is stated this picture will not be released until after the Annette Kellermann million dollar subject has been launched. It is also stated that a big national advertising campaign is being planned for the Walsh picture which will be equal to the one conducted for the Kellermann subject.

Advice from the Fox organization is to the effect that William Farnum will be sufficiently recovered to resume work within the next few days, after an illness of five or six weeks. The delay has given Director Oscar Apfel an undesired vacation which he has spent motoring in search of desirable locations. Some of the time was spent in the Yosemite Valley, and the past week in the vicinity of San Diego.

Rolling stock, the use and operation of which will cost two thousand dollars, is being used in a Kalem Hazard of Helen picture titled "Without Right." The script has been held over for several weeks by the company, thinking an auto road race would be held some place in California where they could secure scenes, but as no event of this kind has been held, the Hollywood Kalem organization is staging one of their own at Glendale, ten miles north of Los Angeles. Five hundred dollars in prizes are offered, and already there are eight entrees. In addition to the auto race, four railroad speeders and two motorcycles will be smashed before the second reeler is completed. The operator of a big drawbridge at Long Beach, failing to understand the signal, lowered the bridge and smashed a speeder being driven by Glen Gayno, and the actor barely escaped with his life.

The company has just finished filming "The Broken Pencil," the title referring to the only clue to the murder of a Mexican. Helen Gibson aids the sheriff in capturing the murderer by a series of thrilling events. She first rides horseback to a rope, grabs this, and swings to the top of a train. The murderer riding away on horseback is overtaken by the train, she lassos him and he is swung into the car door where he falls into the clutches of the sheriff. George Ruth, appearing in the role of heavy, is wearing splints on his wrist as the result of two broken bones caused when he swung into the train. The players of Director James Davis' Company for these two pictures besides Helen Gibson, are Percy Pembroke, George Ruth and G. A. Williams.

Ham and Bud as "Divorce Experts"

Ham and Bud become divorce experts in the Kalem comedy of that name, forsaking their jobs as janitors of an office building to impersonate lawyers ever being kissed by their fair clients. Ham accompanies the woman who wishes a divorce to her home, and there while he is telling her of the many sacrifices he would make for her hand, all of which are worked in by dis-



A Striking Scene in "Little Eve Edgerton," Bluebird

solves, the husband, a giant, reaches home as Bud has double crossed his partner in crime, and told the husband of the plotting. Lloyd Hamilton is directing with Bud Duncan and Ethel Teare as his other players.

The Norbig Company, which has for several years conducted a commercial laboratory on Allesandro street, has entered the producing field and completed one five-reel subject which has been titled "Darkness." Harry deVere, formerly connected with Selig, Morosco and Fox producing companies, is directing the production, as well as writing the scenarios. "Darkness" pertains to the kind heartedness of a blind woman wed by a wealthy broker after he has thrown over a dashing vampire. The forsaken woman plots with the broker's partner and causes his financial ruin, through which his blind wife remains faith-



Stunts Staged at Universal City Recently for the Visiting Knights Templar



Three Scenes from the Opening Episodes of "The Girl from 'Frisco," Kalem's New Serial

ful. The big punch to the story is the kind heartedness displayed by the wife when she finds the vampire fallen to the lowest ebb of human morality and aids her to position and comfort.

The Norbig Company has engaged Melbourn McDowell as star for their next picture, and Victor Innes, card shark of national reputation, will reveal in the picture trickery of gamblers. The story is now being written by Director Harry deVere, and production will be started shortly.

At the Vogue plant, "Home Talent," a two reel comedy is being filmed by Director Rube Miller, who with Ben Turpin appears as a hobo. They steal the contracts of a couple of actors, and go to accept the positions with the company, which in the meantime has been stranded. The tramps put on a home talent in the small town, and attempt to get away with the box office receipts, but are foiled by a fire which destroys the stage of the opera house, which action gives opportunity for the actors who arrive to play the hero part, and get the money.

The Vogue Company under the direction of Henry Kernan, is making the final scenes for "Going to the Dogs." Paddy McQuire, as the municipal dog catcher, has the important part of the comedy dealing with two flirtatious couples. It ends with a round of chases, the climax of which is a dissolve out in which the dog catcher fades into a sunset. A remarkable feature of the single reeler is that it does not contain a single sub-title. The principals besides McQuire are Arthur Moon, Gypsy Abbott, and Margaret Templeton.

John Ingler, camerman formerly serving with Lubin and at the Fine Arts studio, has joined the Vogue Company.

"Black Friday" a Bluebird

"Black Friday" is to be a Bluebird subject. It is an adaptation of the well known Fredrick Isham story of the attempt to corner the market of gold in the New York Exchange in the '70s. Richard Morris has been cast to play the part of the financial power against whom all the financial battle is waged, while he is absent on his honeymoon. Confidential clerks notify him of the action taken by his enemies, and he returns and saves his fortune. This action estranges the financier and his bride who are later reunited, but not until after both have suffered greatly as the result of the wife's action. Dorothy Davenport appears in the part of the bride, with Wilfred Rogers, recent convert from the speaking stage as her father; Emory Johnson is appearing as the confidential clerk whom the financier charges with stealing the affections of his wife. Others in the cast are Gretchen Lederer, Virginia Sothern and Marc Fenton. An important character is that of President Grant. White House scenes are being reproduced for this five-reel subject.

Harry Carter, who appears in the part of a Chinaman in the coming U production, "The Social Buccaneer," has been so successful in make-up that he is scarcely ever recognized on the stage while working in this picture, which features J. Warren Kerrigan, with Louise Lovely as leading woman. Maude George has an important part. Jack Conway is in charge of producing this adaptation which was made by F. McGrew Willis.

A one-reel drama being made by Director Frank Ormston is entitled "The Philosophy of Cobbler Linderman," which will feature little Edith Roberts, who recently arrived from the East.

"The Bugle Reporter," the one-reel Universal Nestor comedy, takes Eddie Lyons, in the part of the reporter, to the Mexican border, where he takes pictures of the Mexican army. He gets a picture of Senorita Tamale, taken by Priscilla Dean, and she falls in love with him. He also takes a picture of General Siesta Lee Moran and wins his good will. The "pappars" which the reporter secured after many narrow escapes, this time consist of a receipt for chile con carne. The story was written by Charles J. Wilson, Jr., and the direction in charge of Louis Chaudet.

"The Clique of Gold" by Clawson

"The Clique of Gold" is the title of a five-reel Universal subject produced by Rupert Julian from scenario by E. J. Clawson. Besides the director, Hobart Henley, Sydney Deane, Elsie Jane Wilson, C. N. Hammond, Douglas Gerrard, Tom Lockhard and Francelia Billington appear in the cast. It is the story of a vampire and her two accomplices who wreck lives and homes in their quest for money. Most of the scenes are laid in Paris.

F. McGrew Willis and Walter Woods, late of the Universal scenario department, have left that organization and opened an office in Los Angeles under the firm name of Willis-Woods, from which they will dispose of only their own stories. Perhaps Woods's biggest task for the Universal was that of writing the twenty episodes, each of two reels, for the "Graft" serial, which owing to the changes in cast made throughout the subject, required rewriting of many of the individual scenarios and took the total of scripts up to about thirty. Since finishing this work he has been writing melodramas and burelsque melodrama for several companies.

"The Cross Roads" is a one-reel Universal subject being produced from story by Grace Helen Bailey. Charles Mack and A. Lowery are acting as co-directors. The subject tells the story of an escaped convict coming upon his former sweetheart, now married to the man who is guilty of the murder of which the former lover is accused. When the husband sees the sheriff and his posse he becomes frightened and shoots, thinking they are after him. He is fatally wounded, and at the cross roads where the dying man and the former lover meet, everything is explained by the confession of the guilty one. Frank Brownlee plays the part of the husband; Agnes Vernon the wife, William Lowery the lover, and O. C. Jackson and Gertrude Messinger complete the cast.

"Behind the Lines"

Another story which has the present conflict between the United States and Mexico as its theme is entitled "Behind the Lines." Most of the action is laid in Mexico and along the border, and centers about two sisters of American and Mexican parentage. One is forced to become a spy in order that the other may go unharmed. There is a love interest, and in the end the U. S. troops are instrumental in saving the lives of the girls. A large cast, including Marc Fenton, Edith Johnson, Ruth Clifford, Bill Human, L. C. Shumway, Miriam Shelby, Harry Carey, Lee Hill, E. N. Wallock, L. M. Wells and Ray Hanford, work in the subject. The story is by Mary Rider, scenario by Walter Woods, and the production in charge of Henry McRae. This Universal subject is in five reels.

Universal Director Frank D. Ormston has written and produced "The Ethics of Peter Belleu," a one-reel story of a man who is so absorbed in his work that he leaves everything in charge of his housekeeper. He falls in love with an orphan relative who comes to live with him. When he finds she has run off with the grocer's boy he becomes very moody, which pleases the hard-hearted housekeeper. He finally goes in search of the girl, and upon learning she is unmarried, brings her home as his wife. Albert McQuarrie plays the title



DANA, Viola, ingenue leads, Edison; b. 1898, Brooklyn; educ. N. Y. C.; stage career, 11 yrs., appearing in "Rip Van Winkle," "Squaw-man," "The Littlest Rebel," "The Model," "The Poor Little Rich Girl"; screen career, debut yr. and half ago with Edison, where she is still playing; appeared in "The Stoning," "The House of the Lost Court," "Gladiola," "The Slavey Student," "On Dangerous Paths," etc.; hght. 4 ft. 11 in., wght. 96 lbs., light green eyes, dark brown hair; recreations, dancing, swimming, motoring. Home ad., 751 S. Oak Drive, N. Y. C. Studio ad., Edison, N. Y. C.

The Biography of every photo player in the Country will be published absolutely without cost to them in the second

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

We want the biography of every Actor, Actress, Director, Assistant Director, Camera Man, Scenario Writer, Publicity Man and in fact every one at the studios.

All you have to do is tear off the Coupon below, fill out and mail **NOW**—and at the proper time we will send you a biography blank to fill in.

If you enclose $2 we will insert your picture (1 inch in size) in your biography in the next two Studio Directories and also enter you for a year's subscription to the MOTION PICTURE STUDIO DIRECTORY (published Semi-Annually).

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The following is the address to which you can send me a blank for my biography in the "STUDIO DIRECTORY." It is understood that this biography costs me nothing (cross out the following if no money is enclosed). Also enclosed please find $2 to pay for my cut to be inserted in my biography in the next two Studio Directories and one year's subscription to the Motion Picture Studio Directory (issued twice a year by Motion Picture News, Inc.)

I will have a photograph in your hands by August 22, 1916.

*Name*_____ *Line of Work*_____

*Studio*_____ *Permanent Address*_____

Motion Picture Studio Directory, 729—7th Avenue, New York City

part, Edith Roberts the girl, Whitelow Stanley the grocer's boy, and Margaret Whistler the housekeeper. The scenario is by E. J. Clawson.

Universal Director Allen Curtis and his Jokerites are filming the one-reel subject, "Father Gets in Wrong." When father and mother learn their wayward son has fallen in love with an actress and is to marry her, trouble begins for all. Father calls on the actress to persuade her to give up their son, and he falls for her charms. Later the son finds his father in a rather compromising situation, and the old man is forced to give his consent to the marriage of the young people. William Franey and Gale Henry appear as father and mother, and Milburn Moranti and Lillian Peacock as the lovers.

In Number Seven of the "Timothy Dobbs" series, the young movie star aspirant gains entrance to a studio by saving, or, rather, having his faithful valet save, the daughter of a film company manager from a gang of roughnecks who live in the same tenement where the girl is doing "uplift" work. He signs a contract at a fabulous salary, and then his troubles begin. Carter De Haven, Robert Milash, Ruth Clifford, Hayward Mack and C. Casey are appearing in this number.

Number Eight of the series finds Timothy as a cashier at a motion picture theatre. Everything goes well until he sees Polly, whom he insists upon escorting to a seat. Later he lands at a studio in the make-up of a girl. The directors flirt and quarrel over him, but this ends when his wig comes off. Besides De Haven and Robert Milash, Marcia Moore and Dan Duffy appear in Number Eight. Wallace Beery is in charge of the production of the series.

"Timothy Dobbs" Reaches 9th Episode

The "Timothy Dobbs" serial company has reached the ninth episode in which Carter De Haven doubles for the leading woman of the motion picture company, thereby gaining her good will and finally lands a berth in pictures.

The Smalleys are preparing for the filming of a Bluebird, titled "Idle Wives," and a number of special people are being secured for appearance in this. Seymore Hastings, late of the Fine Arts studio, has been engaged.

William Carwood, Lois Wilson and a company of U players left Monday evening for San Francisco to make etxeriors for a two-reel subject and some others, the principal one being "Simple Honors." The screen story is adapted from one by John Fleming Wilson by Calder Johnstone of the Universal scenario staff.

Director Ben Wilson, having completed his first three-reel picture, has begun the production of "The World's Enigma," which will feature Neva Gerber.

Ruth Stonehouse is next to play under the direction of Raymond B. Wells in a story entitled "The Saintly Sinner," prepared by Fugene B. Louis, head of the U scenario department. The photoplay will be in five reels. Henry DeVries will be co-starred with Miss Stonehouse. This is his first work in pictures. He is a protean, and has just completed an extensive tour on the Orpheum circuits. Another prominent member of the cast for this picture will be Jack Mulhall, the Biograph juvenile, who was recently signed by the Universal.

JUST TO MAKE TALK

By LONGACRE

It seems to be the open season for short-talking on the scenario situation and we find nothing in our contract which bars us from taking a hand. The general consensus of the press-agent matter sent out to the trade papers, is that the scenario writer is "about to come into his own," and producers are now ready to pay fabulous prices for stories. A favorite price to mention is $1,000 for a story suitable for a five-reel production.

A writer in one of the trade papers last week, scoffs at this. He says there is plenty of material in hand, and knows personally of one big producer who has manuscripts on hand sufficient to last him for a term of years; this writer implies that the same is true of nearly all producers.

In spite of all this, it cannot be doubted that the situation is really critical. It may be true that the producer in question is over-stocked with 'scripts, but it is also true that there are all grades of producers, and they entertain myriad views as to what constitutes a suitable script. The standard of their productions indicates this, and there is no need to mention names among those who see and are familiar with the pictures which are being offered to the public. The writer knows it to be true that better prices are being offered both for original stories, and for the screen adaptation of plots already in hand. It is also true that there is no overstock of material of the class of which the successful pictures of the coming six months are to be made. The harvest time for the capable author is at hand—but he must be capable. The $1,000 rate will be paid willingly, but not for the junk that is so freely offered—and as freely produced by the type of producer who looks upon offers of $1,000 for a single scenario as "the bunk."

We have in mind one producer who describes himself as desperate for comedy material; but he thinks $100 is too much to pay for a one-reel comedy. We also have in mind a producer who has no price in mind; he simply wants the story, and guarantees that the author who gives him what he wants will be perfectly satisfied with the deal, and all the authors we know who have dealt with him are well pleased.

The real trouble, as we see it, is not in dearth of good stories, or the market price: it is in the way stories are selected. In many studios, the actor selects the story—an impossible condition; we doubt if there is an actor or actress in the industry sufficiently broad to detach his or her ego from the consideration of a manuscript. As a result good stories go back to their source, because with all their originality of plot, cleverness of construction, careful observance of all the dramatic unities and requirements, they have failed to cater to the vanity of the performer. In other studios selection is left to someone who has demonstrated his right to pass on dramatic material by the clever way he has financed the company. This matter of the selection of 'scripts is rather too large and serious for discussion here. Our heart o'erflows like a leaky radiator whenever we approach it, and it is better dropped. In putting up the shutters for the night, however, we might pass the suggestion that producers will square away for a better solution of their scenario problem if they will approach it with this interrogation:

"Are authors people?"

Wells Hawks, who yields little to Tody Hamilton in the field of press-agentry, has signed up to spread glad tidings concerning Mary Pickford. Wells got his early training with the circus.

"Bob" Doman is to handle publicity for Universal. For some time he has held the unique position of City Editor of the Moving Picture Weekly, and is a fully-seasoned member of the large Universal family.

"The Heart of Things" is the title of a book of verse from the pen and typewriter of Mme. Olga Petrova. The book is now on the press, and a limited number of autographed copies are to be placed on the market in a few weeks.

Since the drilling of "rookies" became a popular indoor sport around the New York armories, Merritt Crawford has taken to wearing a cap. Merritt is a veteran of the Spanish war, having camped through the stirring days of '98. So far, Merritt's most arduous service has been to pack overcoats away in moth balls, so they will be in good shape for the boys when they return from the latitudes where overcoats are not needed. The Metro office boys say that every now and then Merritt looks up absently from his desk, and shouts "Hup! Hup!"

Pete Schmid, the Morosco-Pallas P. A., whispered farewell to Broadway last Friday evening and departed on his annual camping trip. When last seen, Pete was speeding west on Forty-second Street with a canoe paddle, fishing tackle and a mass of other vacation material squeezed under each arm.

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." Bayside, L. I., July 29, 1916.

EDITORIAL

It seems to us a shame about this infant paralysis scare, which we believe is being made the most of by the newspapers, the way they are always looking for news and manufacturing it when it does not occur naturally, many doctors having told us it is always going on, and often there are as many cases as there are at present, only nothing is said about it because the newspapers do not make a fuss; the theatre men are bound to suffer, inasmuch as the attendance falls off, and only those over eighteen being allowed in the theatres, which makes bad business for the theatre men, many already having closed up until the scare is over. Maybe all is for the best, however, and the theatre men we know are mostly too patriotic to complain.

Local News

—The Board of Trd. has started a fight against infant paraylsis, there being none here now, that we have heard about, but the Board wants to keep it that way, so there was a meeting down at Litery hall, Tues. even. to discuss the problem.

—Except for Walt. Bermingham there would be no BUGLE this week. Ye Editor was stuck late the other eve. way out on the Queens Rd. when his car suddenly stopped, and he found he had no gasoline. If Walt. Bermingham hadn't come by, with Geo. Wright and family, in his car, and spent more than two hours getting us some more gas, we don't know what would have happened. Nothing, maybe. Walt. is a white man, say we.

—Mrs. Cliff Bruce has gone into movies, now working for Frank Powell in a picture he is making in Flushing.

—Bill Barry and Geo. Irving were passengers on the 5:22 from N. Y., last Mon. aft.

—Art. Hoops is spending a good deal of time around the yacht club these days.

—Bill Johnston of here is among those who are Chicagoing at this writing.

—Alan Dale went in on the 9:22 to see Geo. Irving's picture, "Jaffery," last Mon. morning. Alan does not care for pictures much, as a rule, but he said this one was fine. So say we all of us.

—It is not probable that anybody will steal Harry Reichenbach's automobile while Harry is at the big convention in Chicago, as he took all the wheels off and hid them before he went away.

—The dance down at the Yacht club, Sat. eve. looked like a Screen club ball in N. Y., so many actors and actresses being present.

—Dick Schayer was yachting on Little Neck bay, with a new binnacle he bought for $4, last Wed aft.

—Tom Geraghty, formerly of here, but now of Metro, called on friends one day last week.

—Frank Powell and Creighton Hale were among those at the Bayside theatre, Thurs. eve, they seeing a picture in which we are personally interested and saying they liked it very much. Thanks, boys.

—Mr. Corn, proprietor of our picture theatre reports that the epidemic is affecting business seriously, which is too bad.

—John Goldfrap is quite a musician these days, having learned to play hearts & Flowers on the pianolia like an expert.

—Gasoline is 26c a gal, hereabouts.

—Cal McKnight's bro. reports good business in the picture theatres he owns out west.

—News are scarce this week, Ye Ed. being on his vacation.



Stars Who Appear in Photoplays Produced by American for Mutual Release

(Left to right) Eugenie Forde, Juanita Hansen, Charlotte Burton, Vivian Rich and Hilda Hollis

to spend the next two weeks among the unexplored regions of Lake George, and stated that his outfit contained nothing that resembles a razor blade or a stiff collar. He also boasted that he would not look at a newspaper for fourteen days.

Louise Glaum, Ince star, was vamping at the beach (for the camera) and had a horrible time when some nasty, mean man persisted in following her along the sand for ten minutes.

William E. Keefe, personal representative of D. V. Griffith, was called to his former home at Indianapolis recently to meet a daughter. Arriving there, Keefe wired the big chief: "It's an eight-pound girl and has a voice like a fog horn." Back over the wire went the reply: "Congratulations; but I do not see what use she will have of a fog horn voice in the silent drama."

When the Chinaman kicks about the grammar displayed on the screen it is time to take notice. The carping purist, generally university bred, will pick flaws where the crop of flaws is not worth gathering, but listen to this from the land popularly supposed to be inhabited exclusively by laundrymen.

It is a clipping from the June 8 issue of Peking Gazette, which is printed in both Chinese and English:

Surely it is time the magnates of the cinema world paid some attention to English. Mistakes of spelling, grammar and syntax are only too frequently displayed on the screen. The worst sinners in this respect are, of course, the makers of foreign films. The interest in even the finest of these pictures is marred by a constant succession of annoying and childish mistakes in English. "You must bow thy will to his" is typical. Even the characters and places mentioned do not always bear the same name.

John Emerson, who has been directing Triangle films, has, it is reported, joined the Famous Players' staff to direct a series of pictures starring Mary Pickford. The first, which went into rehearsal Monday, is an East Indian story.

Edward J. Le Saint has joined the Lasky company at its Hollywood studios as a director, and is preparing for his first picture, the details of which have not been made public.

IN AND OUT OF TOWN

Art Acord, Mustang, entrant in Motion Picture Studio Directory Stampede is in town and is all enthusiasm for the event.

Addison E. Jones, treasurer of the Thanhouser Film Corporation, is with his wife and niece, touring New England.

Mr. and Mrs. Frederick Mercy, of North Yakima, Washington, are in town as guests of Arthur S. Kane.

Winnie R. Sheehan, general manager Fox, is expected back from England this week.

Henry Mortimer, recently featured in one of the Unity Corporation's pictures, left for Plattsburg, where he will go into training for four weeks. After a month's soldiering, Mr. Mortimer will return to the screen, having a contract with the Unity Players for a series of five pictures.

Norbert Lusk, scenario writer for Arrow, has returned from Europe.

Lorraine Huling, who is shortly to be seen as Cordelia in the film version of "King Lear" in which Frederick Warde is to be featured, has gone to her summer home in Westbrook, Conn., for a five weeks' vacation before rehearsing for a new picture with the Famous Players.

M. H. Hoffman, general manager of Bluebird Photoplays, left Thursday on the Twentieth Century, to see the finish of the Chicago convention. Thereafter he will spend two weeks on the road, visiting as many of the Bluebird exchanges as he can cover within the fortnight.

Jane Priest, of Metro's publicity brigade, has returned from her sojourn in Gloucester, Mass.

Howell Hansel, Arrow, on Friday went to meet the Ward Line steamer on her arrival from Virginia. His father-in-law, a civil war veteran, came to pay him a visit. Hansel had been married twenty-two years and Friday was the anniversary. In all that time he had never seen his father-in-law. They met for the first time on Friday the (not the thirteenth), fourteenth of July.

Mr. and Mrs. Albert S. LeVino have just returned from their honeymoon in New England. They will reside in New York City.

Charles Goetz just returned from an automobile trip through New England with S. B. Kramer and reports good business for Bluebird. Their visit to the exhibitors netted them twenty-two new contracts.

Sidney K. Harris, of Bluebird, is spending his week ends at Rockaway.

William F. Niel, manager of the Majestic theatre, Birmingham, Ala., was in New York last week.

MOROSCO-PALLAS MAKE MORE STUDIO ADDITIONS

Working facilities of the Oliver Morosco Photoplay Company and Pallas Pictures are again being increased through enlargement of the plant. The outdoor stage across the street from the main building containing the glass canopied stage, is being enlarged so that it will occupy double the original space. This stage is also being re-equipped with a new system of light diffusing and is being rapidly utilized for additional sets that have overflowed from the other stages.

The latest acquisition to the Morosco roster is Harold Holland, whose most recent work on the screen has been evidenced in Chaplin comedies, including "The Bank" and "Shanghied." Mr. Holland is one of the pioneers of the silent drama, having entered the field some eight years ago following a theatrical career of twelve years on the road, in stock and vaudeville, which fitted him well for the demands of the camera.

His greatest characterization on the screen was presented in "The Son of the Immortals," while on the stage his best known work was offered in "The Lion and the Mouse" as Fitzroy Bagley.

McGEE BACK ON COAST

Special to Motion Picture News.

Los Angeles, July 15.

James L. McGee, general manager of the Selig Polyscope interests, has returned to California after spending several weeks at Chicago and with the producing companies on location in the Central States. Mr. McGee was taken ill while enroute, with a severe attack of tonsilitis and was unable to be at the studio for several days. Al Green, assistant director of Colin Campbell who has been filming "The Crisis," has also returned, and other members of the producing staff, including Director Campbell, are expected shortly.

PRICE TO WRITE METRO SERIAL

Paul Price, for several years a prominent newspaper man and magazine writer, and known in that field as Paul Curtis, has been engaged to collaborate with Fred de Gresac in writing the scenarios for "The Chain of Evil," the serial in fourteen episodes in which Francis X. Bushman and Beverly Bayne will be starred on the Metro program. They will be produced for Metro by the Quality Pictures Corporation. Mr. Price was delegated to take up this work after Howard Irving Young, who had collaborated with Mme. de Gresac on five episodes, was called to arms and joined his regiment to go to the Mexican border. Mr. Young is a member of the Seventh Regiment of Infantry, N. G. N. Y., now on duty at McAllen, Tex.

Mr. Price has been employed at the Metro-Rolfe studio for some time, and has assisted in writing many of the scenarios used by that company within the last six months. For a time he was with William Fox, but left that company to join the Metro forces. He has been an invaluable assistant to General Manager Max Karger, and worked considerably with Director Charles Horan.

DIRECTORS ASSOCIATION LOOKS KINDLY ON BEEFSTEAKS

Special to Motion Picture News.

Los Angeles, July 15.

The Motion Picture Directors Association issued invitations to all directors of the west coast colony to a beefsteak dinner at the Alexandria Hotel, on Friday evening, June 30. Special cabaret was arranged in which a number of the leading players participated. The arrangements for the dinner were in charge of Secretary Allen Curtis and James deGrasse.

"FOOLISH QUESTIONS" GOLDBERG ASKS A WISE ONE THIS TIME

Rube Goldberg, the artist whose animated cartoons in Pathe pictures have achieved great popularity, has been making his funny characters ask "foolish questions" for years. Now he has asked a question for himself and it was favorably answered by Irma Seeman, a New York society girl. No date has yet been set for the wedding.

Selznick Will Organize Companies Headed by Screen Stars

First Two Young Pictures Are Under Way and the Output Is Contracted for Throughout the United States and Canada for Next Five Years," He Says

LEWIS J. SELZNICK, founder and president of the Clara K. Young Film Corporation, announces this week his intention to organize a number of similar producing concerns, each headed by a screen star of wide popularity.

"I have been waiting only for the completion of our distributing organization," said Mr. Selznick in regard to his new plans. "I have the country practically covered by exchanges. With Greene and Abrams representing us in New England, Stanley Mastbaum in Philadelphia, the Garson Syndicate in Michigan, Jones Linick and Schaefer in Chicago and a lot of other groups and individuals comprising the most important exchange and theatre interests in the various remaining territories, I am now ready to put into operation the plans I have been perfecting for months.

"Miss Young's company is now running smoothly on greased bearings. Her first two pictures are under way and the output has been contracted for throughout the United States and Canada for the next five years. There is nothing to worry about there, and I can now go ahead with the other individual producing companies.

"I am in negotiation with a number of the leading stars in the profession. Several are already under contract with me, but as their present contracts do not expire for some months, I am not at liberty to make their names public at the present time.

"Each star will be placed at the head of a producing corporation, which will bear the name of the star as does the Clara Kimball Young Film Corporation. The product of each producing company will be distributed through our system of exchanges under the name of Lewis J. Selznick Productions, Inc. Each set of pictures will be marketed entirely separate from the others, the price for each group being regulated by the actual demand for each star's pictures and their real box-office value.

"It must be distinctly understood that there will be no general program and no contract system by which the exhibitor will be forced to take all our various pictures in order to get the ones he wants most. It will be entirely an open booking proposition with the output of each of our producing companies standing or falling by its own merits."

"Wolf Woman" to Introduce Miss Glaum as Full Fledged Star

Charles Ray Plays the Juvenile, and the Supporting Cast Includes Howard Hickman, Marjorie Temple, Gertrude Claire and Wyndham Standing, Ince Players

Special to Motion Picture News.

Los Angeles, July 15.

TWO Thomas H. Ince contributions for the Triangle program were completed last week, and a peculiar feature is that Charles Ray and Louise Glaum are principals of each. In one Ray is co-starred with Frank Keenan, and in the other he plays the lead opposite Miss Glaum, who is starred in a vampire part.

"The Wolf Woman" is the vampire story by C. Gardiner Sullivan, which gives Miss Glaum her most sensational characterization and serves to introduce her as a full-fledged star. It tells the story of a siren's fall when she loses her beauty by an accident. Sullivan has characterized her as "a living proof of the triumph of the flesh in whose creed the lure of the physical was placed above moral, spiritual or mental worth, and in whose incense-laden apartments the idol of sensuality replaced the crucifix or family Bible." The climax of the story required a marvel of photography for its completion. The film shows the face of Miss Glaum cut badly by a fallen mirror.

This gives Miss Glaum opportunity to show two of her wonderful gowns, one of which has been named "the devil robe" because it is similar to that worn in the usual make-up of Mephisto. The other Miss Glaum named "the peacock." The former is a lustrous red silk with head-dress of spangles, and the latter of varied colored silk with head-dress of genuine peacock feathers. The story has many scenes at race tracks and roof gardens, and throughout there is a Bohemian atmosphere. Tia Juana race tracks served Director Raymond B. West for the scenes showing the sporting element. The interior sets for the vampire's apartments is referred to as the most elaborate used for an Ince production, and was prepared under the direction of Robert Brunton. The furniture, draperies, etc., of this are valued at several thousand dollars. J. D. Herrior in charge of the photography is responsible for the new trickery that bewildered the producing organization. Charles Ray plays the juvenile part, falling in love with the vampire, but ends his life before the story is half told. The supporting cast includes such well-known Ince players as Howard Hickman, Marjorie Temple, Gertrude Claire and Wyndham Standing, as well as a number of extras.

East Indian City Built at Universal City for Verne Story

The Set Will Be Used in "Twenty Thousand Leagues Under the Sea," Which Will Not Be Completed for Another Six Months and Has Cost $500,000

AN East Indian city has been built at the Universal studios for the twelve-reel production of Jules Verne's "Twenty Thousand Leagues Under the Sea," now in the process of filming under the direction of Stuart Paton.

Work has been proceeding for more than a year, and the picture will probably not be in complete shape for another six months. The Universal claims to have expended $500,000 already on the production.

The under sea scenes, it is announced, were made some months ago in the Bahama Islands. Here Paton is said to have invented and operated a cinematographic submarine vessel along the ocean bed, photographing the dramatic acts of players garbed in variegated costumes as divers.

The Hindu city, where thousands of people will be used, it is reported, has a great temple, many two-story buildings and a massive gateway and adjoining battlements. They are solid structures.

Jane Gail is enacting the feminine lead, with Allen Holubar and Matt More playing opposite. Other important roles are in the hands of Joseph Girard, William Welsh and Lois Alexander. Associated with Paton in the production of the Hindu scenes, is G. F. E. Samuel, a native of India. He supervises sets and costumes.

The Hindu city was built under the supervision of H. H. Barter, technical director, and Frank D. Ormston, Universal art director.

AMONG THE EXCHANGES

Kansas City Film Men Make Big Turnout for Chicago

KANSAS CITY has approximately twenty-two exchanges in the motion picture business and nearly all of the men who possibly can get away from their work went to the Chicago convention of motion picture exhibitors. Following are those of the Kansas City Screen Club who intended to go to Chicago: Frank L. Newman, president and manager of the Royal and Regent theatres; Ross Cropper, first vice-president, manager of the Universal Film and Supply Company; E. R. Pearson, manager of the V-L-S-E; L. G. Scott, secretary of V-L-S-E; Charles Harden, Metro; Joe Gilinsky, Oklahoma salesman for the V-L-S-E; A. J. Reed and wife, Kansas salesman for the V-L-S-E; F. I. Buckingham, Apollo; E. E. Richards and W. Flynn, Wunderland; Will Meyn, Photodome; C. R. Blubaugh and wife, Fort Scott, Kansas; Chris Glaman, president of the Exhibitors League of Wellington, Kansas; I. J. Marshall, Manhattan, Kansas; W. M. Hubbel, Trenton, Missouri.

W. B. Glasser, Mutual Film Corporation, who handled the serial "The Girl and the Game," and who was secretary of the Kansas City Screen Club, has gone to Denver, Colorado, to take charge of the Paris theatre. His place as an officer of the club will be filled by L. S. Scott of the V-L-S-E exchange. Mr. Glasser has many friends in Kansas City and they were all sorry to see him leave that locality.

A. A. Chatkin, who was recently succeeded as manager of the United Film Service exchange by Joe Levy, is now taking a vacation.

Meyer Jacobson, broker, at the United Film service exchange has been retained by Mr. Levy. Mr. Jacobson says that the business has increased to such an extent that all previous records for bookings have been broken since the change in management.

Miss Kantor, stenographer for the United Film Service, has been promoted by Mr. Levy to the position of secretary.

"The Universal Weekly," a paper got out by the publicity man of the Universal Film and Supply Company, recently got an order from the Universal Film Exchange at Chicago to send them two thousand copies each week, and an order from the Milwaukee exchange to send them one thousand "Bank Books," a little folder which the Kansas City exchange sends to each exhibitor. It has on the front page a space for the exhibitor's name and on the inside a list of all the different features which are just coming out. The weekly is edited by George H. Bowles, formerly on the staff of the Kansas City Star. Mr. Bowles is also sending to each exhibitor an advertisement to fit the picture he is going to show in the near future. Mr. Bowles, having had experience in "ad" writing on the Star staff, can write very convincing advertisements, and he has been trying for some time to better the advertisements of the exhibitors who have had no experience in this line.

Most exchange managers do not advertise enough during the dull season of the summer. George H. Bowles has shown by the big increase in the business of the Universal Film and Supply Company. During the last month from six to twelve new contracts have been made with exhibitors. In connection with this the Bluebird exchange, under the management of W. B. Emrich, won the last $100 prize offered by the home office for the exchange, which made the biggest increase in business for the last month. This is the second prize of that denomination that the Kansas City exchange has won.

The Bluebird exchange's publicity man recently put out a very clever booklet entitled the Hunters' Guide for exhibitors hunting excellent features. These were sent through the mail to each exhibitor, who upon receipt saw his name written in a specially provided blank on the title page. On the inside of these little booklets were lists of features giving the name of the feature in large type, but with the name of the star playing in it, in small type. "The Play's the Thing" is the motto of the publicity department of the Bluebird exchange. There is a catchiness about the pamphlets which attracts attention. Each of the features in the lists is followed by a clipping about the feature, from some newspaper or trade magazine.

The publicity department of the Bluebird Photoplays, Inc., also sends large postal cards advertising their features to all of the exhibitors. These cards have nothing on the address side except a catch phrase as "You're going to be run Ragged until you listen to reason." The letters of the word "Ragged" are arranged in a very ragged way, striking home the meaning of the phrase. On the other side are gripping and attractive lines which force the reader to agree with them. The edges of the card itself are irregular and ragged and on first appearance the exhibitor will wonder who has been hacking at his mail.

J. Erwin Dodson, salesman for the Universal Film and Supply Company, is the only moving picture salesman who travels out of Kansas City in a Ford motor car. Mr. Dodson believed that he could make more towns and on the trial he convinced himself and others that this was an easy matter. He made fifteen towns in five days and got eighteen contracts.

C. A. Jones, who has been successful in his territory, made ten towns, getting fourteen contracts. Most of these contracts call for short pictures of two and three-reels, which shows that the tendency is now toward the shorter picture and away from the longer picture. It is believed in the Universal Film and Supply exchange that eventually the short picture will rout the long picture, and that the only reason for the slowness of the change is the reluctance of the exhibitors to take the step.

SAN FRANCISCO FILM MEN GET READY FOR PREPAREDNESS PARADE

A meeting was held last week by the motion picture people to look out for the preparedness parade which will be held in San Francisco on July 22. A committee was chosen consisting of Fred S. Peachy, manager of the Film Exchange Board of Trade, Eugene Roth and Claude Langley. The plans are being arranged to get a big turnout of the film men and exhibitors of San Francisco and all Bay cities, so as to make a big division of the parade for the motion picture industry, with bands and banners of all kinds. It is going to be the biggest event held in San Francisco in many years.

SPECIALTY FILM IMPORT OPENS BRANCH IN CALGARY

A branch office has just been opened in Calgary, Alberta, by the Specialty Film Import Limited, which controls the Pathe output in Canada, and all Alberta business will in future be handled from this office, instead of from Vancouver, as formerly. The new quarters are in the Leeson and Lineham Block, and for a time, at least, will be in charge of Andrew P. Keegan, general manager for Western Canada for the Pathe people.

SEWARD, NEB., IS AGAINST SUNDAY OPENING

Seward, Neb., at a special election voted to close the motion picture houses on Sunday, and favored a recent ordinance by the city council limiting the number of motion picture theatres to one. Whether a city council can thus arbitrarily limit the number of motion picture theatres, the same as pool halls or saloons, is a question the exhibitors of the state may unite in having answered by the higher courts.

NEW ENGLAND BUSINESS IS EXCELLENT FOR SUMMER HOT SPELL

The Mutual exchange in Boston reports that Charlie Chaplin in "The Vagabond" is in seven houses in the city for first run. Lawrence also has three of the 21 first-run prints, and the call from all over New England is very great. Joseph Roth, manager, announces that "Damaged Goods" has taken on a new lease of life, and is in unexpected demand. The mutual regular service is in the Fenway, Beacon and Globe theatres. W. C. Patten, assistant manager of Mutual, is proud of the fact that the Bay State Street Railway Company have for the third year contracted for Mutual service for their six summer parks.

Hermon Hirsch, New England manager of "The Secret of the Submarine," "The Girl and the Game" and many other serials, announces that he is signing up the remaining houses in New England.

L. M. Mullen, recently appointed manager of the Universal, is busy planning arrangements for the new Universal exchange building on Stanhope street, to which they are to move in a few weeks.

Manager Steinfeldt of the Bluebird has added the Park theatre and the Franklin Park theatre to his list of bookings. The Kellermann film, "Neptune's Daughter," did fine business in its return engagement at the Park. Eastern Manager Fred Murphy of the Unicorn, back from a long trip, states that the Unicorn Company went from swadling clothes to long trousers without touching any intermediate stages.

DAY IS BACK WITH THE FOX EXCHANGE IN QUAKER CITY

Harvey Day, formerly manager of the World Film office in the Quaker City, has severed his connection with the World and made connections with the Fox Fim Corporation, thus returning to his former company. Mr. Day left Fox last winter to manage the World office there. E. Koerpel is now manager of the Philadelphia office of the World Film Corporation.

The Atlas Educational Film Company of Pennsylvania has been added to the list of Philadelphia exchanges recently. J. Warren Isett is president and manager, with headquarters at 1317 Arch street. This company handles non-inflammable films, for which the market in the vicinity is constantly growing. The company also handles motion picture cameras and stereopticon projectors and supplies. Commercial filming is made a specialty by the Atlas.

ZENITH HANDLES E. & R. JUNGLE SUBJECTS

The Zenith Feature Film Company, with exchanges at Minneapolis and Milwaukee, has taken the franchise for that territory for E. & R. Jungle Film Company comedies, and McMillon & Kent at Denver have contracted for the Colorado territory. Information received at the Los Angeles studio last week, states that the most recently opened theatre in Seattle, the Coliseum, has through the Standard Features Film Company, added E. & R. comedies to its program.

Bugbee Gives a "Birthday Dinner" to Metro Employees in New Orleans

NEW ORLEANS exhibitors, with exceptions few and far between, are experiencing an exceedingly dull summer. The exchanges are not hard hit, as the exhibitor must have film, regardless of whether or not he operates at a loss. Especially are dull conditions apparent at the suburban houses. This situation is not unprecedented, however, as June, July and August are notoriously poor months in New Orleans. Exhibitors are glad enough to pull through these three months even, after which they can recuperate on good winter business. A feature which has made for poor business this summer is that theatre construction has been active—too active. At least twenty-five new houses opened in the past six months, although some of these are now closed.

Interest of the exchange men centered last week on the luncheon tendered Hunter Bennett, sales manager of the Mutual Film Company, by S. T. Stephens, who holds down the local Mutual fort. The luncheon was given at the De Soto Hotel, and a number of exhibitors were present. Mr. Bennett was the principal speaker, and he gave some interesting statistics on conditions throughout the East.

Nat Ehrlich, manager of the Triangle exchange, returned last week from Atlanta. It developed that Mr. Ehrlich merely was on a visit to the Atlanta office, and that he will stay in New Orleans, despite a rumor to the contrary. His exchange friends are glad to learn that he is to be with them.

To celebrate the first anniversary of Metro, Karl A. Bugbee gave a "birthday dinner" at his home in Saint Charles street. It was strictly a family affair, and only his employees attended. There were some inspiring little talks. At the conclusion of the dinner, Mr. Bugbee was presented with a handsome tie pin, engraved simply "Metro, June 27, 1916." The Southern Metro, Pictures Corporation was established in New Orleans, and in Nola Building, on June 27, 1915. On the day of the dinner it was just a year old. Mr. Bugbee in a year built up a splendid Metro clientele, and in addition has established himself as one of the best-informed film men in New Orleans.

Rene Graubert, manager of the Pickwick Film Company, has just returned from several weeks' sojourn in New York.

Rumors persist that a radical change of program policy is to be made by one of the biggest exhibitors in Canal street. This exhibitor is so big that all the exchange men are anxious to get him on their books, and therefore have worn his carpet out for several weeks.

Anna H. Sessions, manager of the Southern World Film Corporation, has just returned from a trip over the territory. R. E. Barron, of the Fox lair, has returned from Alexandria, La., where he took a thousand feet of soldier activities at Camp Stafford, the gathering point for the Louisiana militia. This film is to have an early showing in New Orleans. C. E. Tandy, of Southern Paramount, a recent visitor, has left for New York.

Whoever heard of rain, cold and hurricanes in July? Weather that brings to mind the old saw about "overcoats in July?" The answer is—New Orleans. They are just getting over a spell of rain, cold and hurricane weather that lasted for more than a week, and in July, too.

A Flock of Bluebirds Hovers Over the Amusement Field of New Orleans, Ready for Swoop on Crescent City Theatres

A. G. SHEAR, manager of the Consolidated and Universal offices in New Orleans, has just returned from Atlanta, Ga., where he was in conference with other Universal-Consolidated managers, and had an opportunity of attending a trade showing of a whole flock of new Bluebirds.

So enthusiastic was Mr. Shear over this pre-showing of "The Three Godfathers," "The Love Girl," and other new Bluebird releases, that he went into the highways and by-ways this week and captured eleven contracts in two days.

A representative of MOTION PICTURE NEWS found Mr. Shear in his Gravier street offices inspecting a sheet showing the returns from one week's showing of "Shoes," which is still running at the Dreamworld, a Herman Fichtenberg house in Canal street.

"I expect to have at least twenty-five contracts on hand within the week," Mr. Shear said. "Maurice B. Barr, Bluebird manager, is also doing his share in signing Bluebird contracts, and this office expects to make a local record within a few weeks."

It is practically certain that a big Bluebird feature will open Herman Fichtenberg's new Globe theatre at 614 Canal street. Until this theatre is completed, Bluebirds and big Universal features will be shown at the Dreamworld. Incidentally, it may be said that tremendous publicity, under the direction of Maurice Barr, is responsible for some new attendance records at Fichtenberg's Dreamworld, which has booked some big features in the past three weeks. "Where Are My Children?" was shown there at twenty-five cents admission for two weeks, to S. R. O. crowds very frequently. The Dreamworld is a small house, and was packed at every performance.

Following "Where Are My Children?" came "Shoes," featuring Mary MacLaurin, with undiminished patronage. Pavlowa, in "The Dumb Girl of Portici," is next on the Dreamworld bill. All of these features Mr. Shear's office books.

ROTHERMEL CHANGES HIS TERRITORY

R. B. Rothermel has taken over the Bronx and west side of Manhattan in place of the Brooklyn and Long Island exchanges for Bluebird. It is reported that the infantile paralysis scare in Brooklyn is the reason.

SAM DENBOW MADE MANAGER OF WORLD FILM IN DETROIT

Samuel Denbow, Jr., has been appointed manager of the Detroit office of the World Film Corporation, succeeding J. O. Kent. Mr. Denbow goes to Detroit from Chicago, where he has been assisting the World exchange for the past two months. Previously he was with the World in the South, and for three years before that he was one of the division managers for the Fox Film Corporation. It has not been definitely announced whether Mr. Denbow would be the permanent Detroit manager.

Mr. Kent resigned to accept the management of the new exchange that will be opened in Detroit for handling the coming Clara Kimball Young productions. Up to the time of writing, Mr. Kent had not decided on a location for the proposed exchange, but he had several for which he has been negotiating.

Mr. Kent was with the World at Detroit for three years. The Michigan company to handle the Clara Kimball Young productions has a capital stock of $200,000. David E. Stott is president of the company and Harry I. Garson vice-president and general manager.

Alfred Weiss, district superintendent for the Triangle Film Corporation, was in Detroit, July 6, 7, 8 and 9, putting in the new Triangle system of doing things. This system is about as complete as it is possible for an exchange to install.

SHAPIRO IN CHARGE OF TRIANGLE, DETROIT

All doubts as to who was the manager of the Detroit office of the Triangle Film Corporation were cast aside when Alfred Weiss, district superintendent, with headquarters in New York City, came to Detroit last week and announced that the office would be in complete charge of Abe Shapiro and that Lew W. Foster would be special representative.

Mr. Shapiro has a host of Michigan friends who wish him good luck as Triangle manager. The Detroit exchange will handle the entire State of Michigan, even the western part of the state formerly handled from Chicago having been turned over to Mr. Shapiro. One of the first big contracts signed by Mr. Shapiro was for service to be supplied to the Empire theatre in Detroit and the chain of houses controlled in Grand Rapids by A. J. Gilligham. The total amount of this contract is said to exceed $15,000.

MARKOWITZ BACK IN SAN FRANCISCO

D. S. Markowitz, who was formerly working out of the New York office of the General Film Company, has been appointed manager at San Francisco. As this was his old stamping ground his firm naturally looks for very good results from his active leadership. J. W. Davis, traveling representative for the firm is now in Northern California calling on the trade not only for the purpose of picking up business, but in order to help the exhibitors increase their receipts. Mr. Davis is full of good suggestions and he will be able to help boost the business and increase the popular interest during the warm weather.

Denver Film Men Turn Out to Welcome Applegate, Manager, Pathe in That City; Fish, United, Takes Big Orders

DENVER film men turned out in full array last week to welcome J. S. Applegate, erstwhile manager of the Pathe exchange of Denver. Applegate left Denver two weeks ago to invade all territory from Denver to the border, single handed, carrying a valise and two six-sheets of "Who's Guilty?" The six-sheets, as we stated before, were the only weapons of warfare on his person. Applegate entered the fray at San Larcial, New Mexico, where he had his first encounter, and after a successful bombardment he placed Pathe service with the opera house manager. He was also successful in Los Vegas, Albuquerque and other New Mexico towns.

Upon his return Applegate was asked about the attitude of the Mexican population in the towns he visited. He stated that the Mexicans were too well satisfied with the salaries they were receiving in the good old U. S. A. to even have an attitude. Although Applegate returned to Denver without being shot at, nevertheless, we have reason to believe that he will not return to that section of the country for some time, as in some of the towns he visited the thermometer registered 112 degrees, and as Applegate only weighs 250 pounds, 112 degrees is some heat for a fat man. Applegate lost twenty pounds, but gained several new contracts for Pathe service and three new Palm Beach suits.

In looking over the names of the Los Angeles exchange managers we find several former Denverites. Billy Knotts, former manager of the World exchange of Denver, is now in charge of the World exchange of Los Angeles; Field Carmichael, who made a splendid record while in charge of the Fox exchange of Denver, is managing the Fox Exchange of Los Angeles; Harry Lustig, manager of the Metro Film Exhcange of Los Angeles, was manager of the Mutual Exchange of Denver. The latest recruit to join the Denverite colony of exchange managers at Los Angeles is W. H. Cree, former manager of the General Exchange of Denver.

H. Bradley Fish, manager of the United Exchange of Denver is doing wonders with the United program in the Intermountain territory. Owing to the fact that Fish was formerly a roadman for the General Exchange of Denver, and is known to the majority of exhibitors, he has had little trouble in getting new customers.

The first official review of the state militia of Colorado was held at the Rifle Range near Golden, Colo., on Sunday last, and was attended by many thousand people. The Fox Exchange manager, A. W. Eden, was there with a cameraman. Eden secured about five hundred feet of film, which will be shown by exhibitors of the Inter-mountain territory.

The Universal Exchange of Denver under the management of F. Y. Langtree is hitting a high mark in securing new business. Gert Latz, of the Seattle Universal Exchange and Tom Ward are the new roadmen for this office. E. H. Goldstein, Assistant Manager of Universal Exchanges, who has been in Denver for the past two months, left Denver last week for Kansas City. From there he will visit the Universal Exchanges at St. Louis, Oklahoma City, Chicago, and then into New York City.

Frank Harris, manager of the V-L-S-E Exchange of Denver reports "God's Country and The Woman" going big in that territory. Harris is swamped with inquiries about the release date of "The Battle Cry of War."

Harry Cassidy, roadman for the Mutual Exchange of Denver has just returned from a trip over the "Little Circuit." Cassidy secured several bookings on "The Secret of the Submarine," "Damaged Goods" and Mutual features. He will leave the early part of next week for a six-week trip through Wyoming and the Black Hills territory.

Denham Palmer, manager of the World Exchange of Denver, is piling up bookings on "The Crucial Test." This feature is taking the Intermountain territory by storm. Palmer has had to call for an extra print. The Strand Theatre of Denver did an exceptional business with this feature, which had a three-day run.

PACIFIC COAST MANAGERS SEEK REST FROM HEAT IN MOUNTAINS

H. L. Knappen, manager of the International Film Service, Inc., San Francisco, will leave to attend the meeting of the board of managers in Chicago.

W. L. Stern, manager for G. A. Metcalfe, supplies and machines, bids adieu to the cares and worries of business this week, puts on his old duds and with three others, gets in a high powered motor car bound for the high mountain regions around Lake Tahoe, where wild and dangerous trout and wild deer are abundant.

W. G. Preddey, dealer in supplies at 158 Eddy street, reports a very good and substantial business for the summer.

Nat Magner reports that the Screen Club has practically adjourned for a few weeks during the vacation period.

The Atlas Educational Film Company of San Francisco, reports a very decided increase in their business, which is done exclusively with schools, churches and educational institutions.

Herman Wobber, general manager of the Progressive Motion Picture Company, and J. W. Allen, general assistant manager, left for Chicago July 10 to attend the National Convention of Paramount managers, and of the publicity men, to be held there this month.

THREE V-L-S-E BRANCH MANAGERS MADE PRESIDENTS OF SCREEN CLUBS

Four branch managers of the Vitagraph-Lubin-Selig-Essanay, Inc., are at the head of screen clubs in as many cities of the country, and a number of other members of the Big Four family have been instrumental in the organizations of various others.

Those at the head of screen clubs are E. R. Pearson, of Kansas City; C. E. Holah, of Cincinnati; and Frank B. Spurrier, of Washington.

Film News From Foreign Parts

Purity Meddlers Want Juveniles Kept from Cinemas

Special to Motion Picture News.

London, July 1.

ONE of the most mischievous agitations of recent weeks is that directed against the attendance of children at cinema entertainments which is alleged to have produced results not altogether beneficial to the standard of juvenile morality. Many of the charges which have been made are as unwarrantable as they are unsupportable, and if those who are constantly denouncing the films would only sink prejudices and put forth some constructive suggestions, the reforms they hope for would be far easier of attainment. Only the other day at a conference of Head Teachers an appeal was made to the public and the licensing authorities to adopt means which would restrict the attendance of school children at picture shows. A resolution was passed urging the Home Secretary not to wait until the end of the war, "when the injury to juvenile morality would be done," but to take immediate action.

The conference recognized that the cinemas are the outstanding social factor of the day and that they were rendering a great service to the poor classes of the nation. Although they do not say so, one feels sure that the headmasters are not so averse to the attendance of children at cinemas as to the class of pictures which may be shown them, and this leads one to suggest that the time is fully ripe when picture houses should be provided primarily and exclusively for the entertainment and edification of youngsters. Admittedly the existing arrangements are not as satisfactory as one would wish them, but with the co-operation of the educational authorities —and the film producers—the picture show might be raised to a higher level of usefulness. It is distinctly unfortunate that so many people should regard the film only as a means of amusement. It is something more—it is a great factor in the future educational life of the country. Since the outset of the war, these avenues of usefulness have apparently been overlooked or neglected, and as one interested in this aspect of cinematography I greatly miss the monthly educational supplement (now discontinued) of the Bioscope, the British film trade journal, which in this connection took a lead in the educational side of films. The Congress of Scientific Societies has evidently appreciated the importance of the topic, and at the last assembly a stirring plea was made for a rational censorship and a more general use of the film as an educative movement. A film censorship was suggested which would show appreciation of the varying grades and ages of the persons viewing the films.

Educational Aspect of Pictures

The film for the juvenile must be distinguished from that prepared for the grown-up. Dr. William Martin in the course of a lecture on "The Educational Importance of the Cinema," was of opinion that with the aid of the picture play, it should be possible to teach English composition, logical sequence, and dramatic literary presentation in a manner which transcends any of the dry-as-dust methods now recognized in the educational institutions.

The teaching of geography could also be better conveyed through the pictures. Concluding a most interesting and in some respects, a remarkable address, Dr. Martin ventured the opinion that within a comparatively short time no school of science would be without its cinematograph equipment. To vindicate his optimism in the value of the educational film a number of scientific films were screened, demonstrating some of the wonders of nature.

The children's entertainment, properly conducted, could do a great deal to expedite the deserved recognition which the conservative educational authorities have so far withheld. Of course, with regard to the matter of children's shows, the crucial question is "Will they pay?" However, one looks forward with confidence to the future and the changes it will bring, believing that the less strenuous times of peace will provide opportunities for the film hitherto unthought of—and more especially in the realm of education and enlightenment.

Trade Returns

The Board of Trade returns for the month of May show an all-round increase both in imports and exports over the previous month. Film to the value of nearly £160,000 has been imported, the proportions from the various countries being: United States, £139,000; France, £7,500 and other countries, £4,500. America's figures for the year are: January, £75,000; February, £42,000; March, £140,000; April, £46,500, making a total, including month of May, of £443,000. The total for France for the same period is £44,000 and other countries £28,000. The value of the imports during the same period amounts to over £41,000. The Home Office has prohibited the exhibition of the film "The Dope Doctor." This action was taken under the Defence of the Realm Regulations, and in the first instance it is understood exception to the film was taken by the South African authorities. The novel on which the film is based is said to be an inaccurate representation of Boer life. The film is a British production and has been on exhibition in London for about three months. The comment of the trade is that it is inconsistent to interfere with the film, as it only translates in action the scenes in a widely circulated book.

The Ideal Company evidently is a strong adherent of reciprocal arrangements and it is stated that it is expecting to receive from the States a number of important subjects. Also some of their leading successes are to be sent to America. Movements of this description do much to strengthen the mutual interests engaged in the film trade on both sides of the Atlantic. The Lucoque Company has now completed "Beau Brocade," being the first of a series of film representations of novels by Baroness Orczy, one of the most popular novelists. "Beau Brocade" is too well known to need any description, and the film has every augury of success. The players include Mercy Hatton, Morton York, Charles Rock, Cecil Manners, C. Foley and A. Leigh. The Samuelson Film Company announces two important subjects—a drama and a comedy. The first is entitled "Just a Girl," based on the novel by Charles Garvice, and the other, "Nursey, Nursey," featuring Clarice Mayne and J. W. Tate. Billy Merson is now looked upon as a comedian of considerable repute, and he is seen at his best in the Globe film, "The Tale of a Shirt." A new series of comedies of a distinctive type is being prepared by the Renaissance Company.

They are constructed on novel lines and neither expense nor effort are being stinted to produce them on a plane of excellence. The first three are "The Economists," "The Antagonists" and "The Socialists," in each of which Miss Tittel Bruce takes the leading role. The Film Company of Ireland, of Henry street, Dublin, is still in quest of scenarios with a romantic, historical, humorous or legendary Irish atmosphere.

The Problem Play Gets a Slap from the Critics

If there is any class of drama upon which the critics have been more severe than others it is the "problem play." In recent months a great many of these films have been shown to the public with varying success. They have had a good trial but have not made a very lasting appeal. The man who takes his wife and children to the pictures in the evening generally does not appreciate this class of film, pre-



Illustrating "The Half Breed," a Fine Arts-Triangle Picturization of Bret Harte's "In the Carquinez Woods"

Douglas Fairbanks, Alma Reubens, and Jewel Carmen in Typical Scenes from the Photoplay

ferring something less piquant and more wholesome. I find this view supported by exhibitors who cater for the better middle-class patron. The drama with a psychological theme is meriting considerable favor.

The chairman of the Northern Central Branch of the Exhibitors Association at the request of the members, has written a very pointed letter to the Home Secretary, protesting against his "roughshod treatment of our members by the issue of a circular encouraging the licensing authorities to still further harass and restrict the kinema trade. . . . In the matter of the proposed establishment of a central film censorship, we protest that there is no further necessity for the interference with our trade at all. We vigorously resent the imputation that our trade has harmed either man, woman or child. We assert that the cinema has proved a public benefit to the community. Those who have been at such pains to make statements to the contrary are only moved to do so for personal reasons or from jealousy or fanaticism. If a censorship is forced upon us, it must be one appointed under statutory powers, the decisions of which must be unassailable by any possible means. Our trade must be free from the interference of self-appointed vigilance societies, mothers' meetings and other pharisaical busybodies. Recent legislation has brought many of our members to the verge of ruin. As English business men we are entitled to defend our rights and we are prepared to do so by every legitimate means.

"We propose that in future before taking action on the suggestions and opinions of 19 chief constables (many of whom are members of a Chief Constables Association), who like all our other traducers, know nothing practically of that which they criticize, you should give facility to the other side to voice their opinion."

"Macbeth," which has just been shown at His Majesty's theatre, is the film of the season, and has been hailed with delight by the leading journals throughout the country. According to a message thrown on the screen, Sir Herbert Tree hopes that the "Macbeth" film will send many people to Shakespeare. The subject is to be shown twice daily for twelve weeks at His Majesty's and the prices of admission will go as high as five shillings. "Salvation Joan" (Vitagraph) and "The Cinderella Girl" (Blue Bird) are also top-notchers, followed by "Pudd'nhead Wilson" (Lasky), "The Innocent Lie" (Famous Players), "The Moonstone" (World), "A Wife" (Lubin), "Undine" (Blue Bird), "Stronger Than a Woman's Will" (Biograph), "Gilded Fool," "Children of the Ghetto" (Fox), and "Driftwood" (Ocean).

The leading British films of the week are:

"The New Clown." Ideal Company; four-part comedy drama; story of love and drama. A man flies from the consequences of a crime he thinks he has committed and becomes an amateur clown in a circus. Quite a unique production.

"A Place in the Sun." Turner film. A drama of the interesting career of a wayward youth.

"Ultus and the Grey Lady." The second of Gaumont's British produced exclusives, four reels. Driven out of the country, Ultus surreptitiously returns and is recognized by the Grey Lady, who inveigles him to her house, where he is sensationally captured by the League of Silence.

FRED GRONBACK.

Captain Calvert Organizes an "Eat'em-Alive" Cavalry Troop

If War Comes He Will Offer to Government Body of Dashing Horsemen from Essanay, and Already Has on His Roster Sixty-three Other "Eat'em-Alives"

CAPTAIN E. H. CALVERT, Essanay actor and director, has sixty-three men on the roster of his volunteer troop of cavalry, recruited at the Essanay studios. If the call for volunteers should come he intends to offer the services of the actor horsemen to the government.

Capt. Calvert won a commission in the Philippines and after nearly twelve years of service returned to the United States and took up the stage, gaining quite a reputation in army parts, especially in "Arizona."

The commissioned officers and principal non-commissioned officers of the troop, as Calvert has organized it, are as follows:

Captain, E. H. Calvert; First Lieutenant, Richard C. Travers; Second Lieutenant, Sydney Ainsworth; First Sergeant, Harry Dunkinson; Second sergeant, Harry Beaumont, and Commissary Sergeant, Edward Arnold.

Richard C. Travers, when hardly more than a boy, saw long service in South Africa in the Boer war. Sydney Ainsworth as an officer of the Wisconsin National guard served during the Spanish war.

Harry Dunkinson, the fat comedian, wanted to be commissary sergeant and spend his time where the food is at hand, but he changed his mind when told the top sergeant must be able to lick everybody in the troop. Edward Arnold, who says he would rather eat than fight, made an application for the commissary chevrons.

However, Capt. Calvert is seriously forming the troop. A riding academy which furnishes horses frequently for Essanay pictures will be utilized as an armory for the volunteer cavalrymen.

Young extra men make up the rank and file of the troop.

MARGARET ANGLIN PICTURE CORPORATION OPENS OFFICES IN DETROIT

The Margaret Anglin Picture Corporation has opened an office in the Dime Bank building, Detroit, Mich. When James D. Barton, president of the new corporation was in Detroit recently, he announced that it was the intention of the company to erect a studio in Detroit costing $100,000. He is now looking for a site on which to build.

FOX SEA DRAMA WITH VALKYRIEN COMPLETED

Valkyrien, the Danish star, has completed her new production for William Fox, on which work has been proceeding for seven weeks. It is a sea drama, and was filmed under the direction of James Vincent. The title has not been decided upon.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch .. of the trade with the authorities in all sections of the country

LEGAL ACTION PLANNED AGAINST TORONTO THEATRES FOR ALLEGED EVASION OF WAR TAX

Legal action against certain playhouses in Toronto, on the part of the Provincial government, is under consideration. The government has received reports to the effect that it is being "buncoed" in connection with the recently established war-time amusement tax. Information received is to the effect that at certain theatres, the war tax tickets sold to patrons are not all being turned in, but that considerable numbers of them are being surreptitiously transferred back to the seller to be resold.

This Wallingford-like enterprise helps out the playhouse at the expense of the government. Investigation of the reports is proceeding, by the legal branch of the Provincial Treasurers' Department, and should the facts warrant it, prosecution of certain theatres will follow. In connection with this, it is interesting to learn, that while the war tax was ostensibly put on, for the duration of the war only, it is now stated with good authority, that this war tax, on theatre tickets, will remain for all time, in order to replace the revenue derived from the manufacture of liquor, which will be lost when the Province goes dry in September of this year.

CRAFTS GETS SO ELOQUENT RICHMOND MEN JUST HAVE TO ASK FOR CENSORSHIP

Finly H. Gray, congressman of the sixth congressional district of Indiana, has been asked to support the federal censorship bill now pending in the house of representatives, in a telegram signed by fifteen Richmond men, following an address at Richmond by the Rev. Wilbur F. Crafts, of Washington, D. C., on "The Devil's Hardest Fight for a Boy."

The Rev. Mr. Crafts is superintendent of the International Reform Bureau, with offices in Washington, D. C. On a vote the audience of 300 persons declared unanimously for censorship. Among those who signed were Timothy Nicholson, Rev. E. E. Davis, R. L. Kelly, president of Earlham college, Richmond, Rev. W. O. Stovall and Rev. H. C. Harman.

CANADIAN TAX ON AMUSEMENTS WILL TAKE "CABIRIA" PROFITS

"Cabiria" was brought into Winnipeg, Man., to play the National theatre before the owners were aware of the new act, respecting the regulation and taxation of public amusements, which went into force on the first of May, and as a result, they have found themselves in a very tight fix. The act requires a license fee of $250 and a further fee of $50 for each and every reel of each feature presented for censoring and approval, if said feature exchange be deemed to be a temporary arrangement for the benefit of non-resident owners or exhibitors, or one that does not handle a minimum of 100 film subjects in a year.

In addition to this there is a two-dollar fee on every reel for censoring and an extra five dollars for issuing of the license. In the case of "Cabiria," this all totals up to $879. These regulations, which overlap each other very seriously, may prevent the owners of this feature from making any profit after their enterprise in attempting to show the people of Winnipeg a really big subject.

EXHIBITOR IN INDIANA TOWN ACQUITTED OF SUNDAY VIOLATION IN FOUR MINUTES

Albert Metzger, manager of the Fairy theatre, Knox, Ind., charged with violation of the Sunday law for operating his theatre on Sunday, June 11, was acquitted recently in Squire Rogers' court after four minutes' deliberation by the jury. The question of whether the operation of a moving picture show on Sunday is a necessity, and the interpretation of the meaning of necessity, was one of the main points at issue that invoked considerable argument.

The defense maintained that the question of the fitness of the act with reference to the community was the problem to be taken into consideration. The word necessity in this case, they sought to show, was not to be understood as a physical and absolute necessity, by the moral fitness and propriety of the work done. The State asked for a literal translation of the word.

NEW CORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

ANIMATED PICTURE PRODUCTS COMPANY; Manufacture and sale of advertising signs and novelties; capitalized at $150,000 in Wilmington, Del.; incorporators are: Herbert E. Latter, Wilmington, Del.; Norman P. Coffin, Wilmington, Del., and Harry T. Farrow, Wilmington, Del.

KANSAS CITY FEATURE FILM COMPANY; Manufacture and sale of motion picture films; capitalized at $100,000 in Wilmington, Del.; incorporators are: Albert D. Flinton, Kansas City, Mo.; Armwell L. Cooper, Kansas City, Mo., and John S. Wright, Kansas City, Mo.

In Illinois:

ROCK ISLAND AMUSEMENT COMPANY; Conduct amusement enterprises; capitalized at $10,000 in Rockford, Ill.; incorporators are: C. O. Brienig, Rockford, Ill.; E. R. Rundquist, Rockford, Ill., and C. C. Shockley, Rockford, Ill.

MOOSE BRANK FILMS; Manufacturing moving picture films; capitalized at $60,000 in Chicago, Ill.; incorporators are:: Cecil G. Gaisford, 35 N. Dearborn street, Chicago, Ill.; Herbert W. Schmidt, 35 N. Dearborn street, Chicago, Ill., and Dennis J. O'Toole, 35 N. Dearhorn street, Chicago, Ill.

AMALGAMATED THEATRES CORPORATION; Operate places of amusement; capitalized at $2,000 in Chicago, Ill.; incorporators are: Samuel P. Moise, 110 S. Dearborn street, Chicago, Ill.; J. L. Manta, 110 S. Dearborn street, Chicago, Ill., and Cline C. Brosius, 110 S. Dearhorn street, Chicago, Ill.

In New Jersey:

ST. JAMES THEATRE COMPANY, INC.; Operate theatres, amusement enterprises, etc.; capitalized at $100,000 in Ashury Park, N. J.; incorporators are: Henry Rosenberg, 112 W. 34th street, New York City; Helen L. Bergen, 112 W. 34th street, New York City, and Henry Sencer, 718 Mattison avenue, Ashury Park, N. J.

SAVOY THEATRE COMPANY, LTD., OF ASBURY PARK; Operate theatres, amusement enterprises, etc.; capitalized at $50,000 in Ashury Park, N. J.; incorporators are: Henry Rosenherg, 112 W. 34th street, New York City; Helen L. Bergen, 112 W. 34th street, New York City., and Henry Sencer, 718 Mattison avenue, Asbury Park, N. J.

In New York:

VIKING PROGRAM, INC.; Moving picture husiness; capitalized at $1,000 in Manhattan; incorporators are: W. L. Wicklander, 340 W. 45th street, New York City; D. L. Russell, 203 W. 107th street, New York City, and Wm. J. Jones, 20 W. 107th street, New York City.

ASSOCIATED ART FILMS, INC.; Manufacturing films, etc.; capitalized at $100,000 in Manhattan; incorporators are: Louis J. Beck, Pulitzer Bldg., New York; Mort M. Burger, Flatiron Bldg., New York, and Lucille Lee Stewart, Brightwaters, L. I.

SPORTS FILM CORPORATION; Motion picture films, musical instruments, operate theatres, hooking agency, etc.; capitalized at $5,000 in Manhattan; incorporators are: John P. McDonnell, 248 Sherman avenue, New York; Frank Davis, 506 W. 136th street, New York, and G. Kuck, 321 E. 89th street, New York.

COAT TALES CORPORATION; Produce "Coat Tales" in theatrical and motion pictures; capitalized at $10,000 in Manhattan; incorporators are: Arthur Hammerstein, 1476 Broadway, New York; Hugh Grady, 1476 Broadway, New York, and Alfred Beekman, 115 Broadway, New York.

FLATBUSH LEASING CORPORATION; Theatrical husiness and moving picture enterprises, vaudeville agency, etc.; capitalized at $500 in Manhattan; incorporators are: Edna Egan, 754 Greenwich street, New York; Claire Goldherg, 609 W. 115th street, New York, and Douglass Newman, 147 Van Buren street, Brooklyn, New York.

CHEATING CHEATERS COMPANY, INC.; Produce "Cheating Cheaters" in theatrical and motion picture form; capitalized at $5,000 in Manhattan; incorporators are: Albert H. Woods, 236 W. 42d street, New York; Martin Herman, 236 W. 42d street, New York, and Ralph I. Kohn, 236 W. 42d street, New York.

C. B. KEITH'S ARCADE, INC.; Picture shows, amusements, theatricals, etc.; capitalized at $5,000 in Buffalo, N. Y.; incorporators are: Merritt N. Baker, 78 Inwood place, Buffalo, N. Y.; Daniel N. Hyman, 245 Whitney place, Buffalo, N. Y., and Jas. Wallingford, 48 Zittel street, Buffalo, N. Y.

ARROE PHOTO CHEMICAL CORPORATION; Moving picture films, machinery, tools, printing, puhlishing, chemists, druggists, etc.; Shares 100 N. P. V., in Manhattan; incorporators are: Wm. H. Woolley, 75 E. 79th street, New York; Samuel Orr, 833 E. 167th street, New York, and John P. Phillips, 257 Warburton avenue, Yonkers, N. Y.

ANNA HELD, INC.; Theatrical and motion pictures; capitalized at $30,000 in Manhattan; incorporators are: Geo. L. Oertel, 309 Broadway, New York; Arthur E. Smith, 758 E. 230th street, Bronx, and David M. Bryson, 105 Montague street, Brooklyn.

THE UNIVERSAL FILM M'F'G CO. PRESENTS
THE MAGNIFICENT 20WEEK SERIAL SPECTACLE

"LIBERTY"

A DAUGHTER OF THE U.S.A.

Offers Exhibitors the grandest assurance of a 20-weeks' clean-up ever presented by any serial photoplay. The most timely subject—introducing Mexican border raids; thrilling, dare-devil deeds of heroism; love interest that alone would make a great picture; American soldiers; Texas Rangers; Mexican bandits; a lavish production never surpassed in thrills, realism or tense human interest.

"LIBERTY" will be presented through a brilliant and notable cast, headed by

Marie Walcamp

Jack Holt — Eddie Polo

These popular players will be supported by others almost as well-known, including Bertram Grassby, G. Raymond Nye, L. M. Wells, Maude Emory, and hundreds of expert Rough Riders, trained military men, etc. The scenes along the border will compel the widest interest. Every man, woman and child in the United States will respond to the patriotic appeal of this great serial. Everyone wants to know all about the Mexican Border. Fathers, mothers, wives, sisters, brothers and sweethearts of the boys in khaki now at the front will storm the theatre showing this magnificent, sensational serial.

20 Weeks—40 Reels

Book now for the big money. Get ahead of your competitor. "LIBERTY" will be released Monday, August 14. A huge special advertising campaign of ready prepared ads, heralds, general newspaper publicity matter; banners, slides, novelties of every description—the most complete advertising campaign ever prepared for any moving picture. Write your nearest Universal Exchange today for full particulars and arrange for your booking NOW. Complete Advertising Campaign Book Ready soon. Write today.



MARIE WALCAMP — Star of "LIBERTY"

UNIVERSAL

Film Manufacturing Company

CARL LAEMMLE, President

1600 Broadway "The Largest Film Manufacturing Concern in the Universe" New York



¶ There IS something new under the sun. The new Carter De Haven Comedies are the last word in film fun.

¶ They are clean, fresh, wholesome, original and FUNNY. They are different. There is a lot of foolishness mixed with a lot of shrewd human touches that get not only laughs, but that deep interest which brings the fans back again and again.

Carter De Haven

is known to millions and millions of people for his clever work in musical comedy. He is known as a star of the first magnitude to millions of film fans besides. We predict for the Timothy Dobbs Series the greatest comedy success of the century. Wire or write your Exchange today for release dates and advance information.

¶ Released two reels a week on the regular Universal Program to Exhibitors who book the ENTIRE program service of 28 reels. Booked to other users of Universal Pictures at a slight advance to cover the cost of individual service. Don't fail to write today for the greatest comedies ever filmed.

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway New York

How can an advertiser continue advertising? By giving YOU value.

DIRECTOR McGOWAN'S BROTHER KILLED IN THE TRENCHES IN FRANCE

Director J. P. McGowan of the Signal Film Company, who produced the Helen Homles Mutual Star Productions, "Whispering Smith" and "Medicine Bend," has received word of the death of his brother on the firing line in France. His brother was Sergeant Thomas E. McGowan, of the Australian Lancers, who has twice been mentioned in the official despatches for conspicuous bravery in action. His loss is mourned by all who knew him.

ANOTHER "ON THE QUIET" WEDDING ON COAST

Special to Motion Picture News.

Los Angeles, July 15.

Another "on the quiet" wedding of the West coast film colony has become known, the parties being Webster Campbell, Vitagraph leading man, and Corrine Griffith, who played opposite him in several subjects. The wedding occurred several months ago when the couple made a trip to San Diego and spent the week end.

"A Daughter of the Gods" Will Appeal to Best in Us—Fox

"My Great Picture Is a Fantasy; There Is the Fairy Element in It; I Believe Every Mother in the World Will Wish Her Sons and Daughters to See It," He Says

ANNOUNCING his belief that "A Daughter of the Gods," the new Annette Kellermann spectacle, will appeal to the best in human nature, and will justify, in success, the million dollar outlay necessary to produce it, William Fox says:—

"My great picture is a fantasy. "There is the fairy element in it. In one beautiful play of a few years ago a charming woman was called upon to say: 'You do believe in fairies, don't you?' and entire audiences responded without shame or bashfulness, 'Yes.' I am not afraid to risk a fortune in producing such a picture as this for the people of all lands. The theme is universal. Europe and Asia and Africa will join America in acclaiming 'A Daughter of the Gods,' for it is not a work produced for any one set or type or race.

"I believe every mother in the world will wish her sons and daughters to see the picture. Boys and girls, men and women of all ages, will enjoy the series of mermaid episodes with beauties of water and sky, beauties of form and figure without suggestiveness, and filled to the brim with splendid, useful, healthful human achievement. This picture of mine will make boys and girls wish to take care of and develop their bodies. It will make boys develop manliness and teach girls to acquire and hold their beauty.

"None of this picture achievement is accidental. Everyone of these elements has won its place in the film after deliberation and premeditation. I intended from the beginning that all of these things should be included.

"To see a wonderful artist like Miss Kellermann revealing her capacities in diving and swimming, in dancing and posing, will make every feminine spectator long to emulate her; to gain her gracefulness and perfection of form.

"I especially want the mothers, the members of women's clubs and federations, members of professional women's leagues in all cities and the great artists of the world as well, to see this picture on which I have expended $1,000,000. My reason is that beauty has been captured and transferred to film; that a theme of sweetness and goodness linking with vast spectacular episodes can be made into a picture of immense magnetism and appeal.

"The scenes in the sea and in the picturesque baths, where hundreds of lovely girls appear, never once could give even the most prurient-minded person cause for evil reflection. All of the delights that our best and most appreciative people derived from the artistry of the famed Russian dancers.

"In making 'A Daughter of the Gods' I have definitely accepted the challenge of those frequent critics of motion pictures who see little or no good at all in film dramas. I disagree with many of those critics; I always have and always will. I think many of them are wrong in their premises and conclusions; some few are extremists whose criticisms provide their own answers, and still others are intellectuals who frequent the picture theatres but rarely and therefore do not know that this new art has been raised to a high level. You can see that I have no quarrel directly with those critics. But I have a well-developed sporting instinct. I am not afraid to make a wager or take a chance. So I laid down a million dollars and said: 'I'll take the biggest chance ever taken in motion pictures. I will spend all this money on a single picture.' Men in every branch of the industry have believed me to be foolhardy, and that I have run away completely from my better judgment.

"But I will let the American public into a secret. In spite of this huge amount of money spent I really haven't taken any 'chance' at all. I have spent a fortune in one installment making a picture that appeals to the very best in human nature. And the man or organization doing that is taking no risks. Any public—anywhere—is certain to give this work its fullest approval."

World Will Release Three Brady-Supervised Films in July

The Pictures Will Mark Inauguration of Policy of All Star Cast in Support of Individual Star—First Subject Is "Paying the Price"

FOR the balance of July, World Film will release three personally supervised Brady pictures, marking the inauguration of Mr. Brady's policy of all star casts in support of the individual star.

The first of the releases will be "Paying the Price," a naval story taken from Burton E. Stevenson's "Reparation," picturized by Gardner Hunting and directed by Frank Crane. The United States Torpedo Boat Wadsworth was used in several scenes. Gail Kane is starred, supported by Gladden James, June Elvidge, George Relph, Robert Cummings, and Lydia Knott. It is for July 17 release.

Carlyle Blackwell will be co-starred with Muriel Ostriche in "Sally in Our Alley," the release of July 24. Under the direction of Travers Vale, this story of the East Side employs distinctive New York atmosphere. Mr. and Mrs. Pat Foy and Jean Shelby are in the cast.

"Miss Petticoats," with Alice Brady in the star role, will be the last release of the month. It is from the book by Dwight Tilton and the scenario of Harley Knoles, who also directed it. The plot is laid in New England. Arthur Ashley and Johnny Hines head the supporting cast, which also includes Alec B. Francis, Isabel Berwin, E. M. Kimball, Louis Crisel, Lila Chester and Robert Elliott.

Marguerite Courtot Is Signed by Famous Players Company

Actress Will Co-Star with Owen Moore in an Adaptation of Edgar Selwyn's Comedy-Drama, "Rolling Stones," Directed by Del Henderson

MARGUERITE COURTOT has been engaged by Famous Players and will be co-starred with Owen Moore in an adaptation of Edgar Selwyn's comedy-drama, "Rolling Stones."

Miss Courtot has been a motion picture star for four years, for three of which she was with the Kalem Company. She later joined Gaumont, which she leaves now to become associated with Famous Players.

In "Rolling Stones" Miss Courtot will be under the direction of Del Henderson. Apropos of her engagement by Famous Players, Miss Courtot remarked:

"Just as I have been fortunate in associating with two of the oldest firms in the production of short-reel subjects, now that I am going permanently into the feature play field, it is inspiring to find myself again among pioneers—for you know the Famous Players were the first to start a feature program.

"I realized the significance of my new move when I was informed that the very first production in which I was to appear would be such a big stage success as 'Rolling Stones,' and I am promised other equally absorbing productions for the future."

CUPID IN COMMAND OF "FLYING A" CAMP

Helen Rosson and Ashton Dearholt, of the American Film Company, have been joined in the holy bond of matrimony.

But they were not the first of the "Flying A" colony to step out of single freedom; as Frank Borzage, who plays leads with and directs Anna Little, has become a benedict, taking as his life partner, Rena Rogers, leading lady of Vogue comedies.

It is rumored, that Mrs. Borzage will retire from Vogue comedies, while her husband works twice as hard at Santa Barbara.

There now remains but one single member of the Rosson family, that being Helene's sister Queenie, as brother Dick stepped off a short time ago.

BUSINESS IN DETROIT HOLDS UP DESPITE WARM WEATHER

Special to Motion Picture News.

Detroit, July 15.

Despite warm weather business with Detroit motion picture theatres is holding up exceedingly well. This is partially due to the great number of strangers who daily come to Detroit from all parts of the country to attend conventions as well as for sight-seeing. When the evenings are cool, the theatres do just as much business as during the winter months. It is generally conceded, however, that business on the whole is better this summer than in previous years. Another reason, of course, is the great prosperity of the city and the rapid growth of its population.

"Gloria's Romance" is still holding up exceedingly well at the Majectic theatre, Detroit, Mich., and Manager McGee reports that every week shows an improvement The fact is that each chapter increases the punch and the interest.

The Majestic is the only theatre in town which shows on the screen the weather forecast. This is changed daily to conform with the report from the Weather Bureau.

ENGLISH AND CONTINENTAL RIGHTS SOLD FOR POST MASON PICTURE

The English and continental rights for "Greater New Work by Day and by Night," the four reel feature produced by C. Post Mason, have been taken by the firm of Winik and Brock, following the trade show at the Sun Photoplay Company's room, 218 West Forty-second street, New York City, last Thursday.

Australian rights for the same picture have been purchased by Australasian Films, Ltd., and it was also announced that John Zanst, presonal representative for William Fox, booked the picture for its first New York showing at the Academy of Music, Sunday, July 16.

SEPARATE RIGHTS FOR "CIVILIZATION" IN CUBA

Although Cuba and the West Indies were included in the lump sum proposition which would have disposed of the South American rights for "Civilization," Thomas H. Ince has just received a cablegram from the directors of the new opera house in Havana announcing that a representative would sail on Saturday, July 22, for the purpose of negotiating a separate sale for Cuba, which leaves the South American rights in abeyance for a few days.



Vitagraph-V-L-S-E Offerings: Edith Storey and Antonio Moreno in "The Tarantula"; and Frank Daniels in His Latest "Kernel Nutt" Comedy

Ralph Herz To Appear in One Reel Comedies for Metro

Actor Begins Work on "The Lady Killer," in Studio of the Rolma Film Company—"Billy" Quirk Is Directing the Production

RALPH HERZ, the well known comedian, who recently made his debut on the Metro Program in "The Purple Lady," supported by Irene Howley, has been engaged to appear in one reel comedies for Metro. They will be produced by the Rolma Film Corporation, and one comedy will be released every week. Mr. Herz has already begun work on the first subject which is called "The Lady Killer." It was written by Edward McWade, and is being produced under the direction of "Billy" Quirk, the popular comedian, who recently joined the directing forces.

With the addition of Mr. Herz, Metro is now releasing three one reel subjects weekly. The others are produced by Mr. and Mrs. Sidney Drew and Max Figman and Lolita Robertson.

Mr. Herz, the newest Metro star, made his first appearance on the stage in 1900 in "The School for Scandal." This was in England and the producer was Cyril Maude. Mr. Herz was just out of Cambridge, where he won favor as a talented amateur actor. He came to the United States with Mrs. Patrick Campbell, appearing in "The Second Mrs. Tanqueray," "Aunt Jennie," and "The Joy of Living." He later appeared with Fritzi Scheff in "Mlle. Modiste," Elsie de Wolfe in "Cynthia" and Maxine Elliott in "Her Own Way."

He was last seen on Broadway as the star in "Ruggles of Red Gap." Mr. Herz is extremely versatile, and has been starred in both musical and dramatic productions. His first musical comedy was "Miss Dolly Dollars," which was followed with "Madame Sherry," "The Soul Kiss," "Doctor De Luxe" and "The Charity Girl," all notable successes.

Fox on West Coast Will Produce Comedies in National Plant

Additional Directors Engaged and Contracts Are Being Made with Players for the Comedy Companies—Charles Parrott Directs Hank Mann

Special to Motion Picture News.

Los Angeles, July 15.

A MAJORITY of the producing companies and the business staff of the Fox Film Corporation, are now located at the large plant erected by the National Drama Corporation at Sunset Boulevard and Western avenue, Hollywood. With this change, the Fox organization begins the production of a new class of subjects; namely comedy.

It was the hope of General Representative A. Carlos, that he would have a number of companies at work by this time producing comedies. It is understood additional directors have been engaged and that contracts are now being made with players for the comedy companies. The first organization to go to work on comedies was that under the direction of Charles Parrott who has Hank Mann as his leading comedian; Carmen Phillips, late of the Universal and Vitagraph Companies, as leading woman; and a stock company composed of Joe Lee, Charles Arling, Phillys Allen, Elsie Greeson and others. The first production is now under way and is referred to as a burlesque of a well known work. Frank Good, former auto racer associated with Barney Oldfield, who for the past two years has devoted his time to motion picture photography and connected with the Fine [illegible] studio, has been engaged as photo- [illegible]he Parrott Company. Gordon [illegible]s assistant to Director [illegible] Business Manager [illegible]n selected as as- [illegible] thorough in [illegible] 72 by 167 [illegible]oms, well [illegible] steam [illegible]ped



Cleo Ridgley and Wallace Reid in Two '



Illustrating "God's Half Acre," Metro-Rolfe Photoplay, with Mabel Taliaferro

EXHIBITORS REGRET THERE ARE ONLY 14 EPISODES OF "GUILTY"

Pathe's "Who's Guilty?" series has proven such a drawing card, according to a Pathe announcement, that many exhibitors have written expressing their regret that there will be only fourteen episodes. The last one, "The Irony of Justice," will be released August 7.

Moss Will Take an Active Part in Feature Production

He Will Begin Releasing in September Upon a State Rights Basis—First Picture Is "In the Hands of the Law," Followed by "Boots and Saddles"

B. S. MOSS, president of the motion picture corporation bearing his name, announces that he is about to take an active part in the production of features, to be released beginning in September, exclusively upon a state rights basis, and, for the present, on the one-a-month policy.

The first release, "In the Hands of the Law" is by William O. Hurst, and deals with the subject of circumstantial evidence. This will be followed by Eugene Walter's "Boots and Saddles," a military production. Other releases will be "The Power of Evil," by George Bronson Howard; "The Woman Redeemed," starring Marie Empress; "One Hour" and "One Day," by Elinor Glynn; and a picturization of Lester Wallack's melodrama, "Rosedale."

In discussing his plans, Mr. Moss said:

"It stands to reason that I would not dream of distributing a picture unless I was convinced that it would prove profitable in my own houses. Being myself an exhibitor and having my own interests to conserve, the B. S. Moss pictures naturally will be of a class that will insure showmen the best quality of photo dramas which it is possible to produce.

"The customary transaction of selling a man a picture for a certain territory was to sell him the picture and then forget all about him. We intend to do this differently, and that is the reason we have hit upon the one-a-month proposition.

"As previously stated, we will advertise continually in the trade papers and create a demand for our merchandise, which will be more easily salable when the state right man comes to the exhibitor for business.

"It is also our purpose to show at least four of the finished pictures to every customer before he need tie up for the twelve.

"My debut into the production field has not been made hastily. The pictures which I intend to put before the public are each and every one of them carefully culled from the best available now upon the market.

"There will be one price for each territory covering the entire twelve pictures. In other words, we will not charge a certain price for one picture and then when we get a sensational knockout, charge a higher price for the same picture. The idea is to get a contract with a state right man for the figure on the entire twelve, and before he signs a contract, he can see at least four of the twelve pictures he is going to produce."

Metro Set for "Romeo and Juliet" Is Destroyed by Storm

Italian Village Erected in the Center of the Brighton Beach Race Track by Edward Schulter, Technical Director, the Work of Many Weeks, Is Completely Wrecked

THE entire Italian village which the Metro company had just built in the center of the Brighton Beach race track, for the screen production of "Romeo and Juliet," was completely destroyed by the terrific storm that swept over New York and environs Thursday, July 13. More than fifty men were employed on the construction work, with only a few hours more labor to mark its completion. The severe storm, with wind blowing off the ocean at hurricane velocity, in less than fifty minutes destroyed the work of many weeks. Metro suffered a financial loss of several thousand dollars, in addition to the big loss that the delay will cost.

Arthur Shipley, who was in charge of the work during the absence of Edward Schulter, technical director at the Metro-Quality studios, had a narrow escape from serious injury. When the storm arose Mr. Shipley directed a group of men to arrange guide ropes and heavy wires over the structure at various points, and fasten them with stakes driven into the ground. He was on top of a [illegible] folding with three men, [illegible] sweep of wind carri[illegible] and sent the men [illegible] A bolt of lightni[illegible] a few second[illegible] than twent[illegible] on the g[illegible]

Mr. [illegible] Qu[illegible]

closed arena. Had it not been for the fact that Mr. Schulter constructed the outdoor set on more substantial and different lines than any similar set was ever built, it would have been a total loss. In making the many buildings, which were faithful reproductions of the beautiful structures of Verona, Italy, in the fourteenth century, Mr. Schulter directed their construction with a view of taking them down and carting them to the Metro studios afterward for future use.

While the storm was tearing the Italian street to pieces, as if it were falling under the fire of 45 centimetre guns, the Bushman-Bayne company were working in the final interior scenes at the studio. They had expected to begin work at Brighton Beach within a few days. Mr. Schulter said there would be a delay of more than a week, and an extra force of men are now at work rushing the reconstruction of the village.

FORT LEE SCREEN CLUB IS [illegible]

[illegible] been

Berst Asks Exhibitor Aid to Push Federal Censorship

Pathe Vice-President, Feeling That Body of National Censors Furnishes Only Protection Against State and Town Film Meddlers, Urges Passage of Hughes Bill

J. A. BERST, vice-president and general manager of Pathe, believing thoroughly that federal censorship of motion pictures furnishes the only available protection against legalized state and town censorship and convinced that quick action is necessary in order to have the Hughes Bill passed, has sent a letter to every exhibitor on the Pathe mailing list, urging individual effort in the interests of the business. In his letter Mr. Berst gives his own arguments in favor of the bill. The letter says in part:

"In the first place Federal Censorship means better pictures. At the present time the National Board of Review (formerly known as the National Board of Censors) is passing upon pictures before their release. This enables the manufacturer, if parts of his picture are objected to, to make retakes, to change subtitles and generally reedit the film so that its artistic value is not lost, but often improved, by the change, and so that the story remains logical and interesting. However, the National Board of Review has no power to enforce its decisions and the revised film, though approved by it, has to run the gauntlet of various state and city censoring boards with legal powers. Individual and prejudiced opinions too often prevail on such boards and with the result you are only too familiar. Cuts, both of scenes and titles, are demanded. The local exchange handling pictures locally censored, having no facilities and no time for expert editing, release them with the offending parts eliminated, thus leaving gaps in the stories which greatly lessen their artistic value. Your audiences do not understand this. They merely complain that the pictures are inferior and that 'pictures are not so good as they used to be.'

"Secondly, federal censorship would be a good thing from the standpoint of economy. Board of censors are now springing up all over the country, all demanding their toll and you, as well as we, must pay. Most of these boards demand a fee for each reel in the possession of the film exchange whether recently released or several months old. In this last case it means an expense of thousands of dollars to the distributor.

"If we in the industry do not at once take action, there will probably be another bill presented in New York State at the next session of the legislature and similar bills in many other states. The tax on the film exchanges will be tremendous, so great in fact that several of them will have to go out of business, and with them the exhibitors not able to pay higher rentals.

"It is true that the establishment of a federal board will not at once eliminate all existing local boards, but it certainly will tend to do so in time. It will be quite feasible to obtain from the higher courts decisions reversing the ruling of the local board objecting to parts of films already approved by the federal board, and this will have the effect of proving the uselessness of the local boards and precipitating their disappearance. Again the fact that there exists such a federal board will be the most powerful argument possible against the establishment of additional local boards in states and cities.

"We urge you, for our mutual interests, to write your congressman at once along the lines of the enclosed letter, asking his aid in having the Hughes bill passed."

"THE HONORABLE FRIEND," NEW LASKY PRODUCTION FOR SESSUE HAYAKAWA

Sessue Hayakawa, Japanese screen star, who has appeared frequently in Lasky productions and was the star in the recent Paramount release, "Alien Souls," will appear soon in a feature play said to be the most elaborate in which he has appeared and is entitled "The Honorable Friend." It will be produced under the direction of Edward La Saint.

"The Honorable Friend" deals with Japanese aliens who bring to this country their oriental customs and manners and who have difficulty in conforming to the occidental idea of law and honor. Since the release of "Alien Souls" the Lasky Company has received from exhibitors all over the country requests for information as to Hayakawa's next feature picture. It will be released on the Paramount Program soon.

FIRST EPISODE OF "CRIMSON STAIN MYSTERY" NEARLY COMPLETED

The first episode of "The Crimson Stain Mystery" which is being produced by the Consolidated Film Corporation at the Erbograph Studios will be completed within a few days. President O. E. Goebel



Eugene Strong (Consolidated)

and Treasurer Ludwig G. B. Erb of the Consolidated Film Corporation are working day and night on the production. Maurice Costello and Ethel Grandin are playing leading parts in the picture.

During the past week Mr. Goebel has signed a contract with Olga Olonova, a young Russian for vampire parts. Miss Olonova claims to possess the most wonderful figure of any screen vampire who has hitherto appeared in the motion picture world. She appears in the studio scenes that are to be in this serial.

Eugene Strong, a young matinee favorite



Maurice Costello (Consolidated)

has been engaged to play the part of the artist in the production.

The advertising campaign that is being mapped out and will shortly be put into effect by the Consolidated Film Corporation, will be of wide scope.

"The Crimson Stain Mystery" will be released through the Metro exchange.

FUNERAL OF PAGE PETERS IN FILM FOR HIS PARENTS

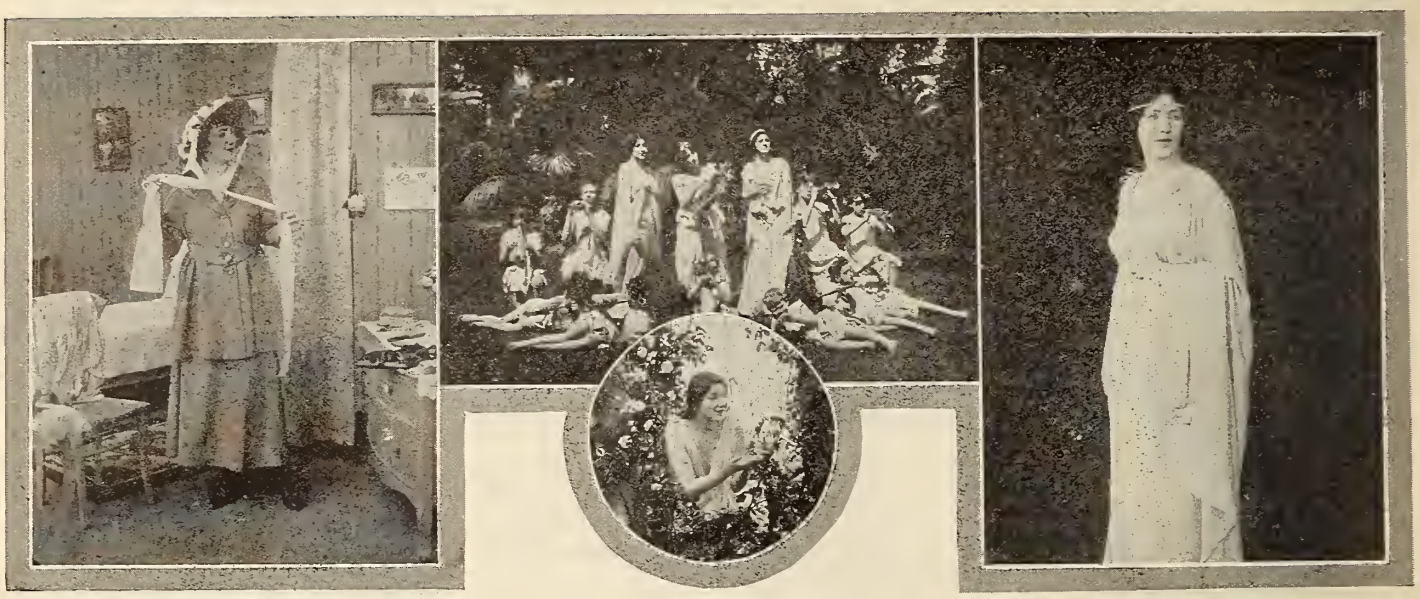
Special to Motion Picture News.

Los Angeles, July 15.

The funeral of Page Peters, juvenile actor, who was drowned, was held last week, and a peculiar coincidence connected with the burial is the fact that it occurred to the day three years later than his first work in pictures. The pallbearers were all members of the photoplay colony, and among the six were Al. Christie, Horace Davey, Ray Meyers, and Raymond Russell, who worked with him in his first picture. At the request of his parents a motion picture of the funeral was taken under the direction of Al. Christie, Peter's first director and Anton Nadge, who photographed Peter's first, filmed the funeral, using the same camera.

UNCLE OF JANE AND KATHERINE LEE "SOMEWHERE IN FRANCE"

"Somewhere in France" there probably fights—or lies dead—Charles McClelland, V. C., uncle of Jane and Katherine Lee, the little Fox stars. McClelland received the Victoria Cross for gallantry in action at Ladysmith during the Boer War. William McClelland, brother of the wearer of the V. C., and a petty officer in the British fleet, died a few months after the outbreak of the European War.



Glimpses of Audrey Munson, the Star, and Scenes in "Purity," Six-Part American-Mutual Production

EDUCATIONAL FILMS CORPORATION RECEIVES SHIPMENT FROM BRUCE

The Educational Films Corporation of America, 729 Seventh avenue, New York City, has just received a shipment of film from Scenic Director Robert C. Bruce. Mr. Bruce attended the annual Indian celebration in Portland, Ore., at which a great variety of western sports are indulged in by the redskins and cowboys. Mr. Bruce secured at least a thousand feet of negative showing the competitors executing unusually sensational stunts.

The annual celebration of the Indians is marked by many of the same events, such as rough-riding, bull throwing, trick riding, and lassoing that are given prominent places in rodeos and roundups throughout the west. Pictures such as these and many others have been photographed by Mr. Bruce's cameraman. Mr. Bruce says that the camera was advantageously placed for each of the scenes and that the customary flicker present in such pictures has been obviated.

It is Mr. Bruce's desire after he has completed his business in Portland, to tour parts of the Alaskan mountains with a motion picture camera. This part of the continent has been neglected in pictures of the past, and the Educational Films Corporation believes that when such scenics are secured it will find a ready market for them.

SHOWING OF "DAUGHTER OF THE DON" ON AUGUST 13

"The Daughter of the Don," ten-reel historic photoplay of Southern California and depicting romance and war in that section during the period of 1846 and 1847, when Mexican authority was driven from the Pacific coast and another state added to the Union, will have its first public showing at the Majestic theatre, Los Angeles, Sunday night, August 13.

The Monrovia Feature Film Company, the producer of this picture, as well as "The Argonauts of California," has leased the Morosco theatre for the first showing of its productions.

Is the Airdome Doomed in the Middle West? Asks Exchangeman

Last Year Exchange Managers Commented on the Falling Off of the Number of Outdoor Picture Shows—One Man Hopes It Is a Thing of the Past

Special to Motion Picture News.

Omaha, Neb., July 15.

IS the airdome a thing of the past in the Middle West? Last year exchange managers commented on the falling off in the number of airdomes. But the season was bad. It rained and it rained, and it was chilly. This summer the weather is ideal for airdomes. Red hot days, with cool, starry nights. But still the demand for airdome service is decreasing. It is smaller even than it was during the summer of 1915. Which leads to the query: "Is the airdome a thing of the past in the Middle West?"

One exchange manager said he hoped it is. "Just between you and me, it is a nuisance," he said. "The airdome cannot take regular service. When you ship them a bunch of films and a cloud comes up, you get an order to cancel. The slightest change in the weather makes the show impossible.

"The airdome exhibitor is not a steady business man, except in the case of a house proprietor who closes his theatre during the hot weather and depends upon his airdome. These out-of-door houses are open only a few weeks each year; they do not take the best kinds of pictures. Even if they did, the conditions under which they are shown do not give them a fair chance.

"I'll tell you what's happening. The exhibitors have better ventilated, more comfortable houses. They have studied the art—for it is an art—of keeping their houses cool and pleasant. They don't need the airdomes like they did when, if a person wanted to see a show, he had to go into a stuffy little old made-over room, suffer from the heat and see a waving, speckled, sensation and unpleasant picture.

"Exhibitors, and this shows what a clever class of men are getting into the business, clamor for snow, ice, north pole pictures during the hot months. A person simply cannot sit in a comfortable theatre, gaze upon a snow scene and feel hot.

"I believe the airdome, except in the public park, is a thing of the past in the Middle West."

Guy P. Leavitt.

News Service Department of "V" Brings Out Handy Booklet

The Broadside Gives Place to a Semi-Book Style, Wire Stitched at the Top, with Each Page Independent, and Set in Broad Margins

THE News Service Department of the Vitagraph has adopted an exceptionally handy form for its newspaper press matter. The broadside has given place to semi-book style, wire stitched at the top, with each page independent, and set in broad margins, so that the separate items may be detached and pasted up by the photoplay editor.

This scheme is very much superior to the old, in that it entails a minimum effort on the part of the busy editor, and enables him to see at a glance just what the material offers. There are catchy headlines, and the publicity throughout is quite readable. Mat or electro service is included.

The Vitagraph publicity department has long recognized the value of short items, and its new press book is built on the short item almost completely. All the stories have the human interest angle.

BEATTY TAKES CHARGE OF THANHOUSER PUBLICITY

Jerome Beatty, a newspaper and magazine writer, has been made director of publicity for the Thanhouser Film Corporation at New Rochelle, N. Y.

Mr. Beatty handled the newspaper publicity for Essanay's "The Strange Case of Mary Page." Before that he was a baseball writer on the New York Tribune. Mr. Beatty has had newspaper experience in New York, Washington, Kansas City, New Orleans and Los Angeles.

SCREEN EXAMINATIONS

"THE SECRET OF THE SWAMP"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

IF one is familiar with the work which Lynn Reynolds, in the dual capacity of author and director, has been turning in to the Universal program during the last half year, he can well realize the quality of "The Secret of the Swamp," his first Bluebird. Mr. Reynolds, if we remember correctly always furnishes his own stories, and his finished pictures benefit greatly by this proceeding. It is evident that he can look on his script from a neutral viewpoint and so get the most from it when it comes to directing. The amount of colorful detail which he manages to bring out during the picture's progress gives evidence of that.

With "The Secret of the Swamp," Mr. Reynolds has fared even more successfully that he has with program releases. Briefly this offering is a gem, and in passing, there are few pictures about which such can be said. It comes under the classification of comedy-drama, and with the final half of it there is introduced a touch of mystery. The story is laid in the southwest and the glorious and picturesque settings that have been chosen in which to lay the story pay still further tribute to the director's sense of detail. Harry Grant, by excellent camera work, has assisted the production beyond measure. Some of the lights effects he has secured are without parallel.



The Deacon's Dog Interrupts a Pleasant Afternoon

The story tells of Chet Wells a poor farmer who is the next-door neighbor to Emily Burke of fairly well-to-do family. Her father wants her to marry Waite, an aristocratic southerner. Chet is turned out of his home be the deacon, who by his threats had caused the death of Chet's nervous mother. He goes away and makes his mark in the lumber lands. The deacon moves into his old home and, being a strong hypocrite, he takes great pleasure in admitting his cows to old Burke's corn field. Burke hides one night and when the deacon comes to let down the bars fires a load of buckshot in his direction. The next day the deacon is nowhere to be found. Burke thinks him dead, because he sees buzzards circling over the swamp and is terror-stricken in a comedy way. Chet returns and to save the name of Emily takes the blame. But after all it was only a dead cow in the swamp and the deacon had merely gone to town to purchase an automobile.

Mrytle Gonzalez makes an entrancing figure of Emily and Val Paul does sterling work as Chet. George Hernandez is bubbling over with comedy as Burke, while Fred Church and Frank MacQuarrie appear respectively as Waite and the deacon. It might be made clearer that the carcass at last found in the swamp was that of a cow, but this is absolutely the only flaw in an otherwise perfect production.

If we remember correctly H. O. Davis, manager of Universal City was recently quoted as saying that good pictures could be made without murder, double standards, or unfaithful better halves. Mr. Davis was not the only one who believed so but there have been very few pictures in the past void of such elements. Our hat, for one is always off to Mr. Reynolds and we know that after viewing "The Secret of the Swamp" many, many other people will be going about bare headed, so to speak.

"THE TARANTULA"

(Vitagraph Blue Ribbon-V-L-S-E—Six Reels)

REVIEWED BY OSCAR COOPER

IN this picture the man pays, and the woman goes free. It is a refreshing change from the usual version, which has been worked to death on the screen. And it is presented in such a manner that we recommend it to the exhibitor as a subject which will satisfy most of his patrons.

We say most, rather than all, because some people will find it too melodramatic; others will object to the failure to punish a murder, however much they may sympathize with the murderess. These will be in the minority, and not even they will fail to be gripped. Probably they will think, as we do, that the excess of melodrama lies in the subtitles, and nowhere else. Probably they will find their objection to an unpunished crime softened by the fact that it is portrayed in the telling of a story of an aged clubman as a lesson to a younger man, who is just about to sow his "wild oats."



The Wrong Avenged

From the exhibitor's standpoint, there is no doubt about the essential strength of the picture as a whole. The cast contains four players whose work is exceptional, and we name them in the order in which they impress us: Edith Storey, Antonio Moreno, Eulalie Jensen and Harry Hollingsworth. Miss Storey's rendition of the Cuban girl, whose wrong at the hands of a young American, and her consequent murder of him, make up the central incident, is equal to her best, which is saying a good deal. Moreno offers a strong performance, and Miss Jensen is very impressive in a role which most actresses would have acted in a conventional fashion. Hollingsworth, as the unfortunate young man, is very good, and gets over with ease.

Others are Charles Kent, L. Rogers Lytton, Emmanuel A. Turner, Raymond Walburn, Harold Foshay, Gordon Gray and Templar Saxe. It is a cast much above the average.

The main action takes place in Cuba and New York, and the settings are adequate, though some of the exteriors fail to sug-



Scenes Descriptive of "An International Marriage," Morosco-Paramount Production, with Rita Jolivet

gest Cuba to any great extent. Attention is centered upon the dramatic action, rather than upon externals of production. George D. Baker wrote and directed.

The last reel, particularly, is compact of suspense.

"AN INTERNATIONAL MARRIAGE"

(Morosco-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

THIS picture will go well with audiences who like the international romance, no matter how far fetched it may seem in cold reason, provided it is presented with enough complications to be suspenseful. Such is the import of George Broadhurst's stage play in its picturization.

Rita Jolivet heads the cast, and presents an attractive figure as the American heiress who weds a Count in order that she may immediately be divorced from him, and marry an Archduke. The Archduke was forbidden by royal edict to marry her unless she was a titled woman, hence his friend, the Count, obligingly offered to accommodate him.

But the Archduke had not taken into account resourceful John Oglesby, the American lover of the girl. When the girl discovers that the Archduke is a very cheap person, and has a morganatic wife, she throws him over, and refuses to carry out her compact. But she is the wife of the Count, and it falls to Oglesby to get her out of this predicament by interviewing the Count at the point of a revolver, assuring him that he (Oglesby) will marry the girl, either as a divorcee or as a widow. The Count is cowed, the divorce proceeds, and Oglesby and the girl are left to each other.

This tangled situation is worked out quite cleverly, and the spectator is kept guessing most of the time. Also, the producers have not failed to take advantage of the humorous possibilities of the story, in showing the attempts of old man Brent, father of the girl and an American laundry-king, to accustom himself to foreign society.

Courtenay Foote, Elliott Dexter, Grace Carlisle, Olive White, Page Peters, Herbert Standing, Adelaide Woods, and Jean Woodbury make up an efficient supporting cast.

The details of production have been attended to in an unusually capable manner by Director Frank Lloyd. The settings are elaborate, and true to atmosphere, and the photography and lighting are excellent. Many of the scenes are nicely tinted. The camera work is by James Van Trees.

"PAYING THE PRICE"

(Paragon-World—Five Reels)

REVIEWED BY PETER MILNE

A STRONG and exciting picture has been made for presentation in "Paying the Price" by placing a version of the eternal triangle in a military setting. Scenes taken aboard battleships and destroyers showing the firing of torpedoes do much to heighten the intensity of the plot. Besides, as the main issue of the story hinges about an explosive invented by the hero, which the villain tries unsuccessfully to steal and which at last proves its worth by blowing an old boat upon which he has taken refuge to atoms, the suspense waxes unusually plentiful.

Burton E. Stevenson, the plot writer, and Gardner Hunting who did the scenario, have together made the picture logical and convincing to a degree. Frank Crane, whose direction has been spoken of favorably before in these columns, has added new laurels to his name by his work on "Paying the Price." He has been successful all the way from securing permission from Secretary Josephus Daniels to film certain portions of the picture on a U. S. S., to the more familiar but no less important details of the studio work. His cameraman has contributed decent photography.



Paul Tells of Future Plans

The story: Judith Corbin, daughter of a retired army officer, marries Lieutenant Richard Tracy. After the marriage Richard is caught in the meshes of a gambler. Judith is thrown much in the company of Paul Towne, her childhood playmate, now an officer of the navy, at work on a new explosive for use in torpedoes. She gradually realizes that Towne is by far the better man. Richard to square his debts attempts to rob Towne of a duplicate formulae for the explosive, but he is only able to secure part of it. The day comes for a test to be made, and Richard and his debtor station themselves on a stranded ferryboat not far from the rocks at which the torpedo is to be fired. The first shot shatters the rocks and the second is aimed at the boat. Richard and the gambler are killed and when this knowledge is communicated to Judith, the picture closes, leaving the marriage of Judith and Towne to take place after the period of mourning.

Gail Kane as Judith, Gladden James as Richard and George Relph as Towne have the three corners of the triangle. Their work reaches an even plane of excellence in all respects. George Majeroni and June Elvidge are others.

"IN AND AROUND DELAWARE WATER GAP"

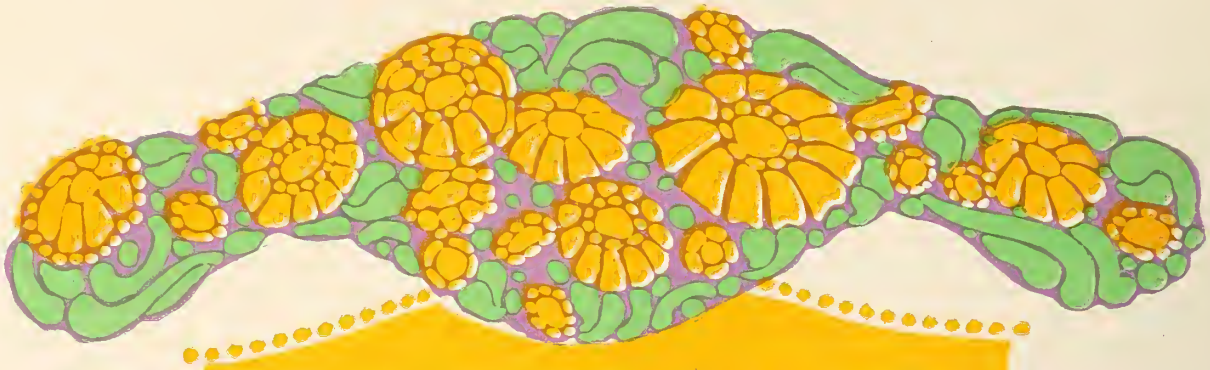
(Beacon Film—One Reel)

REVIEWED BY OSCAR COOPER

THIS scenic, shown at the Rialto theatre, New York, last week, brings to view some pleasing scenes of Delaware Water Gap, with its mountains, glens, waterfalls, golf links, and winding river.

It is distinctly a summer picture, and ought to be a good filler for this time of year. The photography is quite beautiful in several views.


BLUEBIRD PHOTOPLAYS, INC, PRESENT
"THE SECRET OF THE SWAMP"
WITH MYRTLE GONZALEZ
VAL PAUL & GEO. HERNANDEZ
WRITTEN AND PRODUCED
BY LYN REYNOLDS



BLUE BIRD PHOTOPLAYS (INC)

PERHAPS the most tangible result of the announced BLUEBIRD policy of "The Play's the Thing" is the wider latitude it opens to both producer and moving picture patron.

Where, under the star system, plays must always be selected with deference to the star's "type," the new era has made available as photoplay material the best plays and books the world has known.

The BLUEBIRD policy in the hands of its capable directors is responsible for the marvelous "art that conceals art," which makes BLUEBIRD Photoplays so delightfully realistic.

These facts are being presented each week to some 10,000,000 readers of the Saturday Evening Post, through the medium of advertisements now appearing and to appear for 52 weeks. Increased attendance in all BLUEBIRD theatres indicate the Exhibitor's share in this unprecedented co-operation.

Book through your local BLUEBIRD offices or through the Executive Office of

BLUEBIRD
PHOTOPLAYS (Inc.)

1600 Broadway New York



"HONOR THY NAME"

(Kay-Bee-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

FRANK KEENAN, Charles Ray, and Louise Glaum are a strong combination of screen talent, and it is greatly to their credit that they are able to get as much as they do out of this story. Although there is a distinct amount of interest at several points, the denouement smacks strongly of the theatrical. It is hard to believe that a father, even in order to save his son from a wife below him in social rank and of shameful character, really would kill her and himself by getting her in a carriage, and then forcing the horses to run away. This seems still more improbable when one considers that the woman has announced, through a subtitle, that a child is to be born.

But if the ending is illogical, it will appeal to many just because it has a melodramatic "punch." And the exhibitor should understand also that there is some excellent character delineation by the three principals: Keenan, as a Southern Colonel; Ray, as his son; and Miss Glaum, as the butterfly who inveigles the boy into marrying her, during his college career at a university in New York.



The Colonel Rebukes His Son

There is also a vein of the dramatic in the Colonel's violent love-making to the girl, in order to show the boy what she really is. And melodrama again comes to the surface in having the girl's mother turn out to be an old flame of the Colonel's. The mother has a grudge against the Colonel, and persuades the girl to carry out her marriage scheme for the sake of revenge.

Turning from this phase of the picture, it is a pleasure to call attention to the splendid way in which Director Charles Giblyn has caught the atmosphere of a Virginia plantation. The scenes at "Belle Meade" are both beautiful and picturesque, and there are several very fine interiors. The lighting, if anything, is a little better than the usual Ince efforts along this line.

Other members of the cast are Gertrude Claire, Blanche White, George Fisher, Dorcas Matthews, Agnes Herring, and Harvey Clarke. The story is by J. G. Hawks.

"ART FOR ART'S SAKE"

(Nestor-Universal—One Reel)

REVIEWED BY PETER MILNE

PERHAPS exhibitors will want to know at length how Eddie Lyons and Lee Moran are making out in their joint direction of Nestor comedies without the supervising guidance of Al. Christie. Those who saw "Kill the Umpire" have no need for worry on this score, but let it be said to the credit of all three of the above parties that Messrs. Lyons and Moran have fulfilled the position of director to an excellent degree. The Nestors of the future bid fair to be every bit as good as the Nestor's of the past. Three of them have already been shown for review at this writing and each one of them is capable of evoking the heartiest laughter.

Ben Cohn furnished the scenario for "Art for Art's Sake." His is a very amusing story, humorous of itself and produced in a manner that should please even the author, which after all is saying quite a lot. Eddie and Lee, are ribbon clerks by profession, but spending their vacation at a fashionable summer hotel is one of their best little pastimes. Each is on the look out for an heiress, that he may wave a fond farewell to the ribbon counter. A young lady, who in gruff parlance would be known as a crook, poses as an heiress and pours out an awful tale of woe to the boys, who are gullible. Their commission is to procure a set of valuable paintings, that the young lady says, her guardian has stolen from her. Eddie and Lee repair to the house, unknown to each other and strip the place of its pictures. They are caught by the watchman finally and hauled up before the judge, but the young lady, also in possession of the law, confesses that the clerks are innocent and they go back to the ribbon counter sadder but wiser.

Lyons and Moran as the clerks lack none of their old time snap and vigor that has made their pictures liked and sought after in the past. Roberta Wilson makes a very attractive "crookess," while no other member of the cast has much to do.



Lee Goes Through a Masterpiece

Inasmuch as a subject such as this contributes much to a program of short pictures which is what President Laemmle has stood sponsor for, for a long time, the Nestor comedies ought to be immensely popular with exhibitors. Go to it, Eddie and Lee.

"DAVY CROCKETT"

(Pallas-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

A ROMANTIC "Davy Crockett," suggesting not at all the sturdy frontiersman who went to his death in the Alamo, is depicted here. Except for the fact that the story is based upon a reported incident in Crockett's life, wherein he, like Lochinvar, is said to have borne away his bride on a dashing steed, the picture might have been built around almost any other costume-period hero.

But the atmosphere and the qualities of light romance have been brought out in a pleasing and effective way so far as details of production are concerned. The film is beautiful scenically. Its picturesque backgrounds, its mountains, fields and streams are rendered through excellent photography, with the aid of fine tinting. The most spectacular scene is a raging snowstorm up in the mountains, and this is an unusual bit of realism, which, for its kind, has probably never been surpassed. For these and other evidences of painstaking direction, credit goes at once to Director William Taylor, who had a valuable ally in his cameraman, Homer Scott.

Dustin Farnum sticks closely to the matinee-idol conception in rendering the character of Crockett, and plays in his accustomed style. There is a lack of intensity about him which has its reflection in a lack of intensity in the action. Mr. Farnum is picturesque, and will arouse considerable sympathy among those who are fond of the costume picture. His support is quite capable, and includes Winifred Kingston, Harry DeVere, Herbert Standing, Howard Davies, Page Peters, and Lydia Yeamans Titus. Miss Kingston has some very pretty scenes, which she does well.

The story is compounded of familiar elements, which are rendered out of the ordinary because of the background against which they are thrown. In brief, they show Crockett's love for Eleanor Vaughn; his defeat by an unscrupulous, but polished rival; his rescue of the two in the snow storm; and his rude interruption of the wedding ceremony, when he rushes into the room, catches Eleanor

up in his arms, and bear her away on his horse.

As an instance of the splendid camera effects, we may cite the introduction of the story of Lochinvar. As Eleanor, turning



Davy Becomes a Lochinvar

the pages of a book, reads the poem to Davy, a series of brief fades, each started by a gradual opening out of the scenes, give the appearance of the turning pages. The staging is excellent throughout.

"THE GIRL AND THE TENOR"

(Kalem—One Reel)

REVIEWED BY H. S. FULD

IN this the first of a new series is featured Ivy Close. Much has been written and printed of the star from over the water and consequently much is expected of her. In view of this, however,



Ivy Tries to Sign Up the Tenor

one might have hoped for a better vehicle to exploit her than "The Girl and the Tenor."

True there is a plot, a good one at that, exceptionally good acting—with Henry Murdock and Mary Taylor-Ross—plenty of laughs and an above the average single reel comedy. And yet I am prone to believe it does not show Miss Close at her best nor does it give her a chance to extend herself.

The story deals with a celebrated tenor whom a millionaire is desirous of engaging to sing at a house party for his guests. He balks however at the price of five thousand dollars for one evening's warbling. His daughter overhearing his lament and having faith in her own bewitching ways avers that she can get him to come for less. Her father promises her one thousand dollars for herself if she can get the tenor for two thousand.

How she flirts with him and evades the infuriated wife of the tenor; how she finally gets him to sign a contract to the discomfiture of a rival manager is all graphically shown with laugh after laugh provoking situation following fast on each other. She finally removes the sting of defeat from the manager by falling in love with him.

Miss Close plays the daughter, Henry Murdock the tenor, Arthur Albertsen the manager, and Mary Taylor-Ross the tenor's wife. Altogether an exceptionally good supporting cast where, needless to say, Murdock carries off the honors.

"THE MARRIAGE OF MOLLY-O"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

A PICTURE deficient in strong dramatic qualities and lacking in suspense, "The Marriage of Molly-O" is by no means so distinctive a vehicle as those usually provided for Mae Marsh



The Meeting

and Robert Harron. It has, however, a pleasing amount of gentle Irish humor, and is, in effect, a study of types in the Irish countryside.

Director Paul Powell has gone to great lengths to capture atmosphere, and his success in this respect is admirable. The sets and locations are thoroughly descriptive and the employment of animals, in association with the quaint Irish devotion to them, is skillful and effective. The word quaint describes accurately the tone of the production, and it describes also the character of Molly-O, as interpreted by Miss Marsh. Scene after scene is given over to her swift and wonderful powers of pantomine, and her work stands out in sharp relief against a story which is elementary, and which has been done in numerous variations before.

Many a spectator will delight in the picturesqueness of this picture, which ranks high scenically, remembering the long fairy story as a bit of rare beauty in setting and photography, and wondering also why so much footage should have been used for the injection of this line of action. So far as the plot goes, it detracts, but there is no denying that it is an excellent piece of fancy.

Molly-O and her mother are poor. The son of the rent agent is a villain, and attempts to wrong the girl, after he has taken her to the village tavern on a promise to marry her. Larry happens along, and saves the girl, whereupon it is discovered that Larry is not a care-free youth at all, but the great Sir Lawrence O'Dea.

Harron gives a gratifying rendition of Larry. Kate Bruce, James O'Shea and Walter Long are very good in their several "type" parts. Granville Warwick is the author of the story.

"GLORIA'S ROMANCE"

(Kleine—Chapter Eleven)

REVIEWED BY PETER MILNE

IN these two reels Gloria takes up the pursuit of the elusive Mulry, that rotund creature who is the very life of the comic side of the serial. She tracks him to the northern snow, always bent on learning the store of secrets he holds concerning past events of the story, and from the snow Mulry flees to the sunny hotel verandas and waters of Palm Beach, Florida. But Gloria's efforts avail her little, for Mulry is bound to absolute silence concerning these very anecdotes about which Gloria is puzzled. So, outside



Scenes from the Opening Episodes of Pathe's "The Grip of Evil," With Jackie Saunders and Roland Bottomley

of making its audience laugh, and showing Billie Burke off to fascinating advantage by arrangement with F. Ziegfeld, Jr., chapter eleven accomplishes little.

Miss Burke has what appears to be a world of fun flirting with the camera lens. She laughs right in the middle of its recording face, and she pivots about that the audience may be enlightened as to the advantages of gowns and costumes turned out by Henri Bendel, Lucile and Balcom. Miss Burke and Walter Edwin, her director, have also conspired to exhibit the former's delightful features from practically every possible angle. In other words Miss Burke has not been at all neglected by any of those concerned in producing "Gloria's Romance."

The Billie Burke fan is of a sort peculiar unto itself alone. The Billie Burke fan is the worshipping young lady who loves even the sight of Billie Burke. This we learned from a group of damsels who sat behind us during the showing of the eleventh chapter at the Globe theatre. It was just one "Isn't she sweet!" "Isn't she dear!" "Isn't she adorable!" after another. Therefore the Billie Burke serial is certain of appeasing the rampant appetite of the Billie Burke fan for Billie Burke.

The production tendered chapter eleven fits in well with the general atmosphere of the Billie Burke part of the affair. The snow scenes are pretty and so are the Palm Beach scenes. Some of these latter were taken at a Palm Beach hotel and the regular guests took great pleasure in watching the company work in the foreground, the aforementioned guests being massed in the background.

"THE GRIP OF EVIL"

(Balboa and Pathe—First, Second and Third Episodes)

REVIEWED BY PETER MILNE

BY showing the first three episodes, totaling six reels, of its new serial, Pathe has exhibited just about enough of it to enable the reviewer to formulate a comprehensive opinion of the entire series. Predicting what will follow later is hardly a matter of conjecture, but a conclusion practically foregone. The Horkheimer brothers are acquainted with the serial question and hence when they put thrillers in such pictures they know that their public want thrillers; they know also that their particular public is the masses not the classes, and they know that when they put a question at the end of each episode, such as "Is Humanity in the Grip of Evil?" it will puzzle and please those masses no matter how superficial it is to the person who gives it thought.

In general makeup "The Grip of Evil" is quite different from the serials and series released by Pathe and other companies. One character is evidently to appear in every episode, but none of the others are to remain the same. Roland Bottomly takes this part. His is the role of a young man who has worked hard at an iron forge the greater part of his life. He inherits a fortune and a title from English ancestors and the money brings him into a series of adventures, one of which is to be told in each of the chapters. Mr. Bottomly is an excellent hero type and the sincerity with which he goes about his work is sure to win him popularity.

Jackie Saunders has the leading feminine part, or parts, it should be said, for her role changes in every instalment.

The Evil in "The Grip of Evil" is synonymous with snobbishness, duplicity and social aspiration respectively, in the first three chapters. In the opening reels, the hero learns that there is a gulf separating the rich and the poor, in the second he discovers that crooks, no matter how kindly treated, will generally play their staunchest friends false, and in the third he discovers that money and a title are sought after no matter what be the character of the possessor.

Thrills are provided both by the construction of the different plots and by sensational scenes. "Fate," the first number, besides being well put together, contains an automobile explosion. "The Underworld," while containing no one thrill bigger than another, provides amply in the way of suspense. "The Upper Ten," the other episode, shows Jackie Saunders considerably cut and mutilated when an engine crashes into her.

The production is consistently good throughout these six reels. The settings, while not exceptional, are acceptable and the supporting casts are efficient. The photography is good, which is nothing unusual for Balboa.

"SALLY IN OUR ALLEY"

(Peerless-World—Five Reels)

REVIEWED BY PETER MILNE

"SALLY in Our Alley" is more of a children's picture than an adults'. There are many juveniles in the cast and the



Something New—Love in a Library

character of the story is light and fantastic, easily forecast throughout at the opening scenes to a mind matured, but interesting in its fairy tale composition to the youngsters. The picture derives its title from the old-time song of the same name.

Sally, a poor young girl of the tenements is taken to the country by a social worker, Mrs. Rockwell. After a short time there she develops ambitions toward better education. One day while Mrs. Rockwell's niece, Isabel, is away Sally puts on one of her dresses and goes cavorting about in the open. She meets Paul Taylor, who previously has shown a lovable inclination toward Isabel. Paul falls in love with Sally at first sight and thereafter a number of

clandestine meetings are arranged between the two. Isabel discovers the absence of her dress and has Sally sent home. Later Sally secures the pardon of Mrs. Rockwell and enters into her employ as a maid. At a dinner, she is waiting on the table when Paul appears. Paul, of course, doesn't care whether Sally is poor or not and despite the protests of Isabel, its off with the old love and on with the new for him.

Travers Vale directed. His work is average. There are some pretty country scenes and there is considerable light humor introduced at various times. The climax when Isabel comes into the parlor and makes a terrible fuss because Paul loves Sally and not herself, is handled for effect without regard for realism, but save for a few minor inconsistencies that may be overlooked considering the confined appeal of the picture, this is the only flaw big enough to mention.

Muriel Ostriche and Carlyle Blackwell appear as Sally and Paul. Jean Shelby walks away with all histrionic honors, in the cattish role of Isabel, which she plays excellently. Walter D. Greene, Pat Foy and Mrs. Foy are others in the cast.

"AMERICA PREPARING"

(William H. Kemble—Ten Reels)

REVIEWED BY PETER MILNE

"AMERICA PREPARING," opened at the Lyric theatre, New York City, on Monday, July 10, being presented by William H. Kemble, the prominent Brooklyn exhibitor as the first picture of his newly organized producing company. Mr. Kemble's initial release is not a drama, it is an intelligently compiled collection of topical views showing the activities of the Unted States army and navy, the like of which have appeared from time to time in the various animated weeklies.

Mr. Kemble has caused his pictures to be put together in correlative sequence. The first five reels are devoted to the army. The rookie is shown from the time of his enlistment until he is a soldier. The Citizen Soldiers' camp at Plattsburg, New York, also comes in for a share of pictorial description, while West Point and activities on the Mexican border consume a large portion of footage. There are countless scenes coming under these heads, all of which are interesting, as anything military usually is.

The remaining five reels take up the navy in similar fashion, from the Naval Training Station at Newport, R. I., where the prospective sailor in Uncle Sam's fleet first comes under the tutelage of an officer, until he is awarded a berth on a battleship, submarine or destroyer. The Naval Academy at Annapolis is not neglected and many of the scenes taken on these grounds are truly inspiring.

So much for the pictured contents of "America Preparing." The subtitles are fully explanatory and often laudatory, but on the other hand the editor has never allowed enthusiasm for his country to minimize actual facts. Some of the deplorable inefficiencies of our army and navy are brought out by comparing our land and naval forces with those of the European nations, in a manner that would be humorous if it were not so terribly true.

Mr. Kemble's photographer, L. C. Chester, has shown good judgment in sprinkling between the many straight topical pictures, scenes of the comical and human interest variety. Mr. Chester has let few chances slip by in this respect and patriotic thrills and laughter will go hand in hand. In the matter of camera work Mr. Chester has fared equally as well.

In New York at the Lyric the pictures are accompanied by Shannon's 23rd Regiment Band, and the music thus rendered in true military style does much to further the enjoyment in the offering.

"THE DREAM GIRL"

(Lasky-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

WORKING from a story by Jeanie McPherson—a story which is not in itself distinctive—Cecil B. de Mille has created a genuinely interesting picture. Mae Murray, as Meg of the slums, is the center of attention, and her work, as before, possesses charm and versatility. It requires a considerable stretch of imagination to believe that a girl, reared in the most sordid surroundings could be so deeply influenced by a volume of "King Arthur"—particularly in the twentieth century—but such a criticism loses its attraction for the spectator when he looks at Miss Murray.

Again, we have a crook posing as an English Lord, the crook being a confederate of the girl's father. "English" Hal finds it easy to get himself into the good graces of the rich Merton family, and very soon we find Meg there also. Tom Merton falls in love with her. Meg gives Hal's identity away, and Hal, in turn, explodes Meg's assertion that she is the daughter of a minister. Finally, the girl's father, recovering from a wound at the hands of Hal, appears, and offers to let the marriage of Hal and Meg proceed, for a cash consideration. Merton, Sr., orders him out of the house, but Tom takes up the bargain, and gives the father a check for ten thousand dollars.

In the final clearing up, Hal is handed over to the police, the girl's father, realizing that he can't associate with "highbrows," returns the check and then goes away, and Tom and Meg are left to each other.

This material is handled skillfully by Mr. de Mille to create heart interest, some humor of character, and a strain of mystery. The settings and locations, of course, are excellent, the continuity fine, and the suspense fair.

Theodore Roberts creates a real character as Meg's father, one which ranks very high in Mr. Roberts' contributions to the screen, for the reason that, although he is playing an old drunkard, he holds one's sympathy, and completely convinces by his excellent pantomime. James Neill is very good in a small part; Earle Foxe is a conventional lover; and Charles West an acceptable villain. Mary Mersch is also in the cast.

"THE VAGABOND"

(Mutual-Chaplin—Two Reels)

REVIEWED BY OSCAR COOPER

WHEN Chaplin sets out to act straight drama, as he does for several hundred feet in "The Vagabond," the spectator settles back in his chair, expecting every moment that the drama will disappear suddenly in a cyclone of antics. When it doesn't—when the picture that began as a typical Chaplin comedy ends as a love story, hedged about with pathos, the spectator is left with a mixture of feelings, but a realization that whatever part the comedian does, he does very effectively.

There are fewer laughs in this picture than in any Chaplin subject we have seen. On the other hand, there are more serious moments—more pathos—and a more mixed appeal than in any film Chaplin has yet made. The impression one gets is that the spectator will be asked to laugh less, and think more, when he sees Charlie. This is the best opportunity the exhibitor has yet had to gauge the effect of the serious Chaplin on his patrons.

The newer mood does not figure prominently until a large amount of footage is used for the older Chaplin. This line of action takes place in a saloon, and here the comedian introduces his characteristic tricks, all of which are good for laughs. Shortly afterwards, we find him parading over the countryside as a vagabond fiddler, and running afoul of a band of gypsies, whom he lays out with a club. He meets a girl in these comic circumstances, and they escape together in a stolen wagon.

At this point the way is paved for the serious side of the picture, but not before mild rough stuff has its inning. Some of it is a trifle coarse. Gradually, the love between the vagabond and the girl springs up, and the climax arrives when the girl's mother appears to take her away from her gypsy life. They depart in an automobile, and Charlie then opens up his supply of pathos. He registers the forlorn lover to fine effect.

Edna Purviance is very pleasing in the feminine lead. Others are Eric Campbell, Charlotte Mineau, and Lloyd Bacon. Chaplin wrote and directed the production.

"HIS WILD OATS"

(Keystone-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

A LOT of amusing situations, in which Ford Sterling shows to unusual advantage, have been brought together in this subject. The spectator forgets that he has seen most of the story before, and gets very much interested in the invasion by Sterling of the home of an expert marksman.

The wife of the latter starts an elopment with the invader, who is also married, but they get no further than a picture show, where the witnessing of a film changes their minds, particularly as Sterling sees an invader like himself killed by an irate husband.

They rush back to recover the farewell note left for the husband's information, and then the real fun starts. Hubby returns, and decides to have a little target practice, selecting the door of the closet in which Sterling is hiding as a good place to put his target. The rest can easily be imagined.

The direction of this was in the hands of Sterling and Clarence Badger, and is effective throughout.

"THE FADED FLOWER"

(Ivan—Six Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

AN all-star company which includes an old dramatic favorite, Rose Coghlan, is seen in "The Faded Flower," written and directed by Ivan Abramson. To lovers of realism, this story is all satisfying. It demonstrates the fact that as much misery in life is caused by misunderstanding as by sheer cussedness. According to the story, nobody deserves the unhappiness that attends all of the characters, nor the unhappy ending to which nearly all arrive.

The direction of the picture is good and shows some really new dissolves; for instance, the face of a woman appearing in the flame of a candle to the coming playwright while he is still in the obscurity of a garret. Later the same face is seen among the petals of a flower.

The employer's picnic is picturesque and pleasing and in a



The Accusation

measure, atones for the sadness of some of the other principal scenes.

Because she hopes that his wealth will be the means of restoring her mother's sight, Lillian Hill consents to marry her employer, Wilbur Mason, although she is in love with the unknown playwright, Henry Parker. Two years elapse. The specialist has failed to restore sight to Mrs. Hill. Lillian becomes discouraged and a coldness toward her husband is the result. At this time the young wife and her stepdaughter, Anne, meet Parker, who has come into his own and is now a flourishing writer.

The young man, fancying until now that his heart was broken for love of Lillian, finds that sensitive organ mending rapidly at the sight of Anne. The girl urges her stepmother to invite Parker to the house. He calls and finds not Anne but Lillian. A rather foolish interview ensues, in which the wife tenders a flower to her old flame. Mason, insanely jealous and looking for a reason for his wife's coolness, comes upon the couple. A scene is enacted in which Mason snatches the flower from Parker's coat, and the jealous husband carries it about to remind him of his fancied wrongs. The innocent bloom thereupon becomes "the faded flower."

After the death of his wife, Mason, who now realizes the lack of foundation for his suspicions, consents to the marriage of his daughter with Parker.

Rose Coghlan was excellent (as would be expected from an actress of her reputation) in the character role of Mary Hill, the aged mother of Lillian. Marguerite Snow gave a faithful picture of a daughter who sacrifices love to duty in aid of an infirmed parent. Arthur Donaldson was the pompous, self-made man of means, who thinks he deserves great credit for condescension in taking a wife from the ranks he sprang from himself. Alma Hanlon as the stepdaughter made the picture beam with her pretty face and sprightly manner. Edward Mackay played the part of the struggling playwright as if it were some struggle to get the part over.

"THE QUITTER"

(Rolfe-Metro—Five Reels)

REVIEWED BY H. S. FULD

A RATHER serious theme presented in a comedy vein is a welcome departure from the beaten track. Such a one is "The Quitter."

With beautiful exterior photography, excellent acting on the part of a well chosen cast, an exceptionally interesting story, natural interior sets—all these, coupled with masterly direction, makes this release of Metro's a welcome addition to the month's pictures.

Lionel Barrymore in the character of "Happy Jack Lewis" is at his best. Hand to hand conflicts galore, one or two of them more than ordinarily realistic, quick changes from dramatic to comedy situations give him excellent opportunity to show his exceptional ability.

"Happy Jack Lewis" is the victim of a practical joke on the part of his miner friends in the community of Paradise Gulch. They put an "ad" in the paper for a young lady to come to Happy Jack at Paradise Gulch, "object, matrimony." Glad Mason sends her photograph from a distant city. It is one among hundreds, and only chance put it in Jack's way. One glance at it and Happy Jack is all for her.

A warning from the proprietor of the town saloon that she might not look at all like the photograph, and on the contrary might be a homely old maid, is enough for Jack. He ducks at the last moment, leaves his claim and home to the girl without seeing her, and goes out of town on one train as she comes to town on another.



Happy Jack Gets His Outfit Free

After many amusing adventures, during which Jack is twice arrested, placed in jail, escapes, is held up by motor bandits, thrown from a moving train, and other minor escapades, he finally arrives back in town at the opportune moment. He saves his girl from an attack by a "rum hound," saves his claim from some mine sharks, and all is well.

Margaret Skirvin in the part of Glad Mason is a winsome miss and is bound to make many new admirers with this release.

Others in the cast deserving special mention are Julius D. Cowles in the part of the proprietor of the Three Cheers Saloon, and Charles Prince as the big sheriff of Paradise Gulch.

"A TORTURED HEART"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

VIRGINIA PEARSON again gives a demonstration of her ability to play old age and youth to excellent effect in the same picture. It is a strong performance of a role which, in itself, would not be convincing unless it received such intelligent treatment as Miss Pearson accords it.

That is to say, one wonders if a mother really would leave her infant on the doorstep of a minister's house, for no other reason than that she would be subjected to slanderous criticism from her neighbors, ignorant of her marriage. But one does not wonder at all when the mother seeks to prevent her daughter, seventeen years later, from marrying the village villain.

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Melodrama has a very wide appeal, particularly when it is beautifully and skillfully put on, which is the case of "A Tortured Heart." The locale is a small Southern town, and the scenes were made, for the most part, in the sort of picturesque setting to be found nowhere save in the South. The exteriors are therefore right in every case, and furthermore they lend an air of authenticity to the whole. From Director Will S. Davis we have come to expect swift action as well as scenic beauty, and he does not disappoint us in this production.

The recent disposition of Fox pictures toward comedy relief is again at hand. An old negro mammy, a few pickaninnies, and an eccentric old companion of the minister's serve to supply varied elements of gentle humor. So that while the story is principally concerned with the predicament of the unfortunate mother, it takes time to turn aside for lighter things.

Even before we knew who the villain was, we felt certain he would turn out to be Stuart Holmes, for the reason that Mr. Holmes, it seemed to us, would appear to particular advantage in the story. That, in fact, proved to be the case exactly, and the spectator once more has a thoroughly effective rendition of polished villainy, ending with an exciting chase in which the villain is shot to death by a crowd of angered citizens.

Stephen Grattan and Fuller Mellish are very fine in their respective character parts. The types are appropriately chosen.

"WHO'S GUILTY?"
(Arrow-Pathe—Ten and Eleven)
REVIEWED BY PETER MILNE

"A TRIAL of Souls" and "Branding the Innocent" are the separate titles of the tenth and eleventh episodes of the "Who's Guilty?" series. Neither of the stories presented under these captions adhere very strictly to logic. In the first, some of the situations are avowedly strained, while many people will not take the second seriously because they will fail to understand divorce laws as the scenario writer has interpreted them. But inasmuch as both numbers are full of action and are consequently interesting throughout, they will no doubt find their public as receptive as have the preceding numbers of the series.

Chapter ten offers the story of a school girl who marries a college boy. The fathers of the young couple are violent political enemies and the case is brought to court. The girl's father prosecutes his son-in-law for abduction, claiming that his daughter is under eighteen years of age. But then it develops that the girl is not his daughter, that she is a foundling. Then the other father objects. As a result the girl wanders off and takes her own life. This act on her part leaves the spectator rather bewildered. Being a foundling is hardly sufficient cause for suicide, and here is one place where a happy ending would be logical.

In "Branding the Innocent," the author has juggled with the divorce laws of New York and Connecticut. A woman marries in New York, is divorced in Connecticut, is married again in New York and lives there. Her first husband turns up and says that a Connecticut divorce does not go in New York and another tragic finale brings the episode to a close. Never having had a divorce, we are not acquainted through experience with such doings, but the point made by the scenario writer seems technically incorrect. At any rate, many will think it incorrect, even though the writer must have looked the question up beforehand. In other respects the story is convincing.

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Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Gold and Glitter." (Biograph. Reissue. Mon., July 31.)—The story of the mountain girl who believes she loves a stranger only to discover in the end that he is married, is made the basis of this one reeler. Added to this there is the reformation of the stranger from a flirt to a real man, done by way of his baby. In ultimate effect this drama is rather trite. It is produced well and of course its moral is good, but there is little dramatic action in it. Lillian Gish, Lionel Barrymore and Elmer Booth are the leads.

"The House of Discord." (Biograph. Reissue. Two reels. Tues., Aug. 1.)—In which a mother who has been separated from her husband through his constant narrow mindedness, proves the means of saving her daughter from a like course. Blanche Sweet, Dorothy Gish, Marshal Neilan, Lionel Barrymore and Antonio Moreno are the principals of this release which, produced with good taste and understanding, should find a receptive audience anywhere.

"The Great Detective." (Kalem, Tues., July 18.)—This Ham comedy is more than ordinarily funny and deserves special mention for being one of the best of tbe series. A Mrs. Worry engages Ham and Bud to protect her husband, who by the way needs none, and after some screamingly funny situations Ham and Bud "come to" on a park bench to find "it was only a dream."

"A Watery Wooing." (Kalem, Wed., July 19.)—Myrta Sterling as the aunt of Dolly (Ethel Teare) shows some excellent "capacity for work" in this latest of the Ethel Teare comedies. After rather strenuous efforts she wins the professor on whom she has set her heart, and Dolly is permitted to have full sway with the young man of her choice. There are some beautiful views of the rolling surf and great beach scenes in this release, and the whole is up to the standard of the rest of the series.

"In Death's Pathway." (Kalem. Sat., July 22.)—In this latest of the "Hazards of Helen Series" Helen Gibson drops from a bridge crossing the tracks to the top of a cab of a fast moving locomotive. The sweetheart of a girl friend hangs from his hands and she climbs down over him and swings from his feet to the roof of the cab. She also boards a fast moving train from a gasoline track car running on a parallel track. A release full of thrills with an interesting plot.

"The Girl and the Tenor." (Kalem, Friday, 22.)—Reviewed at length elsewhere in this issue.

"Will A Woman Tell?" (Vim. Wed., July 26.) Reviewed at length in the issue of July 1.

"The Heroes." (Thurs., July 27.)—Not shown for review. The story tells how Plump and Runt, two schoolboys, discover to their horror that their sweetheart has joined a circus, impelled thereto by the fascinating tale of the flashy agent. They rescue her from the villainous circus man, but not before they have wrecked the circus. Babe Hardy, Billy Ruge, Bert Tracey, Ray Godfrey, and Joe Cohan head the cast.

"The Sand Lark." (Knickerbocker Star Feature. Three reels. Fri., July 28.)—Not shown for review. The story follows: Jenny, sweetheart of Joe Manley, a fisherman, finds a weeping woman on the sands and brings her home. A child is born, and Jenny, who has promised not to reveal the woman's presence, is placed in a compromising position when her sweetheart returns. The woman flees and meets a man, who takes her to a beach resort. Joe follows, believing the woman is Jenny. The woman meets her husband, from whom she had been estranged, and reconciliation takes place after the man and Jenny's paralyzed father are burned to death in a fire. Henry King, Margaret Landis, Henry Stanley, Charles Dudley, Joyce Moore, and Norman Luke worked under the direction of H. M. and E. D. Horkheimer.

"What'll You Have?" (Vim. Fri., July 28.)—Not shown for review. Jabbs is a saloon keeper, who believes that Robin is a Black Hander. Pokes appears and eats all the free lunch. This confirms Jabb's fears. Pokes purloins a watermelon from Robin, and when the police arrive, they mistake the melon for a bomb. They fire at Pokes, the bullets hit the beer kegs, and both Pokes and Jabbs are deluged. Robert Burns, Walter Stull, and Robin Williamson are in the cast.

MUTUAL PROGRAM

"The Fool's Game." (Centaur. Two reels. Sun., July 16.)—A melodrama in which the husband, to kill his wife's passion for her lover, chains her to him until she realizes what a dog he is. This picture has great suspense and novel twists give added intensity to the story. Crane Wilbur appears as the husband and makes an heroic figure of the part. Mae Gaston appears as the wife and John Oaker as the heavy.

"The Hero of the E. Z. Ranch." (Cub. Fri., July 14.)—There is much that is humorous in this George Ovey reel. Ovey falls in love with the maid of the ranch heiress and wins her but in the end she turns out to be the heiress herself. There are a number of good bits of business pulled and included in the jokes is the running away of a Ford car and it coming home to roost of its own accord.

"Reel Life." No. 11.—This magazine picture shows the quarrying of marble in Italy, how auto thieves work, physical education in Rheims, France and tells of the sea lion, walrus and tiger by means of pictures. Each one of these events is unusually interesting, particularly the pictures showing the physical training at Rheims.



William Russell and Charlotte Burton in "The Highest Bid" (American - Mutual Star)

"A Deep Sea Liar." (Vogue. Mon., July 17.)—There is a story somewhere in this reel but the knockabout, rough and tumble work ordered by the director has buried it until it is not to be distinguished. There is some humor in the picture, and there could be more, if the slapstick, pushing, kicking and falling had been left out during the introductory scenes. Bob A. Dillon wrote the scenario for Jack Dillon's direction while Ben Turpin and Rena Rogers lead the cast.

"The Secret of the Submarine." (American. Two reels. No. 9.)—Cleo is kidnapped by Morton and taken up in an aeroplane. She temporarily escapes by taking a parachute to the earth, but soon after is captured again and imprisoned in a lonely cabin, on the top of a mountain peak. She is unable to escape and drops a note down in the valley tied on to the tail of a kite. This is taken to Hope who goes in search of Cleo. He starts to cross the deep gorge by means of a cable when Morton cuts it. Here the installment ends. These two reels are crammed with action and there are thrills galore.

Mutual pictures for the week of July 24 have not been shown for review as yet.

PATHE EXCHANGE, INC

"The Iron Claw." (Pathe, Two reels. Last episode.)—In this, the final chapter of "The Iron Claw," Davy is revealed as the Laughing Mask. Previous to this intelligence, the Iron Claw meets death by coming in contact with some fluid which ages him in an instant. Davy forces a confession from the professor in which he is cleared of all crimes attached to him, which were in reality committed by the Iron Claw's band. Numerous Laughing Masks then make their appearance and finally when Davy is revealed as the leader of them, he gives the explanation that he needed assistants toward the finish.

UNIVERSAL PROGRAM

"Peg o' the Ring." (Universal Special Feature. Twelfth Episode. Two reels. Week of July 17.)—This number is by far the best of the series to date as the first reel is devoted almost in its entirety to circus scenes. Peg dressed as Flip, the clown, when he is injured, and does his act in the ring which is very funny. In the second reel she is captured again by Marcus, the henchman of Mrs. Lund, and before the chapter closes she comes under the spell of her strange inheritance once more.

"Temptation and the Man." (Red Feather. Five reels. Mon., July 24.)—Reviewed at length in the issue of July 15.

"Art for Art's Sake." (Nestor. Mon., July 24.)—Reviewed at length elsewhere in this issue.

"Lizzie's Lingering Love." (L-Ko. Three reels. Tues., July 25.)—A rather thin plot, characterized by swift action of the ultra-slapstick variety, and situations not wholly free from coarseness, make this only a fair comedy. The story concerns the experiences which befall Lizzie, after her release from prison, when she is forced by the chief of the crooks to turn burglar, and aid him in a "job." It will interest those who like rough-house comedy, unrelieved by anything really ingenious. Alice Howell plays the female lead. Others are Fatty Voss, Phil Dunham and Bill Bevan.

"At Cross Purposes." (Rex. Tues., July 25.)—"The papers" figure largely in this melodrama, which, nevertheless, has a neat surprise at the end. The suspense is good, and the action is quick. Some excellent lighting effects are introduced. From a script by Bess Meredyth, William Worthington directed Jack Connelly, Elsie Arnold, and others.

"A Splash of Local Color." (Gold Seal. Wed., July 26.)—An engaging light drama in which an author and an editor both in search of local color for a story meet incog and are the center of a number of exciting situations. The story is developed well and though there is much coincidence throughout it, it will entertain steadily. Mary Fuller, Joe Girard, Charles Slattery and Ed Murphy appeared under Lucius Henderson's direction. Clifford Ivins did the story.

"Just a Few Little Things." (Victor. Wed., July 26.)—Lover's fall out—the man marries a widow and the girl a widower. Divorces follow and each of the former lovers is awarded the care of a dozen children or so. Then they marry. An original and truly humorous little comedy done by Wallace Beery with a cast including himself, Ruby Cox and Victor Potel.

"Priscilla's Prisoner." (Big. U. Two reels. Thurs., July 27.)—There are so many impossibilities in this light drama by Harvey Gates that it tends to appear ridiculous at times. Cleo Madison who played the lead as well as directed gives a performance way below her usual standard. The story tells of the romance of a girl

farmer and a wildcat youth who ran away from home. Charles Gunn and Ray Hanford have other roles.

"Won by Valor. (Imp. Thurs., July 27.)—A riding instructor, engaged to teach a society girl horsemanship, turns out to be a lord, after the girl has shot him, thinking he is in league with a couple of burglars. It is a pretty story, and while there is nothing highly dramatic about it, it should please. Robert F. Hill directed Howard Crampton, Sidney Bracy and Sydell Dowling, and gave the picture a good production.

"The Circular Room." (Imp. Two reels. Fri., July 28.)—An unusual degree of suspense makes this a better-than-the-average two-reeler. The young American rescues the girl from the bomb explosion, set by a revengeful foreign agent. The spectator watches the bomb-clock with bated breath while the hero is rushing to the rescue. Edna Hunter, Ben Wilson, Charles Ogle, and Joseph W. Girard do pleasing work. The story is by William Addison Lathrop, and the direction by Wilson.

"The Unexpected Scoop." (Nestor. Fri., July 28.)—A pleasing comedy produced by Richard Staunton with a cast including Jack Connolly, Jack Nelson and Myrtle Gonzalez, in which a reporter whose contemplated scoop seems hopelessly lost wins out by a queer turn of fortune. There's lots of fast chasing and much laughter in this subject.

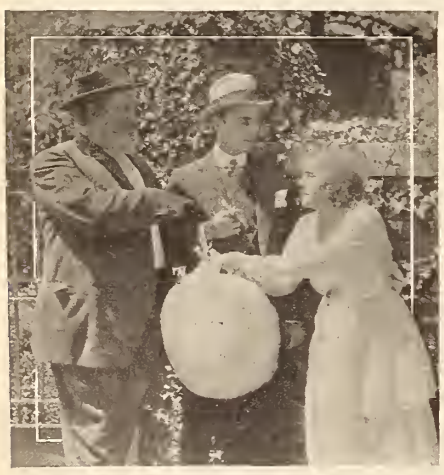
"For the Love of a Girl." (Bison. Two reels. Sat., July 29.)—A lawless fighter in a Western town falls in love with a girl when she takes an interest in him. Her father kills the sheriff, and for the sake of the girl, the fighter takes the blame. Harvey Gates wrote this scenario especially for Harry Carey, and has provided him with an ideal role. Oliver Fuller Golden, Joe Rickson, and Neal Hart are others. Carey directed and has made an excellent Westerner.

"I've Got Yer Number." (Joker. Sat., July 29.)—A comedy in which William Franey as the pretended staid old deacon gets himself into various precarious situations is offered by Allen Curtis in this reel. It is an excellent number, with humorous complications galore. A. E. Bishop furnished the scenario, and the usual cast appears with Franey, including Gale Henry, Lillian Peacock, and Milburn Moranti.

"The Latest in Vampires." (Victor. Two reels. Sun., July 30.)—In order to escape from his captor, the burglar tells a long story in which he names the man's wife as a vampire. Then he leaves with the swag, but afterward while telling the story to his pals, a detective puts in an appearance and arrests him. This ending is rather surprising, but it takes a very long time to get to it, and the effect created by the picture is quite nil. It has been produced in neither a dramatic nor a comical fashion, and makes little impression. Harry Dittmar wrote the scenario. Harry Myers, Rosemary Theby, and Sidney Bracey are the leads.

WEEKLIES

Hearst-Vitagraph, No. 51.—Harvard crew defeats Yale; Gen. Sarrail, Allied commander at Salonika, is decorated by British commander; Candidate Hughes at Brown University Commencement; wedding of Mrs. Astor to W. K. Dick; mines planted in a Pacific Coast harbor exploded by electricity; latest fashions; war scenes in Mexico; National Guard mobilizes; other views.



Mae Murray in a Scene from "The Dream Girl," Lasky-Paramount



Two Scenes From "The Finer Mettle," a Rex-Universal Drama, with Ben Wilson and Dorothy Phillips



A Scene from "The Child of Destiny," Columbia-Metro

Hearst News Pictorial, No. 53.—British shell Bulgarian lines; pet leopard of Central Park Zoo is manicured; Sir Roger Casement sentenced to death; latest fashions; Candidate Hughes entertains Taft; Wilson addresses advertising men; armored motor cars for Mexican border service; toopers wounded at Carrizal reach El Paso; other views.

HE KNOWS THE BEST WHEN HE SEES IT

Motion Picture News,
New York City.

Gentleman:—

Enclosed find a check for two dollars for a year's subscription for the best moving picture magazine published.

Fabian J. Stolaroff,
El Paso, Texas.

Hearst International, No. 54.—Detroit wins Schuylkill regatta; Hughes and his family pose for the camera; Mrs. Vincent Astor christens hydroplane; Vance McCormick, Democratic campaign chairman, and William E. Wilcox, Hughes manager, at work; labor parade in Washington; incidents in the Mexican crisis from Garden City, N. Y., Washington, Galveston, and El Paso; other topics.

Hearst International, No. 55. — Zeppelin wrecked by British gunfire in Greece; sea lions flock to Pigeon Point, Cal., for the summer; troops at Brownsville; other mobilization scenes; fashion section; striking garment workers' parade in New York; infantile paralysis epidemic in New York; burial of troopers killed at Carrizal; German submarine liner arrives at Baltimore.

Hearst International, No. 56.—Mississippi Valley association holds regatta; Candidate Hughes entertained by Harry Payne Whitney; Fourteenth New York regiment arrives at border; De Palma wins auto race; latest fashions; troops from Indo-China fight in France; largest American submarine on trial trip; military funeral for Capt. Boyd; health authorities in New York fight plague; Brooklyn explosion kills several persons.

Mutual Weekly, No. 80.—President addresses advertising men at Philadelphia convention; Russian troops arrive in France; Minister Calderon and Secretary Lansing confer on mediation; American sport fashions; Chaplin contest at Jacksonville; paleface and redskin celebrate fortieth anniversary of Custer massacre; President reviews Washington labor parade; American refugees from Mexico reach Galveston; views of military activity on the border; other views.

Pathe News, No. 56.—British clergyman wins Victoria Cross; aeroplaning on the Mississippi; National Guard arrives at El Paso; other Mexican crisis scenes; Italy's entry into war celebrated; paralysis epidemic causes general clean-up in New York; German subsea merchantman at Baltimore; other views.



George Ovey in "A Merry Mix-up," Horsley-Mutual

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, July 24, 1916.

BIOGRAPH—A Sailor's Heart, D., 1000 (Re-Issue).... 20936
LUBIN—Otto the Salesman, C., 1000..... 20937
SELIG—Selig-Tribune, No. 59, N., 1000..... 20935
SELIG—The Conflict, D., 3000..... 20931
VITAGRAPH—A Cheap Vacation, C., 1000..... 20934

Tuesday, July 25, 1916.

ESSANAY—A Brother's Loyalty, D., 2000 (Re-Issue).. 20938
KALEM—Ham's Whirlwind Finish, C., 1000..... 20940
LUBIN—By Right of Love, D., 2000..... 20942

Wednesday, July 26, 1916.

BIOGRAPH—The Billionaire, C., 3000..... 20945
ESSANAY—Canimated Nooz Pictorial, No. 13, Cart., and 500 ft. of Scenic..... 20944
KALEM—A Mixup in Art, C., 1000..... 20943
VIM—Will a Woman Tell? C., 1000..... 20948

Thursday, July 27, 1916.

LUBIN—In the Hour of Disaster, D., 3000..... 20949
SELIG—Selig-Tribune, No. 60, N. 1000..... 20952
VIM—The Heroes, C., 1000..... 20953

Friday, July 28, 1916.

KALEM—The Girl and the Tenor, C., 1000..... 20957
KNICKERBOCKER STAR FEATURE—The Sand Lark, D., 3000..... 20954
VIM—What Will You Have? C., 1000..... 20959
VITAGRAPH—A Jealous Guy, C., 1000..... 20958

Saturday, July 29, 1916.

ESSANAY—Repentance, D., 3000..... 20960
KALEM—A Plunge from the Sky, D., 1000..... 20964
LUBIN—It Happened in Pikersville, C., 1000..... 20963
SELIG—Local Color (Tom Mix Comedy), 1000..... 20965
VITAGRAPH—No Broadway Star Feature this week

RELEASES FOR COMING WEEK

Monday, July 31, 1916.

BIOGRAPH—Gold and Glitter, D., 1000 (Re-Issue)....
LUBIN—Title not reported.....
SELIG—Selig-Tribune, No. 61, N., 1000.....
SELIG—The Old Man Who Tried to Grow Young, Com.-D., 3000.....
VITAGRAPH—A Hard Job, C., 1000.....

Tuesday, August 1, 1916.

BIOGRAPH—The House of Discord, D., 2000 (Re-Issue) .....
ESSANAY—Title not reported.....
KALEM—Ham Comedy (Title not decided).....

Wednesday, August 2, 1916.

ESSANAY—Title not reported.....
KALEM—No release this day.....
VIM—Hubby's Relations, C., 1000.....

Thursday, August 3, 1916.

LUBIN—Title not reported.....
SELIG—Selig-Tribune, No. 62, N., 1000.....
VIM—Human Hounds, C., 1000.....

Friday, August 4, 1916.

KALEM—Peaches and Ponies, C., 1000.....
KNICKERBOCKER STAR FEATURE—No release this week.....
VIM—Wait a Minute, C., 1000.....
VITAGRAPH—A Race for Life, C., 1000.....

Saturday, August 5, 1916.

ESSANAY—The War Bride of Plumville, Com. D., 3000
KALEM—A Mystery of the Rails, D., 1000.....
LUBIN—Title not reported.....
SELIG—An Angelic Attitude (Tom Mix) C., 1000.....
VITAGRAPH—The Bond of Blood, D., 3000.....

MUTUAL FILM

Monday, July 24, 1916

AMERICAN—Pastures Green, D., 2000..... 04919

Tuesday, July 25, 1916.

VOGUE—Jealousy a la Carte, C., 1000..... 04921

Wednesday, July 26, 1916.

MUTUAL—Mutual Weekly, No. 82, Topical, 1000..... 04922
BEAUTY—Gamblers in Greenbacks, C., 1000..... 04923
GAUMONT—See America First, Sc., and Kartoon Komics, Split reel..... 04924

Thursday, July 27, 1916.

AMERICAN—Out of the Rainbow, D., 3000..... 04925

Friday, July 28, 1916.

MUSTANG—That Girl of Burke's, D., 2000..... 04928
CUB—The Masque Ball, C., 1000..... 04930

Saturday, July 29, 1916.

CENTAUR—The Haunted Symphony, D., 2000..... 04931

Sunday, July 29, 1916.

BEAUTY—A Germ Gem, C., 1000..... 04933
VOGUE—Bungling Bill's Dress Suit, C., 1000..... 04934
GAUMONT—"Reel Life," Magazine reel, 1000..... 04935

Monday, July 31, 1916.

AMERICAN—The Dreamer, D., 2000..... 04936

Tuesday, August 1, 1916.

VOGUE—Painless Extracting, C., 1000..... 04938

Wednesday, August 2, 1916.

MUTUAL—Mutual Weekly, No. 83, Topical, 1000..... 04939
BEAUTY—Daredevils and Danger, C., 1000..... 04940
GAUMONT—See America First, Sc., and Kartoon Komics, Split reel..... 04941

Thursday, August 3, 1916.

AMERICAN—The Madonna of the Night, D., 3000..... 04942

Friday, August 4, 1916.

MUSTANG—Sandy, Reformer, D., 2000..... 04945
CUB—When Jerry Comes to Town, C., 1000..... 04947

Saturday, August 5, 1916.

CENTAUR—Fate's Decision, D., 2000..... 04948

Sunday, August 6, 1916.

BEAUTY—Just as He Tought, C., 1000..... 04950
VOGUE—One-reel Comedy (Title Not Decided)..... 04951
GAUMONT—"Reel-Life," Magazine Reel, 1000..... 04952

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 13, D., 2000 01639

Monday, July 24, 1916.

RED FEATHER—Temptation and the Man, D., 5000 ... 01621
NESTOR—Art for Art's Sake, C., 1000 01622

Tuesday, July 25, 1916.

L-KO—Lizzie's Lingering Love, C., 3000 01623
REX—Cross Purposes, D., 1000 01624

Wednesday, July 26, 1916.

GOLD SEAL—A Splash of Local Color, D., 2000 01625
VICTOR—Just a Few Little Things, C., 1000 01626
ANIMATED WEEKLY—Weekly No. 30, N., 1000 01627

Thursday, July 27, 1916.

IMP—Won by Valor, D., 1000 01628
BIG U—Priscilla's Prisoner, D., 2000 01629
POWERS—Jitney Jack and Gasolena, Cart. C., and Creating Life from a Dead Leaf, Ed., Split Reel ... 01630

Friday, July 28, 1916.

IMP—The Circular Room, D., 2000 01631
BIG U—A Great Love, D., 1000 01632
NESTOR—The Unexpected Scoop, C., 1000 01633

Saturday, July 29, 1916. ....

BISON—For the Love of a Girl, D., 2000 01634
LAEMMLE—The Mask of a Fortune, D., 1000 01635
JOKER—I've Got Yer Number, C., 1000 01636

Sunday, July 30, 1916.

VICTOR—The Latest in Vampires, C., 2000 01637
IMP—Mutiny, D., 1000 01638

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 14, D., 2000 01658

Monday, July 31, 1916.

RED FEATHER—From Broadway to a Throne, D., 5000 01640
NESTOR—Beer Must Go Down, C., 1000 01641

Tuesday, August 1, 1916.

GOLD SEAL—Who Pulled the Trigger?, D., 3000 01642
VICTOR—A Society Sherlock, C., 1000 01643

Wednesday, August 2, 1916.

IMP—The Lucky Gold Piece, D., 1000 01644
L-KO—Where is My Husband? C., 2000 01645
ANIMATED WEEKLY—Weekly No. 31, News 1000 .. 01646

Thursday, August 3, 1916.

LAEMMLE—My Lady Millions, D., 2000 01647
BIG U—A Man's Hardest Fight, D., 1000 01648
POWERS—Rough Riders of India, Ed., 1000 01649

Friday, August 4, 1916.

IMP—A Daughter of the Night, D., 1000 01650
VICTOR—When the Minstrels Came to Town, C., 2000. 01651

Saturday, August 5, 1916.

BISON—Under the Lion's Paw, D., 2000 01652
BIG U—The Girl in Lower "9," D., 1000 01653
JOKER—Kate's Lover's Knot, C., 1000 01654

Sunday, August 5, 1916.

BIG U—The Captain of the Typhoon, D., 2000 01655
IMP—The Finishing Touch, D., 1000 01656
L-KO—The Youngest in the Family, C., 1000 01657

UNICORN PROGRAM

Monday, July 17, 1916.

RANCHO—His Leading Lady, W. D., 1000 800
GAYETY—The Love Doctor, C., 1000 801
LILY—The Springtime of Love, D., 1000 802

Tuesday, July 18, 1916.

UTAH—Fortune's Turn, W. D., 1000 ..... 802A
JUDY—Half a Chance, C., 1000 ..... 802B
SUNSET—As of Old, D., 1000 ..... 802C

Wednesday, July 19, 1916.

BUFFALO—The Redemption, W. D., 2000 803
SUPREME—The Noble Sacrifice, D., 1000 804

Thursday, July 20, 1916.

UTAH—Lone Star's Mission, W. D., 1000 ..... 804A
HIPPO—Galloping Romeo, C., 1000 ..... 804B
LILY—Diverging Paths, D., 1000 ..... 804C

Friday, July 21, 1916.

PURITAN—Whom God Hath Joined, D., 2000 805
JOCKEY—Make-up and Marriage, C., 1000 806

Saturday, July 22, 1916

BUFFALO—The Slumbering Memory, W. D., 2000 807
SUNSET—Love's Awakening, D., 1000 808

Sunday, July 23, 1916.

PURITAN—The Accusing Conscience, D., 2000 809
GAYETY—Love and Overalls and Borrowed Finery, Com. Split, 1000 810

Monday, July 24, 1916.

RANCHO—The Black Mask, W. D., 1000 825
HIPPO—Guilty Neighbors, C., 1000 826
SUPREME—Shadows of Doubt, D., 1000 827

Tuesday, July 25, 1916.

UTAH—Their Frontier Wives, W. D., 1000 ..... 827A
JOCKEY—The Terrible Turk, C., 1000 ..... 827B
SUPREME—The Greenville Code., 1000 ..... 827C

Wednesday, July 26, 1916.

BUFFALO—The Honor of the Tribe, W. D., 2000 828
JUDY—Stringing Them Along, C., 1000 829

Thursday, July 27, 1916.

HIAWATHA—The Call of the Desert, W. D., 1000 ..... 829A
JUDY—Fifty-Fifty, C., 1000 ..... 829B
SUNSET—The Brand of Shame, D., 1000 ..... 829C

Friday, July 28, 1916.

BUFFALO—An Indian Maid's Vengeance, D., 2000 830
SUPREME—The House on the Hill, D., 1000 831

Saturday, July 29, 1916.

RANCHO—The Man Who Came Back, W. D., 1000 832
SUNSET—The Stolen Jewels, D., 1000 833
GAIETY—Wifie's Frame-Up, C., 1000 834

Sunday, July 30, 1916.

BUFFALO—Treachery of the Red Men, W. D., 2000 835
SUNSET—Life's Lottery, D., 1000 836

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

6—20. The Reformers, D., (Re-Issue).....2000
6—26. The Unwelcome Guest, D. (Re-issue).1000
6—28. A Fair Rebel, D.....3000
7— 3. The Blue or the Grey, D. (Re-Issue) 1000
7— 4. His Trust and His Trust Fulfilled, D. (Re-Issue) 2000
7—10. The Squaw's Love, D. (Re-Issue)....1000
7—12. Men and Women, D. (Re-Issue).....3000
7—17. The Informer, D. (Reissue).....1000
7—18. By Man's Law, D. (Reissue).....2000
7—24. A Sailor's Heart, D. (Re-Issue).....1000
7—26. The Billionaire, C.....3000

EDISON

6— 7. Love's Labor Lost, Cart., and Camping with the Black Feet, Sc., Split Reel
6—13. The Man in the Street, D. (Re-issue).3000
6—14. The Charge of the Light Brigade, D.1000
6—20. Out of the Ruins, D.....3000
6—21. The Pied Piper of Hamelin, Juve....1000
6—27. The Southerners, D.....3000

ESSANAY

6—21. The Fable of the Undecided Brunette, C.....1000
6—24. A Traitor to Art, D.....3000
6—27. The Voice in the Wilderness, D. (Re-Issue) 2000
6—28. Vernon Howe Bailey's Sketch Book of St. Louis, Cart and 500 ft., Sc..Split Reel
7— 1. The Regeneration of Margaret, D.....3000
7— 4. The Fable of the Fearsome Feud Between the Furst Families, C..2000
7— 8. Power, D.....3000
7—11. The Private Officer, D. (Re-Issue)...2000
7—12. The Fable of the Small Town Favorite Who Was Ruined by Too Much Competition, C.....1000
7—15. The Secret of the Night, D.....3000
7—18. The Other Man, D. (Reissue).....2000
7—19. Vernon Howe Bailley's Sketch Book of New Orleans and Scenic..Split Reel
7—22. The Grouch, Com-D.....3000
7—25. A Brother's Loyalty, D. (Re-Issue).2000
7—29. Repentance, D.....3000

KALEM

6—10. The Treasure Train, D.....1000
6—16. The Stenographer's Strategy, C.....1000
6—17. A Race Through the Air, D.....1000
6—19. In the Service of the State, D.....2000
6—23. Her Great Invention, C.....1000
6—24. The Mysterious Cipher.....1000
6—26. The Music Swindlers, D.....2000
6—28. When Opportunity Knocked.....1000
6—28. The Lotus Woman, D.....5000
6—30. Setting the Fashions.....1000
7— 1. The Engineer's Honor.....1000
7— 3. Black Magic, D.....2000
7— 4. The Peach Pickers, C.....1000
7— 5. Notch Number Nine, D.....1000
7— 7. The Psychic Phenomenon, C.....1000
7—11. The Baggage Smashers, C.....1000
7—12. The Quack Quakers, C.....1000
7—14. The Wishing Ring, C.....1000
7—15. The Broken Brake, D.....1000
7—18. The Great Detective, C.....1000
7—19. A Watery Wooing, C.....1000
7—21. A Double Elopement, C.....1000
7—22. In Death's Pathway, D.....1000
7—26. A Mixup in Art, C.....1000
7—28. The Girl and the Tenor, C.....1000
7—29. A Plunge from the Sky, D.....1000

KNICKERBOCKER STAR FEATURES

5—26. The Flirting Bride, D.....3000
6— 2. Shadows, D.....3000
6— 9. The Stained Pearl, D.....3000
6—16. Pay Dirt, D.....3000
6—23. The Ancient Blood, D.....3000
6—30. The Master of the House, D.....3000
7— 7. The Crooked Road, D.....3000
7—14. The Dupe, D.....3000
7—21. Sybil's Scenario, D.....3000
7—28. The Sand Lark, D.....3000

LUBIN

6—22. Love is Law, D.....3000
6—24. Persistency, C.....1000
6—26. No Place Like Jail, C.....1000
6—27. Out of the Flotsam, D.....2000
6—29. The Return of John Boston, D.....3000
7— 1. Edison Bugg's Invention, and Under a Barrel.....Split Reel
7— 3. Otto the Traffic Cop, C.....1000
7— 6. The Stolen Master, D.....3000
7— 8. A Terrible Tragedy, C., and The Rival Queens, C.....Split Reel
7—10. Otto the Sleuth, C.....1000
7—11. The Half Wit, D.....2000
7—13. Expiation, D.....3000
7—15. Hang On Cowboy, C.....1000
7—17. Otto's Vacation, C.....1000
7—20. The Rough Neck, D.....3000
7—22. Americans After All, C.....1000
7—24. Otto the Salesman, C.....1000
7—25. By Right of Love, D.....2000
7—27. In the Hour of Disaster, D.....3000
7—29. It Happened in Pikersville, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

6— 5. A Temperance Town, C.....3000
6—10. Going West to Make Good, D.....1000
6—12. The Two Orphans, D.....3000
6—17. The Cowpuncher's Peril, D.....1000
6—19. The Reprisal, D.....3000
6—24. Taking a Chance, W. D.....1000
6—26. The Sacrifice, D.....3000
7— 1. The Girl of Gold Gulch, D.....1000
7— 3. The Return, D.....3000
7— 8. Some Duel, Com. D.....1000
7—10. The Milk White Flag, C.....3000
7—15. Legal Advice, C.....1000
7—17. The Private Banker, D.....2000
7—22. Shooting Up the Movies, C.....2000
7—24. The Conflict, D.....3000
7—29. Local Color, C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Vogue.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur, Falstaff.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

6—29. Better Halves, C.....1000
6—30. For Value Received, C.....1000
7— 5. Housekeeping, C.....1000
7— 6. A Day at School, C.....1000
7— 7. Furnished Rooms, C.....1000
7—12. Spring Cleaning, C.....1000
7—13. Spaghetti, C.....1000
7—14. The Great Safe Tangle, C.....1000
7—19. The Connecting Bath, C.....1000
7—20. Aunt Bill, C.....1000
7—21. Help! Help! Help! C.....1000
7—26. Will a Woman Tell? C.....1000
7—27. The Heroes, C.....1000
7—28. What Will You Have? C.....1000

VITAGRAPH

6—17. Ashes, D.....3000
6—19. Stung, C.....1000
6—23. Curfew at Pokey Center, C.....1000
6—24. Would You Forgive Her?, D.....3000
6—26. The Foxy Trotters, C.....1000
6—30. Losing Weight, C.....1000
7— 1. Letitia, D.....3000
7— 3. Billie's Mother, C., and a tour from Bergen to Bandak, Sc.....Split Reel
7— 7. When it Rains it Pours.
7— 8. No "Broadway Star Feature" this week.
7—10. Wrong Beds, C.....1000
7—14. The Man from Egypt, C.....1000
7—15. The Waters of Lethe, D.....3000
7—17. The Musical Barber, C.....1000
7—21. The Fur Coat, C.....1000
7—24. A Cheap Vacation, C.....1000
7—28. A Jealous Guy, C.....1000

MUTUAL PICTURES

AMERICAN

6— 5. Jealousy's First Wife, D.....2000
6—12. Convicted for Murder, D.....2000
6—19. The Gentle Conspiracy, D.....2000
6—26. The Fate of the Dolphin, D.....2000
6—29. Tangled Skeins, D.....3000
7— 3. Killed by Whom? D.....2000
7—10. Love's Bitter Strength, D.....2000
7—13. Quicksands of Deceit, D.....3000
7—17. The Dancer, D.....2000
7—24. Pastures Green, D.....2000
7—27. Out of the Rainbow, D.....3000

BEAUTY

6—14. Billy Van Deusen's Eggs-spensive Adventure, C.....1000
6—18. Pedigrees, Pups and Pussies, C.....1000
6—21. The House on Hokum Hill, C.....1000
6—24. The Day's Work, C.....1000
7— 2. The Gink from Kankakee, C.....1000
7— 5. Billy Van Deusen Masquerader, C..1000
7— 9. The Gink Lands Again, C.....1000
7—12. Two Slips and a Miss, C.....1000
7—17. The Rummy Act of Omar K. M., C...1000
7—23. A Studio Satire, C.....1000
7—26. Gamblers in Greenbacks, C.....1000
7—29. A Germ Gem, C.....1000

CENTAUR

7— 8. The Good-for-Nothing Brat, D.....2000
7—16. The Fool's Game, D.....2000
7—22. The Ostrich Tip, D.....2000
7—29. The Haunted Sympony, D.....2000

CUB

6—16. Jerry and the Moonshiners.....1000
6—23. Jerry's Elopement, C.....1000
6—30. Jerry's Big Haul, C.....1000
7— 7. A Merry Mix-Up, C.....1000
7—14. The Hero of the E. Z. Ranch, C.....1000
7—21. Jerry's Stratagem, C.....1000
7—28. The Masque Ball, C.....1000

FALSTAFF

5— 1. The Dashing Druggist's Dilemma, C..1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000
5—15. Deteckters, C.....1000
5—20. Steven's Sweet Sisters, C.....1000
5—22. Politickers, C.....1000
5—27. Sammy's Semi-Suicide, C.....1000
5—29. Disguisers, C.....1000
6— 3. Peterson's Pitiful Plight, C.....1000
6— 5. Advertisementers, C.....1000
6—10. Where Wives Win, C.....1000
6—12. Real Estaters, C.....1000
6—17. Doughnuts, C.....1000

GAUMONT

6—21. See America First, Sc., The Belle of the Village Green, Shgrf.....Split Reel
6—22. The Criminal Thumb, D.....3000
6—25. "Reel Life," Magazine Reel.
6—28. See America First, Sc., and Kartoon Komics .....Split Reel
7— 2. "Reel Life," Magazine reel.....1000
7— 5. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
7— 6. The Hidden Face, D.....3000
7— 9. "Reel Life," Magazine Reel.....1000
7—12. See America First (Glacier National Park), and Kartoon Komics....Split reel
7—17. Reel Life, Magazine Reel.....1000
7—20. Gate of Divorce, D.....3000
7—23. "Reel Life," Magazine Reel.....1000
7—26. See America First, Sc., and Kartoon Komics .....Split Reel
7—29. "Reel Life," Magazine Reel.....1000

MUSTANG

6—16. The Sheriff of Plumas, D.....2000
6—23. A Modern Knight, D.....2000
6—30. The Demon of Fear, D.....2000
7— 7. The Taming of Wild Bill, D.....2000
7—14. The Good-for-Nothing Kid, D.....2000
7—21. The Dyspeptic, D.....2000
7—28. That Girl of Burke's, D.....2000

RELEASE DATES FOR READY REFERENCE

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000
5— 9. When She Played Broadway, D.....2000
5—16. The Answer, D.....2000
5—23. For Uncle Sam's Navy, C.....2000
5—30. The Nymph, D.....2000
6— 6. John Brewster's Wife, D.....2000
6—13. Brothers Equal, D.....2000

VOGUE

6—11. His Blowout, C.....1000
6—18. Delinquent Bridegrooms, C.....1000
6—20. Ruffhouse, C.....1000
6—25. The Iron Mitt, C.....1000
6—27. A Safe Loss, C.....1000
7— 2. Just for a Kid, C.....1000
7— 4. The Chaser Chased, C.....1000
7— 9. Hired and Fired, C.....1000
7—11. Stung by Gum, C.....1000
7—17. A Deep Sea Liar, C.....1000
7—23. For Ten Thousand Bucks, C.....2000
7—25. Jealousy a la Carte, C.....1000
7—29. Bungling Bill's Dress Suit, C.....1000

PATHE EXCHANGE, INC.

Week of July 17, 1916.

Who's Guilty? No. 11, The Lost Paradise, D.2000
The Grip of Evil, No. 1, Fate, D.....2000
Unfriendly Fruit, C.....1000
Home Sweet Home, Cartoon and The Caterpillar (Colored), Ed.....Split Reel
The Shadow of Her Past, D.....5000

Week of July 24, 1916.

Who's Guilty? No. 12, "Weighed in the Balance," D.....2000
The Grip of Evil, No. 2, "The Underworld," D.....2000
Luke Crystal Gazer, C.....1000
Paper Parasols, and Ornate Pagodas....Split reel

Week of July 31, 1916.

Who's Guilty? No. 13, "The Goad of Jealousy," D.....2000
The Grip of Evil, No. 3, "The Upper Ten, D.....2000
A Matrimonial Mixup, C.....1000
Losing Weight, Cart., and Some Tropical Birds (Colored), Ed.....Split reel
Uncle Sam's Immigrants, Ed.....1000

Week of August 7, 1916.

Who's Guilty? No. 14, "The Irony of Justice," D.....2000
The Grip of Evil, No. 4, "The Looters," D, 2000
Luke's Lost Lamb, C.....1000
Tokio, Japan, and Jumping analyzed, Ed., Split reel
Florence Rose Fashions (A Day With Betty Young).....1000

UNICORN FILM PROGRAM

BUFFALO

7— 7. The Double Penalty, D.....2000
7— 9. The Indian Warpath, D.....2000
7—12. The Heart of an Indian, D.....2000
7—19. The Redemption, W. D.....2000
7—22. The Slumbering Memory, W. D.....2000

GAYETY

6—12. Little Grains of Rice, C.....1000
6—15. Love and Overalls, and His Wife's Visitor, C.....Split Reel
6—19. Little Grains of Rice, C.....1000
7— 2. The Lure of the City, C.....1000
7—14. Daddy Puts One Over, C.....1000
7—17. The Love Doctor, C.....1000
7—23. Love and Overalls and Borrowed Finery, Com. Split.....1000

HIAWATHA

6—26. The New Prospector, D.....1000
7— 3. Wisdom of the White Man, D.....1000
7—10. The Mohawk's Treasure, W. D.....1000

JUDY

6—30. A Resourceful Lover, C.....1000
7— 4. Family Troubles, C.....1000
7— 8. Caught in the Movies, C., and Eastern China, Ed.....Split reel
7—13. A Telephone Entaglement, C.....1000
7—18. Half a Chance, C.....1000

HIPPO

6—10. Hubby's Escapade, and His One and Only, C.....Split Reel
6—14. Wife's Dilemma, C.....1000
6—17. A Circumstantial Hero, and the Live Wire, C.....Split Reel
6—21. Wife's Dilemma, C.....1000
6—24. A Circumstantial Hero, and The Live Wire, C.....Split Reel
6—29. Family Troubles, C.....1000
7— 6. Foxy Cupid, C.....1000
7—10. Love and Carnations, C.....1000
7—16. Romantic Miss Fortuce, C.....1000
7—20. Galloping Romeo, C.....1000

PURITAN

7— 5. The Rise of a Nation, D.....2000
7— 8. Little Joe's Daddy, D.....2000
7—14. The Temple of Mammon, D.....2000
7—15. Loved and Lost, D.....1000
7—16. When Love is Law, D.....2000
7—21. Whom God Hath Joined, D.....2000
7—23. The Accusing Conscience, D.....2000

LILY

7—11. The Triumph of Right, D.....1000
7—13. The Torn Note, D.....1000
7—17. The Springtime of Love, D.....1000
7—20. Diverging Paths, D.....1000

JOCKEY

6—13. Their Noble Relation, C.....1000
6—18. The New Maid, C.....1000
6—20. General Mix-up, C.....1000
6—26. Clarence the Cowboy, C.....1000
6—27. A Bald Lie, C.....1000
7— 3. The Closed Door, C.....1000
7— 5. A Vacation Romance, C.....1000
7—11. A Gay Deceiver, C.....1000
7—21. Make-up and Marriage, C.....1000

RANCHO

6—18. The Man Who Came Back, W. D....1000
6—23. From Out of the Past, D.....1000
7—13. The Outlaw Colony, W. D.....1000
7—17. His Leading Lady, W. D.....1000

SUNSET

6—29. Fires of Fate, D.....1000
7— 4. The Missing Bracelet, D.....1000
7—10. Mother, D.....1000
7—18. As of Old, D.....1000
7—22. Love's Awakening, D.....1000

SUPREME

6—18. The Little Heroine, D.....1000
6—19. The Two Waifs, D.....1000
6—23. The Eternal Truth, D.....1000
6—25. The Nobler Love, D.....1000
7— 7. The Little Heroine, D.....1000
7— 9. The Cashier's Ordeal, D.....1000
7—12. Threads of Fate, D.....1000
7—19. The Noble Sacrifice, D.....1000

UTAH

7—11. For the Papoose, E. D.....1000
7—15. His Promise, W. D.....2000
7—18. Fortune's Turn, W. D.....1000
7—20. Lone Star's Mission, W. D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

7— 6. The Wishing Lamp, Juv-D.....1000
7—13. The Three Brave Hunters, C.....1000
7—20. His Own Story, D.....1000
7—27. Priscilla's Prusiberm, D.....2000
7—28. A Great Love, D.....1000

BISON

6—24. The Ghost of the Jungle, An. D.....2000
7— 1. The Money Lenders, D.....2000
7— 8. The Committee on Credentials, D...3000
7—15. The Human Pendulum, D.....3000
7—22. A Midwinter Madness, D.....2000
7—29. For the Love of a Girl, D.....2000

GOLD SEAL

7— 4. They Wouldn't Take Him Seriously, Com-D.....2000
7—11. Nature Incorporated, Com.-D.....2000
7—18. The Crystal's Warning, D.....3000
7—26. A Splash of Local Color, D.....2000

IMP

6—23. The Heart Wrecker, Com. D.....1000
6—27. Peggy and the Law, D.....1000
6—30. Blind Man's Buff, Com.-D.....2000
7— 4. The Clever Mrs. Carter, C.....1000
7— 6. The Man Across the Street, D.....2000
7— 7. The River Goddess, Com-D.....1000
7—11. A Stranger in His Own Home, C....1000
7—14. The Little Grey Mouse, D.....2000
7—16. Two Seats at the Opera, C.....1000
7—21. Le Blount Goes Home, D.....2000
7—27. Won by Valor, D.....1000
7—28. The Circular Room, D.....2000
7—20. Mutiny, D.....1000

JOKER

7— 1. Bashful Charley's Proposal, C.....1000
7— 8. An All Around Cure, C.....1000
7—15. The Harem Scarem Deacon, C.....1000
7—22. She Was Some Vampire, C.....1000
7—29. I've Got Yer Number, C.....1000

LAEMMLE

6—18. Romance at Random, C.....1000
6—25. The Rogue With a Heart, D.....1000
6—29. The Human Cactus, D.....1000
7— 2. Baseball Bill, No 1, C.....1000
7—13. No. 16 Martin Street, D.....2000
7—16. Baseball Bill, No. 2, C.....1000
7—19. The Garden of Shadows, D.....2000
7—22. A Social Slave, D.....1000
7—29. The Mask of a Fortune, D.....1000

L-KO

6—14. How Stars Are Made, C.....2000
6—21. The Jailbird's Last Flight, C.....1000
6—25. Dirty Work in a Beanery, C.....1000
6—28. Pirates of the Air, C.....2000
7— 5. A Gambler's Gambol, C.....1000
7— 9. Getting The Goods on Gertie, C.....1000
7—12. Ignatz's Ice Injury, C.....2000
7—19. A Bold, Bad Breeze, C.....1000
7—23. Spring Fever, C.....1000
7—25. Lizzie's Lingering Love, C.....3000

NESTOR

6— 9. Twixt Love and the Iceman, C.....1000
6—12. Their Awful Predicament, C.....1000
6—16. Almost a Widow, C.....1000
6—18. Wanted, a Husband, C.....1000
6—23. What Could the Poor Girl Do? C...2000
6—26. The Browns see the Fair, C.....1000
7— 7. Double Crossing the Dean, C.....2000
7—10. Henry's Little Kid, C.....1000
7—17. Kill the Umpire, C.....1000
7—21. The Come-on, C.....1000
7—24. Art for Art's Sake, C.....1000
7—28. The Unexpected Scoop, C.....1000

POWERS

6—30. Such is Life in China.....
7— 6. The Janitor, C.....1000
7— 8. Sports of the Rajah in Mysterious India, from the Dr. Dorsey Expedition, Ed.....1000
7—13. Sammy Johnsin Gets a Job, Cartoon C., and Dittmars Ed.....Split Reel
7—20. The Devil Dancers of India, Ed....1000
7—27. Jitney Jack and Gasolena, Cart. C., and Creating Life from a Dead Leaf, Ed.....Split reel

REX

6—11. The Sheriff of Pine Mountain, D 2000
6—18. The Finer Metal, D.....2000
6—23. The Rosary, D. (Re-Issue).....1000
6—25. The Fool, D.....2000
6—27. The Toy Soldier, C.....1000
7— 2. The Sting of Conscience, D.....3000
7— 4. The Head of the Family, D.....1000
7— 9. A Dead Yesterday, D.....2000
7—11. The Laugh of Scorn, D.....1000
7—16. The Crimson Yoke, D.....2000
7—21. The Phone Message, D.....1000
7—23. Branscombe's Pal, D.....2000

VICTOR

7— 5. Behind the Veil, D.....2000
7— 7. Any Youth, D.....1000
7—12. A Conflicting Conscience, D.....1000
7—14. Little Boy Blue, D.....1000
7—18. The Gentle Art of Burglary, C.....1000
7—20. The Belle and the Bell Hop, C.....2000
7—26. Just a Few Little Things, C.....1000
7—30. The Latest in Vampires, C.....2000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

7— 3. Broken Fetters (Violet Mersereau).5 reels
7—10. The Love Girl (Ella Hall).....5 reels
7—17. The Grasp of Greed (Louise Lovely).5 reels
7—24. The Silent Battle (J. Warren Kerrigan) .....5 reels
7—31. The Secret of the Swamp (Myrtle Gonzales) .....5 reels
8— 7. Love's Lariat (Harry Carey).....5 reels
8—14. Bettina Loved a Soldier (Louise Lovely, Francelia Billington, and Rupert Julian) .....5 reels

Fox Film Corporation

6—19. East Lynne (Theda Bara).....5 reels
6—26. Ambition (Bertha Kalich).....5 reels
7— 3. The Man From Bitter Roots (William Farnum).....5 reels
7—10. Caprice of the Mountains (Harry Hilliard and June Caprice).....5 reels
7—17. A Tortured Heart (Virginia Pearson) .....5 reels
7—24. The Beast (George Walsh and Anna Luther) .....5 reels
7—31. Under Two Flags (Theda Bara)...5 reels

Ivan Feature Productions

2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips).....5 reels
6.—The Faded Flower (Ivan All-Star Cast) .....5 reels

Kleine-Edison Feature Service

EDISON

2— 9. The Martyrdom of Philip Strong..5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

Metro Pictures Corporation

F. A. BALSHOFER

6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

6—26. The Flower of No Man's Land (Viola Dana).....5 reels
7—24. The Child of Destiny (Irene Fenwick) .....5 reels

POPULAR PLAYS AND PLAYERS

5—29. The Scarlet Woman (Mme. Petrova)5 reels
7— 3. The Eternal Question (Mme. Petrova) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

6—19. The Purple Lady (Ralph Herz and Irene Howley) .....5 reels
7—10. The Quitter (Lionel Barrymore and Marguerite Skirwin).....5 reels
7—31. God's Half Acre (Mabel Taliaferro)5 reels

ROLMA FILM CORPORATION

7— 3. Love Me, Love My Dog (Max Figman and Lolita Robertson).....5 reels
7—17. His Birthday Gift (Max Figman and Lolita Robertson).....5 reels
7—31. Microbes (Max Figman and Lolita Robertson) .....5 reels

QUALITY PICTURES

5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels
7— 3. A Virginia Romance (Francis X. Bushman and Beverly Bayne)...5 reels

YORKE FILM CORPORATION

7—17. The River of Romance (Harold Lockwood and May Allison).....5 reels

Mutual

STAR PRODUCTIONS

No. 115. Medicine Bend (Helen Holmes) Signal .....5 reels
No. 116. The Highest Bid (William Russell) American .....5 reels

MASTER PICTURES, DE LUXE EDITION

No. 113. The Sign of the Spade (Helene Rosson) American.....5 reels
No. 114. The Decoy (Frances Nelson) Mutual .....5 reels
No. 118. Her American Prince (Ormi Hawley) Mutual.....5 reels
No. 122. Judith of the Cumberlands (Helen Holmes), Signal.....5 reels
No. 123. The Strength of Donald McKenzie (William Russell) American5 reels

Paramount Pictures

FAMOUS PLAYERS

6—12. Silks and Satins (Marguerite Clark).5 reels
6—15. Destiny's Toy (Louise Huff).....5 reels
6—22. Susie Snowflake (Ann Pennington and Wm. Courtleigh, Jr.). .....5 reels
6—26. The World's Great Snare (Pauline Frederick). .....5 reels
7— 6. The Smugglers (Donald Brian)....5 reels
7—20. Under Cover (Hazel Dawn).....5 reels
7—27. Little Lady Eileen (Marguerite Clark).....5 reels
7—31. Hulda of Holland (Mary Pickford).5 reels

JESSE LASKY COMPANY

6— 1. The Gutter Magdalene (Fannie Ward). .....5 reels
6—19. The Clown (Victor Moore).....5 reels
7— 3. The Dupe (Blanche Sweet).....5 reels
7—10. The Selfish Woman (Cleo Ridgely and Wallace Reid).....5 reels
7—27. Common Ground (Marie Doro)....5 reels

MOROSCO PHOTOPLAY COMPANY

7—24. An International Marriage (Rita Jolivet) .....5 reels

PALLAS

6— 8. The Making of Maddalena (Edna Goodrich). .....5 reels
6—29. The American Beauty (Myrtle Stedman). .....5 reels
7—13. Davy Crockett (Dustin Farnum)..5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

4—18. Big Jim Garrity.....5 reels
5—15. The Girl With the Green Eyes....5 reels
6—19. A Matrimonial Martyr..... 5 reels
7—17. The Shadow of Her Past.....5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

6— 4. The Bugle Call (Wm. Collier, Jr.)..5 reels
6—11. The Sorrows of Love (Bessie Barriscale). .....5 reels
6—18. The Dividend (W. H. Thompson and Charles Ray).....5 reels
6—25. The Apostle of Vengeance (Wm. S. Hart) .....5 reels
7— 2. The Phantom (Frank Keenan)....5 reels
7— 9. The Deserter (Charles Ray).....5 reels
7—16. The Eye of the Night (W. H. Thompson) .....5 reels
7—23. The Captive God (W. S. Hart)....5 reels
7—30. The Payment (Bessie Barriscale)..5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

6— 4. Going Straight (Norma Talmadge).5 reels
6—11. Reggie Mixes In (Douglas Fairbanks). .....5 reels
6—18. An Innocent Magdalene (Lillian Gish). .....5 reels
6—25. A Wild Girl of the Sierras (Mae Marsh).....5 reels
7— 2. Casey at the Bat (De Wolf Hopper) .....5 reels
7— 9. Flirting With Fate (Douglas Fairbanks) .....5 reels
7—16. The Little Schoolma'am (Dorothy Gish) .....5 reels
7—23. Strandad (De Wolf Hopper).....5 reels
7—30. The Half Breed (Douglas Fairbanks) .....5 reels

Red Feather Productions

5—29. The Iron Hand (Hobart Bosworth and Jane Novak).....5 reels
6— 5. The Madcap (Flora Parker DeHaven). .....5 reels
6—12. What Love Can Do (Adele Farrington). .....5 reels
6—19. The Man From Nowhere (King Baggot) .....5 reels
6—26. It Happened in Honolulu (Myrtle Gonzales) .....5 reels
7— 3. The Way of the World (Hobart Bosworth) .....5 reels
7—10. The Heart of a Child (Edna Flugrath) .....5 reels
7—17. The Seekers (Flora Parker DeHaven) .....5 reels
7—24. Temptation and the Man (Hobart Henley). .....5 reels

Vitagraph-Lubin-Selig-Essanay

HEARST-VITAGRAPH NEWS PICTORIAL

Issued every Tuesday and Friday, to and including No. 46

VITAGRAPH

5—29. The Lights of New York (Leah Baird and Walter McGrail).....5 reels
6— 5. The Destroyers (Lucille Lee Stewart).....5 reels
6—12. The Redemption of Dave Darcy, (James Morrison). .....5 reels
6—19. The Man Behind the Curtain (Lillian Walker, Evart Overton).....5 reels
6—26. The Shop Girl (Edith Storey)....5 reels
7— 3. The Conflict (Lucille Lee Stewart) 5 reels
7—10. Fathers of Men (Robert Edeson, Naami Childers). .....6 reels
7—17. The Tarantula (Edith Storey, Antonio Moreno). .....5 reels

LUBIN

5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels
7—31. The Light at Dusk (Orrin Johnson) 5 reels

SELIG

5— 1. At Piney Ridge (Fritzi Brunnette).5 reels
5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale). .....5 reels
6—26. The Valiants of Virginia (Kathlyn Williams) .....5 reels
7—24. The Prince Chap (Bessie Eyton, Geo. Fawcett).....5 reels

ESSANAY

4—24. The Little Shepherd of Bargain Row (Sallie Fisher, John Junior and Richard C. Travers).....5 reels
5—15. Sherlock Holmes (William Gillette) 7 reels
6—12. That Sort (Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz). .....5 reels
7—10. According to the Code (Marguerite Clayton) .....5 reels

World-Equitable Program

WORLD

5—29. Fate's Boomerang (Mollie King)..5 reels
6— 5. His Brother's Wife (Ethel Clayton and Carlyle Blackwell).....5 reels
6—12. Perils of Divorce (Edna Wallace Hopper and Frank Sheridan)..5 reels
6—19. La Boheme (Alice Brady).....5 reels
6—26. What Happened at 22 (Frances Nelson and Arthur Ashley).....5 reels
7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Story of Susan (Clara Kimball Young) .....5 reels
7—17. Friday the Thirteenth (Robert Warwick) .....5 reels
7—24. The Weakness of Man (Holbrook Blinn) .....5 reels
7—31. The Velvet Paw (House Peters and Gail Kane) .....5 reels

State Rights and Miscellaneous Releases

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels

AMERICAN COMMERCIAL FILM CO.
Animated Cartoons.....

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation..... ..6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
March—The Unwritten Law (Beatriz Michelena).....7 reels
May —The Woman Who Dared (Beatriz Michelena).....7 reels
July —Kismet (Otis Skinner).....10 reels

CELEBRATED PLAYERS' FILM CO.
The Birth of a Man.....5 parts

CHAMPION SPORTS EXHIBITION
Willard-Moran Fight.....4 parts

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, INC.
Heart of New York.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

E. & R. JUNGLE FILM CO.
No. 18. It Can't Be done.
No. 19. It Doesn't Pay.
No. 20. Teacher's Pet.
No. 21. Hitting the High Places.
No. 22. The Bear Idea.
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

E-K-O FILM CO.
The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

EXCLUSIVE FEATURES, INC.
Where is My Father?.....7 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?.....5 parts

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

HERALD FILM CORPORATION
4—10. Charlie the Busy Barber, C. Cart..1 reel
4—17. Charlie the Animal Trainer, Com. Cart. .....1 reel
4—24. Charlie's Jitney Hunt, Com. Cart..1 reel
5— 1. Charlie Prepared, Com. Cart.....1 reel

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels

NATIONAL DRAMA CORP.
7—24. Fall of a Nation.....10 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PATRIOT FILM CORP.
How Britain Prepared.....8 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
The Price of Liberty.....5 reels
Aircraft .....1 reel

SUN PHOTOPLAY CO., INC.
The Princess of India.....5 reels
A Woman Wills.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

UNIVERSAL FILM MFG. CO.
Where Are My Children?.....5 reels

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

MISCELLANEOUS

EDUCATIONAL FILMS CORP., OF AMERICA
Life of William Shakespeare.....6 reels
American Game Trails.....3 reels
The Film Hunters.....1 reel
The Yarn of the Slowern'ell.....1 reel
In the Hanging Glacier Country...1 reel
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
When the Mountains Call.....1 reel
The World's Road.....1 reel
Acute Spring Fever.....1 reel

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Offering of Flowers.
Gorges of the Bourne.
Animal Studies.
In the land of the Hellenes.
Portugese types and costumes.
In the Land of the Rising Sun.
Curious Creations of Pond Life.
Lord Kitchener at the Front
In the Land of the Edelweiss
The Antwerp Zoo

AMERICAN STANDARD MOTION PICTURE CORP.
EMERALD BRAND
6—26. Tom & Jerry Series (Weekly)....2 reels

INTERNATIONAL FILM SERVICE
International News Weekly
Comedy Cartoons

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
ANIMATED CARTOONS
Mutt and Jeff
1. In the Toothache.
2. In the Submarine.
3. In the Trenches.
4. In the Mess-Kitchen.
5. In the Aeroplane.
6. In the Hospital.
7. In the Outposts.
8. In the Interpreters.

MUTUAL
Charlie Chaplin In
The Floorwalker.....2 reels
The Fireman .....2 reels
The Vagabond .....2 reels

PARAMOUNT PICTURES CORPORATION
PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES
7—10. Beautiful Bavaria.
7—17. Down the Danube to Vienna.
7—24. The Real Bohemia.
7—31. Picturesque Prague.
8— 7. From Carlsbad to Moravia.
PARAMOUNT-BRAY CARTOONS
6— 8. Farmer Alfalfa and His Tentless Circus.
6—15. Kid Casey the Champion.
6—22. Colonel Heeza Liar and the Bandits.
6—29. Bobby Bumps' Fly Swatter.
7— 6. Farmer Alfalfa's Watermelon Patch.

PATHE EXCHANGE, INC.
Pathé travels (See Pathé).

VARIETY FILMS CORPORATION
Upper Bavarian Mountain Lakes.
In the Land of the Hindoos.
Victoria Falls.
Should a Baby Die?.....5 reels

VITAGRAPH (V. L. S. E.)
FRANK DANIELS' COMEDIES (Weekly)

SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine.....Signal
Peg o' the Ring.....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
The Mysteries of Myra.....International Film Service
Gloria's Romance.....Kleine

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Four Reels of Absorbing Realism. Photographed by the French Government and Presented to the American Ambulance Hospital in Paris in Appreciation of the Heroic Service Rendered to the French Armies in the Field.

"OUR AMERICAN BOYS IN

The films are unique among the many pictorial descriptions of the war that have come to this country.—*Morning Telegraph.*

The pictures are doubly interesting because they show more clearly than has previously been done America's contribution to the great war, in addition to some stirring scenes of the conflict itself.—*N. Y. Times.*

For the first time the public will have an opportunity to witness the stirring heroism which is being displayed by Americans in the European War. Now it will get a chance to see for itself just exactly what this country is doing to relieve the suffering in the great conflict abroad—how foreign relief work is carried on.

But this is a picture of tense action—taken sometimes within twenty yards of the German trenches—a picture of stirring realism and brave deeds. You can almost hear the roar of the guns and the explosion of shells as they burst on all sides.

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Stirring Portrayals of American Bravery Abroad

"THE EUROPEAN WAR"

Stirring chronicles of the brave deeds of the American ambulance drivers who risk death.—***Evening Sun.***

Paris, June 18th, 1916.

Triangle Film Corporation,
1457 Broadway, New York City.

Gentlemen:—

On behalf of the American Ambulance Hospital I desire to thank you for your offer to distribute for exhibition the motion pictures taken by the French Government and dealing with the Field Service of this Hospital at the Front, at actual cost to you.

We regard this generous offer as fortuitous at this time when it is so necessary to reach the greatest possible number of motion picture theatres and patrons with the least expenditure of time, in order that the people may be made acquainted with the heroic work our American boys are doing in aiding the wounded soldiers.

We are arranging for the formation of local committees of influential men and women who will work with the local theatres to stimulate interest in the pictures and increase patronage where they may be shown. I believe by this means we will be able to largely increase the attendance, by attracting people who may not heretofore have attended motion picture theatres.

Again assuring you of our appreciation of your efforts in our behalf, I am,

Very sincerely,
(Signed) Robert Bacon,
President,
American Ambulance Hospital in Paris.

It is no exaggeration to say that this is one of the greatest opportunities exhibitors have yet been offered to increase their box office returns. You cannot afford to overlook this chance to identify your theatre with a feature that will unfailingly attract the best patronage—with a feature that the best people in your town are trying to make a success. Write, or better yet, wire your nearest Triangle Branch Office for information regarding its presentation.

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Louis Wm. Chaudet

Director

NESTOR

Comedies

Universal City, Calif.

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Studio Directory

See page 657

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Accessory News

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June 23, 1916.

Enterprise Optical Mfg. Co.,
564 West Randolph St.,
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Gentlemen:

Regarding your 1916 Model MOTIOGRAPH, beg to advise that we were formerly very strong believers in -------- Machines, but after installing your new Model MOTIOGRAPH in our Piedmont Theatre, in this city, the perfect service it has given has made us feel that the least we can possibly do is to write you this unsolicited letter of the wonderful projection it is delivering.

I do not believe that MOTIOGRAPH service, reliability and PERFECTION in PROJECTION can be equaled by any machine (regardless of price).

Again complimenting you on your 1916 Model MOTIOGRAPH and its performance, we are,

Very truly yours,

BROADWAY PHOTO PLAY COMPANY

By H. L. Morrow
Sec.-Treas.

MOTIOGRAPH SATISFACTION IS SPOKEN OF BY ALL USERS

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CELEBRATING THE OPENING OF THE PANAMA CANAL
THE INTERNATIONAL JURY OF AWARDS HAS CONFERRED
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NICHOLAS POWER COMPANY
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TRANSPORTATION
1904
PANAMA
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Construction, Equipment and Operation

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SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Making the Theatre Look Cool in the Hot Months

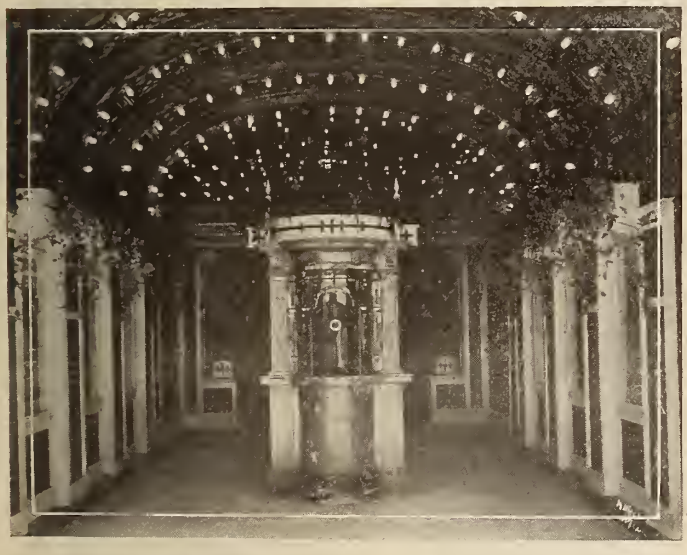
Manager Fischer of the Alhambra, Milwaukee, Uses Effective Methods to Create Feeling of Moderate Temperature—Vines, Flowers, Birds and Shrubs Make the Foyer Inviting—Remodeling and Dressing of the Lobby Is Accomplished with Comparatively Little Expense

Special to Motion Picture News.

Milwaukee, Wis., July 14.

A COMPARATIVELY inexpensive, yet effective method of dressing the lobby and foyer for the summer months, yet one that gives the lobby the appearance of having been remodelled and redecorated, has been hit upon by Manager George Fischer, of the Alhambra theatre of this city.

The Alhambra, which is one of Milwaukee's largest and most beautiful theatres, has a long, narrow lobby, lined with marble



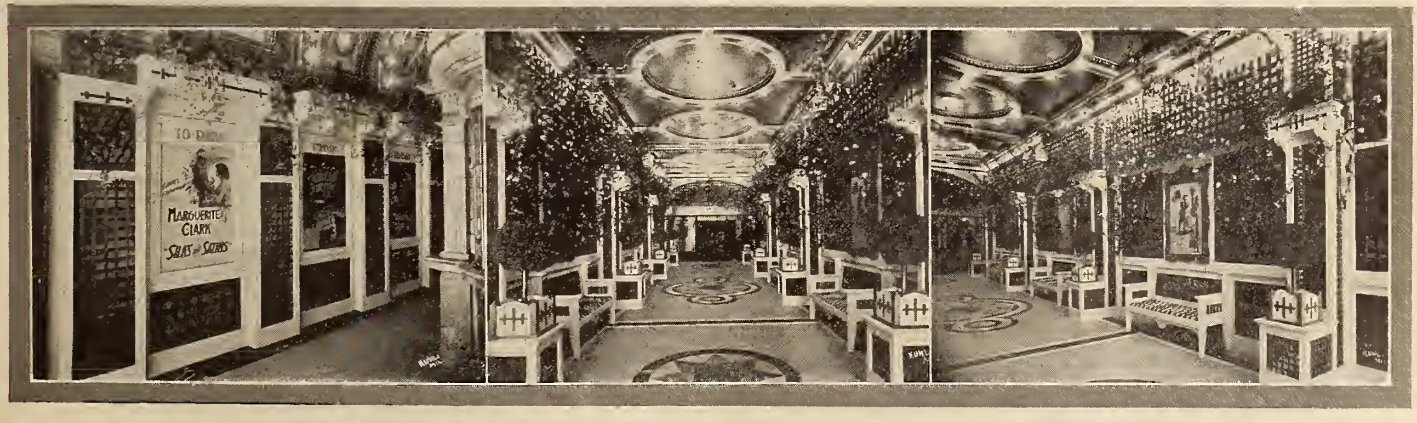
View of Alhambra Box Office and Entrance to Lobby

and with an attractively decorated and lighted ceiling. The cold, bare walls of marble had grown rather tiring after a number of years, despite many elaborate decorating schemes. Then, too, the Fire Department had objected to the use of easles or any sort of display frame upon the floors of the lobby. As it was out of the question to place any frames or displays upon the marble walls, as to do so would ruin them, Mr. Fischer had just about reconciled himself to giving up all lobby advertising, when he hit upon this scheme.



View of Alhambra Foyer, Showing Summer Decorations

Going to a local carpenter contractor he had a lattice work of light wood built against the marble wall without damaging it. Then this lattice work was divided off into panels about ten feet long and a colonade effect provided for. Into each panel was introduced a display frame, beneath which was placed a wall settee. In front of each of the columns was placed a box wood tree upon a square taborette, while upon the top of each column [illegible] lattice work was run flowers and green vines, and at stated intervals a



Views of the Handsome Decorations and Attractive Arrangement of the Alhambra

wicker bird-cage, containing a live canary hung. In the extreme front of the lobby, just inside of the entrance, the scheme was slightly changed so that in place of the settees, panels containing frames with very attractive posters of the present attractions were placed, with boxes of flowers on top.

The result is that display frames, settees and all are in keeping with the general scheme of decorations and everything harmonizes. The foyer, too, has been beautifully decorated with smilax and hanging bird cages containing live canaries, who sing the livelong day.

One of the features of this new decorating scheme are the art posters. These are made especially for the Alhambra theater by the Saxe Sign Department, under the direction of Eddie Weisfeldt. All of them are most artistic and blend splendidly with the general decorating scheme. According to Mr. Fischer the cost of the lobby was nominal and the result could not have been better had it been entirely rebuilt at a cost of thousands.

PRESIDENT GLANTZBERG TAKES MANY CONTRACTS IN THE SOUTH FOR TYPHOON FANS

ANYBODY who thinks that this is a "dull" season should listen to the chant of prosperity sung by Ernest Glantzberg, president of the Typhoon Fan Company, who has recently returned to home stamping grounds in New York after a visit that took him through the Southeastern and far-Southern states.

Exhibitors everywhere are giving attention to what has heretofore been only a minor consideration to some of them: the cooling and ventilating of their theatres, Mr. Glantzberg said.

Records of the Typhoon Company will show that the summer of 1916 will be a record-breaking season for them. It is not a question of getting orders, and Mr. Glantzberg pointed to the fact that he has five stenographers in New York who do nothing but answer inquiries, but it is simply a question of whether or not the Typhoon Company can turn out the orders they already have on file.

When Mr. Glantzberg left New York more than a month ago, he determined to make a swing of some of the big cities on the Atlantic coast and then to the Gulf coast. While it was in the nature of a pleasure jaunt for him, Mr. Glantzberg determined that any orders coming his way he would garner in for his company.

In Charleston, his first stop, he signed up the largest theatre in that city for a Typhoon system, and it was but natural, according to him, that every other large theatre in the city should fall in line.

In Savannah, Ga., he repeated this record, getting Typhoon contracts from every large exhibitor there. In Chattanooga, Tenn., he did the same thing, as it was getting a habit with him by this time.

Following up a telegraphic inquiry which had been addressed to the New Orleans office of Motion Picture News, Mr. Glantzberg went to Augusta, Ga., and signed up the new Modjeska theatre in that city. The new Modjeska theatre will have 1,000 seats and every modern convenience for the comfort of its patrons. The Typhoon system in this theatre will be of an elaborate nature, since the owners of the house are sparing no expense even to the slightest detail of construction.

In Birmingham, Ala., Mr. Glantzberg succeeded in having a Typhoon system installed in the magnificient Strand theatre in that city. This Typhoon system replaces another system of ventilation that was installed at a big expense only last fall. The Typhoon Company only recently did the same thing in the Strand theatre in Tampa, Fla.

Coming to New Orleans, Mr. Glantzberg met Paul E. Elder, his Chattanooga, Tenn., representative, and he spent several days in the bustling Crescent City.

The first contract Mr. Glantzberg signed in New Orleans was with Herman Fichtenberg, film magnate of the South, through Favrot and Livaudais, who are the architects for Fichtenberg's newest Canal street theatre, The Globe. The Globe, which is being erected at 614 Canal street at a cost of $100,000, will be equipped with Typhoons throughout.

Ernst Boehringer, proprietor of the Triangle theatre, already had Typhoons installed in that photoplay house, and so well pleased is he with the system, that he gave the Typhoon president an order to equip his latest house, in Saint Charles street, erection of which will begin about October 1, or as soon as the old Victoria Hotel is torn down.

In addition, it is probable Mr. Boehringer will equip his Columbia theatre, in Canal street, with Typhoons. Mr. Glantzberg while in New Orleans visited all his "old" customers, and found them pleased with the Typhoons that had been giving good service for many months. These places included the Lyceum theatre, Portola theatre and the Isis theatre.

Mr. Glantzberg secured a contract from Mesa and Weitkam, who will build a new theatre in Dryades street. He has several contracts pending in the Crescent City. He left Mr. Elder to complete these contracts. As a number of department stores and hotels have been giving serious attention this summer to the subject of effective ventilation, it is probable that some mighty big Typhoon contracts will be signed in New Orleans before long.

The Typhoon president, as said before, is back in New York. He had to drop in, on his way to the Chicago convention, because his grip was getting too cluttered with orders to carry with convenience.

LUCILLE HUTTON OF L-KO COMEDIES HAS HER AUTOMOBILE EQUIPPED WITH GOODRICH BAREFOOT TIRES

PLAYING feminine leads with the L-KO comedies is a strenuous life and Lucille Hutton finds it necessary to use her Studebaker a great deal.



Lucille Hutton, of L-KO Comedies, Trying "Barefoot Traction" With Barefoot Tire

She says one of the reasons she was particularly attracted to the Studebaker was because it was equipped with Goodrich Barefoot tires. Previous experience on Goodrich tires had always proven so satisfactory, that Miss Hutton wished a car to be so equipped as well as mechanically economical and efficient.

"I was so much impressed by an advertisement I saw in the Times on the Barefoot tire, that I tried exactly what the ad suggested: Bear your weight on your right foot and without lifting it off the floor press it forward and backward firmly."

"Just as it said I found that the bony and muscular structure of the foot moves forward and backward while the sole stays fixed on the floor.

"In my experience with the tires I found this same rolling motion of flesh and muscle, the elastic cushion quality which reduces friction and prevents clipping forward, backward or sideways. The tread supplies the cling quality which gives traction without friction. It protects the fabric of the tire against wear and tear just as the elastic flesh and muscle protect the bones and sinews of the foot against injury, and it gives that wonderful Barefoot hold on slippery surfaces."

DIRECTORY OF NEW THEATRES

CANADA

J. V. Spau, owner of the Photoplay theatre at Ontario, has equipped the house with two new Powers 6-B machines, purchased through J. Slipper and Company, of Los Angeles.

COLORADO

The United States theatre of Denver is being remodelled at a cost of twenty-five thousand dollars, and from all appearancs will be one of the most beautiful theatres in the city when completed. The new name of the house will be in the Rialto. The remodelling is being rushed to enable Manager Mehahan to open the doors on July 1.

FLORIDA

The Bijou theatre, Pensacola, which has been closed for some time, will be remodelled in the near future and re-opened by the owner of the property, M. J. Conlin.

KANSAS

W. S. Baldridge, owner of the Gem theatre, Arkansas City, has purchased a new house at that place known as the Strand. The Gem will hereafter be closed except on Saturday, when a special show consisting of pictures and vaudeville will be given.

C. T. Enow has opened a moving picture theatre at Bazine. Mr. Enow has, in proportion to the size of the town, one of the most modern houses in the territory. He has his own electric lighting plant.

Fred Savage, manager of the Rex at Hutchinson, is remodelling the house.

G. W. Bays of Lawrence, has sold his interest in the Bowerstock theatre to Sherman Wiggins.

J. C. Elliott, well known in the business in Kansas has taken a lease on the Best theatre, Topeka, poening it June 24 under his personal management. He is giving a six reel program for five cents. Mr. Elliott formerly owned and managed the Iris and the Aurora, and bas been one of the most successful of the ansas exhibitors. He has given the Best several items of new equipment.

The Strand at Arkansas City has been taken over by J. E. Baldridge, who also has the Gem. The latter named will be opened only on Saturdays hereafter.

William Stillman, proprietor of the Lyric theatre, 1314 South Twenty-Sixth street, Kansas City, has decided to close his house through the summer months. This show is a very thrifty little place in the cool seasons, but as the mercury climbs the attendance falls. This is the reason Mr. Sillman gives.

Miss Ruth Wright has taken charge of the Cozy theatre at Topeka.

MASSACHUSETTS

Bids are being submitted for the new theatre to be erected in City Square, Quincy, on the site of the building now occupied by Heffernan's shoe store and the fruit store of George Lambros. The theatre is to be of brick and will cost about $60,000.

A moving picture theatre is to be constructed in Central street, Lowell, which will have a seating capacity of from 1800 to 2000 people and will cost $75,000. Louis B. Mayer of Boston took the property on a long lease.

The directors of the Bijou Theater Co. have received bids for their proposed new theatre to be erected on Main street, Holyoke. Plans for the new theatre provide for a modern and up-to-date playhouse. The new theatre will more than double the seating capacity of the present theatre.

Austin and Holt of the Morse opera house, Franklin, will renovate it soon.

Thomas D. Soriero of the Park theatre, Boston, is arranging for a large electric sign to advertise the theatre as the home of Brady-made films.

George Howard of the Suffolk theatre, Holyoke, is rebuilding the house, and when finished it will seat 1,600 instead of 900. The seats and all the decorations will be new and a first class house will be opened early in August.

Preparations are now under way for the building of a new moving picture theatre on Salem street, near the car barns, Fellsway.

MISSOURI

Samuel Zueker of Chicago has leased the new moving picture theatre being erected at Fifteenth street and Troost avenue, Kansas City, and will open it as the New Center theatre about September 15. Mr. Zueker controls several theatres in Illinois. He will, it is reported, move the headquarters of his company to Kansas City.

The Twelfth street theatre, Kansas City, has just undergone a thorough cleaning and remodeling throughout, and white cloth seat covers present a pleasant appearance. A three-piece orchestra has also been added.

Mr. and Mrs. George C. Rau, formerly managers of The World in Motion, Kansas City, are now operating the Navarro theatre, Los Angeles, Cal.

NEBRASKA

D. A. Donaldson has ust completed a house at Central City, seating 460. He has a Minusa gold fibre screen, a motor generator, spot light, Power 6B machine and two 24-inch exhaust fans. He secured all his supplies through the Western Supply Company, Omaha.

The latest addition to the picture houses of Greater Omaha is the Dundee theatre, Fifty-first and Underwood avenue, which has been opened by Manager A. C. Hartman. The erection of the building and tbe cost of the decorations called for an expenditure of over $25,000.

Paint and tbe arts of the decorator and the electricians have made the Dundee theatre one of the most beautiful in the city. The indirect system of lighting is used and at night there is a pleasant, soft glow within the house that brings out the effect of the green and brown colors of the decorations. A Baird machine throws the pictures on a Gold King screen.

The Dundee has a seating capacity of 410. The seats are two inches wider than the majority of theatre seats. A modern ventilating fan, which changes the air every four minutes, has been installed.

The Dundee will show only "picked" pictures, the choice from the many different film producing companies. The price of admission is 10 and 20 cents, the only suburban theatre in Greater Omaha charging these prices. The people of Dundee decided, by a vote, to have only high-class pictures and expressed their willingness to pay these prices for their entertainment.

The Acme Amusement company has opened the Capital Beach airdome at Lincoln.

NEW JERSEY

Work will be begun July 1 on the transformation of the Newark theatre into one of the handsomest amusement palaces in the United States.

Henry Landsberg has leased the new moving picture theatre which is in the course of construction at the corner of George and Albany streets, New Brunswick.

R. S. Hopkins, of Bellevue avenue, and W. W. Hemphill of Inwood place, made application to Council for a license to conduct an open-air moving picture theatre at Bellevue avenue and Valley road, Montclair, N. J.

NEW YORK

Plans have been filed by Albert M. Gray, architect, for Klaw and Erlanger, for renovating and chairs, plumbing, fire escapes, dressing rooms and other changes of the Knickerbocker theater at the northeast corner of Broadway and 38th street, New York. The cost will be $25,000. Robert W. Goelet is the owner.

PENNSYLVANIA

Carl P. Berger, architect, has finished plans and specifications for an addition to the Popular Moving Picture Theatre, 903-07 North Sixth street, Philadelphia, which will extend the present building back to Randolph street, doubling its seating capacity. Bids due Tuesday, June 6, from Charles D. Burns, H. E. Eaton, Lam Building Company, Philip Sayer, Burd P. Evans & Co., Ketcham & McQuade, John McShain and Harry Wehmeyer.

TENNESSEE

Possibly one of the handsomest motion picture theatres in the state of Tennessee threw open its doors to the motion picture enthusiasts of Tullahoma on July 24. The house has a seating capacity of some 250 seats. The site upon which the theatre was built occupies one of the most prominent thoroughfares of the thriving town of Tullahoma. Aaron Campbell will manage the new theatre. The operating room is a large and spacious one being well ventilated. A new Motiograph of the latest type is installed. A contract was closed with the Roberts and Carter Supply Company of Nashville to supply Manager Campbell with all equipment for his new theatre. Mr. Dewey Kilby, traveling representative for the Roberts and Carter Supply Company has recently returned from Tullahoma where he went in the interest of Manager Campbell's new theatre.

The equipment of the Parthenon theatre, Nashville, was sold at auction, Monday July 10. The theatre was in the hands of a receiver for several weeks, during which time the stockholders were looking for a purchaser. A. E. Beasley, trustee, held the sale, which included machines, screen and seats. The Parthenon Amusement Company suffered a loss amounting to approximately fifteen thousand dollars in an effort to place the theatre on a paying basis. Bad location is assigned as the reason of the failure to attract the picture going public. The Parthenon was conceded to be one of the handsomest picture houses in the city of Nashville.

Work on the new $11,000 theatre and store building by Herman Reuter has commenced at Maryville. The building is to be two stories in height, with basement. It will be constructed specifically as a theatre building, and will be 120 feet deep. On either side of the entrance the theatre, which is to be eighty feet, will be two store rooms, each forty feet deep. W. E. Drummond, of Knoxville, has leased the property for a period of ten years. The building will have a white brick front with marble trimmings. The finishings and furniture will be in keeping with the handsomeness and architectural beauty of the exterior.

TEXAS

The Queen theatre at Bonham, has been sold by Don Ryburn to Ben Halsell. Mr. Halsell formerly was at Bonham in charge of the Mystic theatre. Ray Peeler has opened his airdome at Bonham.

A new house will be erected at Houston, which will run pictures and vaudeville for colored patrons. It will seat about 800 and open June 19. J. R. Hamilton is the manager.

The Pastime theatre at Canadian, has been closed for two weeks for the installation of new opera chairs in the enlarged theatre. T. V. Humphreys owns and operates the house.

W. F. Grey has opened the Liberty, formerly the Roseland theatre, in Dallas, which has been operated only on Saturdays and Sundays for the past three months.

UTAH

When the Liberty theatre is opened by the W. H. Swanson theatre circuit at Salt Lake City, E. C. Schmidt will be manager of the renovated picture place for Mr. Swanson. The appointment is in the nature of a promotion for Mr. Schmidt, who has been general publicity agent for the Swanson theatres for several months past. He went into the motion-picture game from the newspaper business, in which he had had long and varied experience. The Liberty has been undergoing repairs and improvement for several weeks and will reopen with official war pictures taken by the French government.

WISCONSIN

Razing of two small two-story buildings from the Third street site on which Otto L. Meister is to erect a $125,000 moving picture theatre, at Milwaukee, has commenced. The theatre will be known as the Capitol, and will be located immediately north of Meister's Vaudette theatre.

WYOMING

Dr. L. G. Mosier, a Denver dentist, has built a new theatre at Theromopolis. Ross Burton, formerly connected with the Royal theatre of Denver, will manage the new house. The house has a seating capacity of four hundred and will run under the name of Isis.

(*Continued on page* 665)

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or difficult

BOOTH EXPENSES KEPT DOWN BY EMPLOYMENT OF UNION OPERATORS

THE exhibitors of Vancouver, B. C., have notified their operators that after a certain date they will cease to employ union operators. The managers claim that their objection to the union is that the body has been spreading alarming reports as to the great danger to the public of patronizing theatres where non-union men were employed, like the probability of fire. They also object to the apprenticeship clause in the by-laws of the local, which makes it mandatory for an operator to have served an apprenticeship under a competent operator before obtaining an operator's card.

It seems a pretty raw piece of work for the "Managers Union" to try to pull off. If the operators are guilty of creating a "scare," the managers have only themselves to blame, not that we are in accord with any such tactics by the union, but when one's anger is aroused it is hard to be diplomatic, and as far as the publicity given to the "danger of fire," that is nonsensical. For the public are aware that with modern machines the fire danger is almost entirely eliminated, and that the only real danger which exists is that of panic.

If the daily papers would, instead of making a sensational story of it, let the public know that there was less danger in a properly conducted motion picture theatre than there is an a street car in a crowded city, they would be more deserving of the thanks of those interested in the motion picture industry. If it were not for my deep interest in all things union, I would say to the Vancouver managers; go ahead, employ non-union men, and see how well qualified they are to operate your machines with a minimum of expense.

You will find that the bills for maintenance where a non-union operator or one who is not thoroughly competent is employed will more than offset the increased salary a union man will demand. An operator today must understand many things if he is going to deliver the goods. He must have a working knowledge of lenses and their action; must be a mechanic, and a close observer of lifelike action if he is to regulate the speed of his projector in such a manner as to get the best out of a picture, and put high-class work on your screen. And you know, Mr. Manager, you cannot get that unless a man has served an apprenticeship and proven himself qualified to hold a card. To misquote Shakespeare "The picture's the thing," but if that picture is not put on in the best possible manner, you are the loser, and if you are a fair-minded man, as I believe you are, you will admit that I am right.

SIXTY MINUTES A WEEK SHOULD BE CONSUMED IN KEEPING THE PROJECTOR IN GOOD ORDER

LITTLE or no attention is paid to the proper lubrication of the motion picture projector, or the arc lamp, and this causes endless trouble to the operator, and more so to the exhibitor, not taking into consideration the long suffering audience.

Most of the operators who know can be seen before the show wiping off the lamp and lubricating it, cleaning the condensers, oiling the mechanism, and last but not least, filling the oil cups on the motor with a suitable grease.

When you stop to consider that it only takes about ten minutes to properly oil and grease a machine, and know that the chances of interruptions and darkened screens are lessened, you really wonder why all the boys do not spend this sixty minutes a week with their apparatus. It is just such things as these that distinguish the careful, competent operator from the other kind.

TAKE-UP REFUSES TO WORK PROPERLY

Eastern Pennsylvania: Am operating a Power's 6A, and have never experienced any trouble until lately, and now my take-up refuses to work properly. I have tightened the belt, oiled the take-up shaft and cannot seem to make it work just right. Will you help me?

Ans.—If you will take the take-up pulley apart you will find that oil has found its way between the discs. Wipe this off and replace the discs, taking care to have the tension a trifle less tight than it was before, owing to your tightening, or shortening of the belt. This seems to be the only solution of your trouble, and you must bear in mind, too much oil is worse than none at all, and on the machine you are using, the oil holes are so plainly marked that it is almost impossible to go wrong, as only ordinary precaution is necessary.

NOISY CONVERTER

A. J., Indiana: I have a noisy converter. What is wrong?

Ans.—Your trouble is probably due to worn or badly adjusted bearings. You should call in a competent mechanic and have him remedy your trouble, as every time the vibrating occurs the strain and wear are tremendous, to say nothing of the possibility of great damage to the converter itself. If the trouble has not gone on for any length of time, new bushings promptly fitted and carefully adjusted will probably cure it.

THE NEW SIMPLEX SPEED CONTROLLER IN BIG DEMAND

THE friction disc, as put out by the Precision Machine Company for their new variable speed control, has for some time been manufactured of what is known as phosphor bronze, and several operators have complained that it was too susceptible to wear, and unless it were very carefully adjusted would soon wear itself away. Owing to the war in Europe, the Precision Machine Company was unable to obtain fiber, which is the best material for a disc of this kind, but now they are pleased to announce that they have received a large shipment of fiber, and from now on all friction discs manufactured by that company will be made of that material.

Any operator having trouble with the old kind can, by writing the company, have the new one without any additional cost to him.

NICHOLAS POWER LEAVES NEW YORK FOR SUMMER HOME IN VERMONT

NICHOLAS POWER, famous inventor of Power's Cameragraph and president of the projection machine company which bears his name, left New York on Monday, July 10, for the rest of the season and will stay at his summer home on Lake Bomoseen, Vermont.

J. F. Skerrett, general manager of the Nicholas Power Company, has returned to the city after an absence of a month, and Will C. Smith, assistant general manager, has left for Chicago to attend the exhibitors' convention and to take charge of the Nicholas Power Company display at the exposition there. The Nicholas Power display will be as extensive as that shown at the recent exposition held at the Madison Square Garden, New York City, and exhibitors and motion picture people of the allied lines are cordially invited to visit the booth.

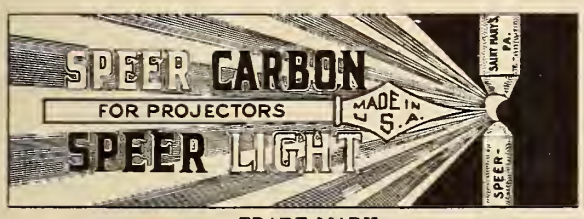
Did you see the demonstration of Speer Projector Carbons at the Exhibitor's League Convention in the Coliseum, Chicago?

Those who saw our demonstration marveled at the brilliancy and steadiness of the arc.

You are a user of carbons Mr. Exhibitor and your operator must be given a carbon which will produce a steady brilliant light. Give him SPEER PROJECTOR CARBONS.

Send your order today to our nearest distributor who will fill the order as promptly as possible.

You better get your order in NOW!!!



TRADE MARK

NET CASH PRICES

For Regular Speer Carbons

½x12,	cored, pointed both ends, $37.50 per M.	(1,000 in a case)
16x12,	cored, pointed both ends, $40.00 per M.	(1,000 in a case)
⅝x12,	cored, pointed both ends, $50.00 per M.	(1,000 in a case)
¾x12,	cored, pointed both ends, $70.00 per M.	(1,000 in a case)
⅞x12,	cored, pointed one end, $115.00 per M.	(500 in a case)
1x12,	cored, pointed one end, $150.00 per M.	(500 in a case)

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices

Speer Carbons are absolutely guaranteed to give satisfaction or money back

SPEER CARBON COMPANY

DEPT. "N"

(Makers of Carbons for Electrical purposes during the past 25 years)
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E. E. FULTON CO., 154 W. Lake St., Chicago, Ill.
KLEINE OPTICAL CO., 166 N. State St., Chicago, Ill.
KANSAS CITY MACHINE & SUPPLY CO., 813 Walnut St., Kansas City, Mo.
SOUTHERN THEATRE EQUIPMENT CO., Rhodes Building, Atlanta, Ga.
G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

MOTION PICTURE MACHINES
Power—Simplex—Baird
HALLBERG'S 20th Century Motor Generators
MINUSA Gold Fibre Screens
SANIZONE Deodorants, the perfect perfume for Motion Picture and all Theatres
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Write us for descriptive circular and price list
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THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA

Do You Want to Save Money?
Well then get our latest
CATALOGUE
and learn how.
Electra Carbons 3/4 — 12 in. per 100.....$17.00
Electra Carbons 5/8 — 12 in. per 100.....12.00
Two slightly used Powers No. 6A motor drive each $180.00
Many other bargains on hand.
CROWN MOTION PICTURE SUPPLIES
217 West 42nd Street - NEW YORK

MINUSA
"SCREEN LIGHT THAT NEVER FAILS"
The "ORIGINAL GOLD FIBRE SCREEN"-Perfected.
MINUSA CINÉ PRODUCTS COMPANY
SAINT LOUIS | CHICAGO SAN FRANCISCO | PITTSBURGH CALGARY, ALBERTA | NEW YORK
SCREENS BUILT BY BRAINS

PRINCESS, NASHVILLE, 1,400 CAPACITY, OPENS WITH ATTENDANCE OF FASHIONABLE AUDIENCES

OPENING of the Princess theatre, Nashville, with a seating capacity of 1,400, was attended last week with capacity crowds. Never before in the history of the city have fashionable audiences given the stamp of their approval to motion pictures as that evidenced last week. In the place of vaudeville, which the Princess management has put on for several seasons, motion picture masterpieces will be shown, which will cover no particular program, but the best that can be secured from all studios. On entering the theatre, one's attention is attracted to the large and handsome lobby which is decorated in the most lavish manner. After passing through the spacious and handsomely decorated lobby and entering the large auditorium, the first thing to fall under the observer's eye is the stage settings, which resemble an Italian garden with a beautiful fountain in the center. Palms, ferns and other green plants have been placed around the stage. In speaking of the beauty and lavishness of his theatre, Manager Harry Sudekum, in an interview with a representative of the News, had the following to say: I have spared neither time nor money in the effort to give the Nashville public a cool place where one might go during the summer evenings, and have complete comfort, besides seeing the best that the motion industry has to offer in the way of master pictures.

"An orchestra of fifteen pieces has been engaged to play music that will fit the sentiment of the pictures. An organ has been installed which will greatly add to the musical program." In the way of ventilation, the theatre has been looked after by Manager Sudekum. Over fifty electric fans have been added to the equipment. The system of ventilation assures fresh air at all times. The theatre has no steps or inclines either at the entrance or exits. The improvements were made at a cost of $7,500. The picture that opened the theatre was "God's Country and the Woman," a Vitagraph Blue Ribbon masterpiece. On the opening night magnificent floral offerings were sent to Manager Sudekum, and each contributor extended him best of wishes upon the opening of his theatre.

PICKETING BY OPERATORS IN KANSAS CITY DECLARED LEGAL

JUDGE T. J. SEEHORN dissolved an injunction at Kansas City, July 10, keeping J. A. Payne and D. A. McCullough, union machine operators, from picketing the Eastern theatre, owned by John E. Hughes and Wesley H. Brier. The case will be appealed to the Supreme Court for final decision. Hughes and Briner caused the arrest many times of the two union operators for picketing their theatre. The men were repeatedly fined in the Municipal Court, but their cases were dismissed in the Criminal Court of Appeals. The owners of the theatre then sought to get protection in the Civil Courts, and an injunction was obtained from Judge Burney in the Circuit Court, the Judge holding that picketing could not be peaceful, but Judge Seehorn held that it was, and that it was legal, and dissolved the injunction.

The trouble between the owners of the theatre and the union came about when Hughes, a former operator and a member of the union obtained interest in the theatre and operated his own machine, but by becoming an owner he automatically severed himself from the operators' union. The union then placed the theatre on the unfair list, stating that it must have a union operator, and commenced picketing

PICTURE THEATRE EQUIPMENT COMPANY INSTALLS SEVERAL MINUSA GOLD FIBRE SCREENS

THE Picture Theatre Equipment Company, of 1604 Broadway, New York, has just made installations of the Minusa Gold Fibre Screen.

One worth mentioning is a Minusa screen installed in the Rialto theatre, Seventh avenue and Forty-second street, New York City.

Other installations made by the company recently are: The Auditorium theatre, Highland, New Jersey, where the screen is being used outdoors and enables the manager to open an hour earlier each evening.

The Rialto theatre, Flatbush, the Playhouse Beautiful, has also installed a Minusa Gold Fibre Screen.

BETTER SATISFACTION

This notice is addreesed to the minority of our snbscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage yon from writing direct to our advertisere; in fact, yon do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which meane that yon will receive full information on any snbject which you may desiguate by merely filling out the conpon, designating by nnmbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Architectural Snggestions
2. Arc Controllers
3. Brass Rails
4. Building Materials
5. Cameras
6. Carbons
7. Chairs
8. Chair Upholstery
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16. Exterior Lighting
17. Film Carriers
18. Film Cement
19. Film Cleaners
20. Film Stock
21. Fire Extingnishers
22. Floral Decorations
23. Generators
24. Gas Engines
25. Heating Apparatus
26. Interior Lighting
27. Interior Telephones
28. Lenses
29. Lighting Sets
30. Lobby Display
31. Lobby Novelties
32. Metal Ceilings
33. Motors
34. Mural Paintings
35. Musical Instrnments
36. Paints
37. Perforating Machines
38. Printing Machines
39. Projection Machinee
40. Projection Machines (Home)
41. Projection Boothe
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
46. Slides
47. Slide Ink
48. Stndio Lights
49. Tickets
50. Ticket Selling Machines
51. Ticket Taking Machines
52. Uniforms
53. Ventilating and Fane
54. Vacuum Cleaners

Gentlemen: Pleaee send me descriptive matter on the subjecte marked in the above lists.

Name .....

Theatre .....

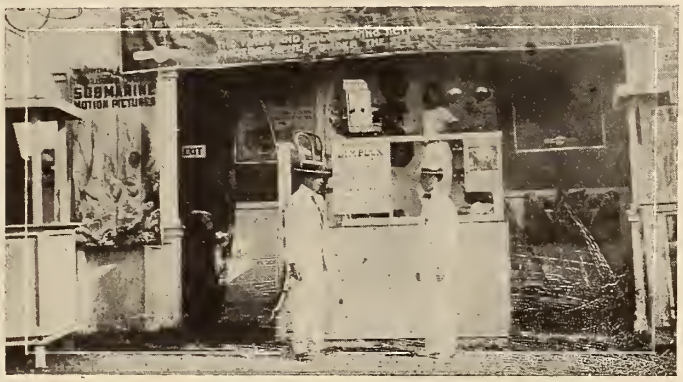
City .....

State .....

Meyer and Singer, proprietors of the Regent theatre, East Orange, N. J., have just installed a Minusa Gold Fibre screen purchased from the company.

KEEPING COOL IN MANILA

WHILE the operators in this end of the world were wearing overcoats and trying to keep warm, the operator in the accompanying illustration was, from all appearances, trying to keep "cool." This is a rather poorly made photograph, albeit an interesting one, of the Universal Film Company's concession at the Annual Philippine Carnival, held in Manila, February 5 to 13.



The Theatre and Commercial Concession at the Philippine Carnival, Manila, 1916

The Williamson Submarine pictures were exhibited and permission was obtained to build the operating room extending outside the front, with the machine in operation exposed to the full view of 20,000 people daily from all parts of the islands. The concession was handled by S. P. Robbins, manager of the Manila branch of the "U."

TEST TO DETERMINE STRENGTH OF CIRCLE THEATRE, INDIANAPOLIS, IS MADE WITH SAND BAGS WEIGHING 180,000 POUNDS

AN extraordinary test has been made in the Circle theatre, Indianapolis, now under construction in Monument Place, to determine the strength of the building on occasions when the huge auditorium may be filled to its capacity. The test was on the balcony, with bags of sand weighing 180,000 pounds. Instead of distributing the bags over the entire balcony so the walls would carry the greater part of the weight, most of the tonnage was placed in the center and at the front. The test showed the balcony could support several times as many people as can be crowded into it. Through this part of the Circle is the largest steel truss that was ever placed in an Indianapolis building. It weighs 40,000 pounds and is nearly 90 feet long.

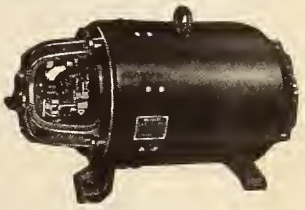
"The test was made," said A. L. Block of the Monument Realty Company, which is erecting the theatre, "to assure ourselves the building is to be all we expect of it in the way of safety and comfort. The Circle is going to offer a great array of special features in the way of construction work."

The work of completing the theatre, which will be the largest in Indiana, is being speeded up and is well ahead of the building schedule. The date for the opening, however, has not been set.

THE WEBBER THEATRE, PLANNED FOR DENVER, WILL USE "FLOOD LIGHTING SYSTEM"

A NEW picture house for Denver, Colo., with artistic lighting effects inside and out, is to be constructed by Dewitt C. Webber, pioneer moving picture proprietor, and until recently owner of the Iris theatre, on Denver's great white way. The building will be located on the corner of Bayaud Street and Broadway. Architecturally the Webber theatre will be unlike any other in the United States, according to Mr. Webber. The convex front will extend the full height of three stories, beautifully spaced by French doors and ornamental gold bronze balconies. At each side of the entrance doors two large cubistic figures support tremendous flower vases, which also will serve as agencies in the lighting of the outer building. The old fashioned way of lighting with innumerable lamps will not be used, as the Webber theatre will be cut out of the darkness of the night by the "flood lighting system."

When you get tired of fooling with your old rheostat, transformer or Motor Generator which you know does not give you such results as are now obtained in the better theatres thruout the country, drop me a line. I will be glad to explain the efficiency and to give you price upon Hallberg goods. Price should not be the leading consideration in placing your orders, but it is nevertheless a fact that HALLBERG Goods and Machines do not cost any more than other inferior apparatus and supplies.



HALLBERG

20th CENTURY MOTOR GENERATOR

$217 and up

Send for Free Bulletin No. 1



SWITCH BOARDS $30 and up.

ARC CONTROLLERS to feed carbons automatically *Free Circulars*

Gasolene Engines and Generators Save 70% on cost of your electricity

Free Bulletin No. 2

Distributor of *Power's-Simplex-Baird* M. P. Machines

"Bio," "Electra" and "Speer" Carbons

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATRES COMPLETE AND CARRY SUPPLIES.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRICITY."

J. H. HALLBERG Swedish Electrical Engineer

729 7th Ave. The House of Quality New York

The interior lighting of the theatre will be treated in an entirely novel manner designed especially to rest the eye. By the aid of dimmers, light in the theatre will change gradually from a soft, mellow glow to the brilliant sunshine of noonday, but the source of light will be cleverly concealed in recesses in the walls and in ornamental hangings from the ceiling. This new show house will seat one thousand people, all on one floor, with three spacious aisles. It is expected that the Webber theatre will open its doors about December first.

STRAND, EVANSVILLE, INDIANA, INSTALLS $7,500 FOTOPLAYER

EVERY improvement known to the silent drama has been employed to make the Strand theatre in Upper Third street, Evansville, Ind., a screen house beyond comparison. The house has been well patronized since it was opened recently.

The interior of the auditorium and foyer have been decorated in an attractive style. The foyer has a tile floor and in its center a colored fountain is playing. The seats in the main auditorium and balcony were built with a view toward comfort as well as decorative effect. Artificial circulation is maintained insuring a change of air every few minutes.

Several innovations have been made for the perfect protection of the motion picture and the entertainment offered by the Photoplayer pipe organ orchestra. The instrument was installed at an expense of $7,500 and has the volume and effects of a twenty-five piece orchestra. It is the largest of its kind in the middle west. The stage setting, furnished by a Chicago firm is a duplicate of the stage settings in the Strand theatres in the larger cities and besides being the first one built specially for an Evansville theatre, it is further beautified with floral decorations.

D'Art Ridge, the Fotoplayer artist who has been employed in a number of the larger theatres in the city, has charge of the music.

ABRAM KATZ JOINS ARMY

BROTHER Abram Katz, of Local 384, I. A. T. S. E., was one of the first to answer the call to arms, in regard to the Mexican crisis. He joined Co. B. of the 12th Infantry.

SYMPHONY ORCHESTRA IS REPRODUCED ON THE SCREEN, "WHILE AT WORK"

H. W. HILL, manager of the Orchestra Hall Cinema-Concerts, Chicago, announces an innovation in the musical part of the program for the week of July 10. Last week after rehearsal the entire orchestra was taken to a studio and a motion picture was made of Arthur Dunham as he conducted the "William Tell" overture. This will be reproduced on the screen. The orchestra will reverse their position on the stage and follow the direction of the conductor in the picture. Although efforts have heretofore been made to photographically record the general style of orchestra conductors, this is the first time a symphony orchestra has actually been conducted by motion pictures. The picture was photographed by Phillip K. Upp.

FIRST ORGAN IN A NEIGHBORHOOD THEATRE, HARRISBURG, PENNSYLVANIA, IS A MOLLER

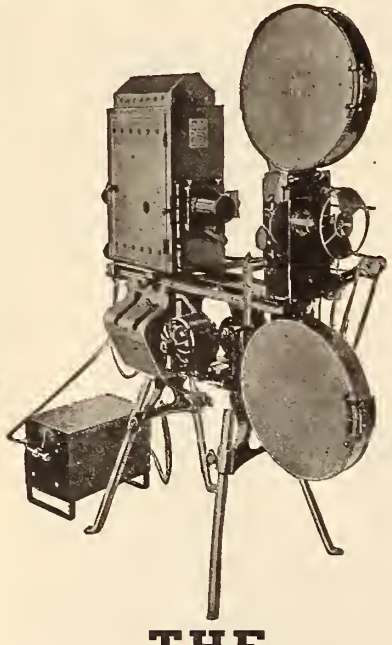
Special to MOTION PICTURE NEWS.

Harrisburg, Pa., July 8.

ANOTHER leading motion picture theatre of Harrisburg, the Grand, owned and operated by J. M. Lenney, at Derry and Fourteenth streets, has decided to install a pipe organ to play accompaniments to the film plays. Mr. Lenney announces that he has closed a contract to install a three-manual organ, built by the Moller Organ Company, of Hagerstown, Md., and that it will be ready for use by the middle of August. This will be the first pipe organ to be installed in a theatre in a residential district of Harrisburg.

TALI ESEN MORGAN IS AGENT FOR THE CHORACCELLO

TALI Esen Morgan, well-known in both the film world and in musical circles, is the Philadelphia representative for the Choralcello with headquarters at the Bellevue Stratford hotel. The only Philadelphia theatre that has so far installed this instrument is the Tioga, at Seventeenth and Venango streets. Invitations have been sent out by Mr. Morgan to all interested to attend demonstrations of the Choraccello every Thursday morning from 11.30 to 12.30 at the Tioga.



THE MASTER 1917 MODEL

THE LATEST and BEST PROJECTOR

The new MASTER - 1917 - MODEL, shown here, will be welcomed by exhibitors and operators the country over on account of its many money and time-saving improvements, a few of which we briefly describe.

The head contains the standardized parts, fewer in comparison with any make on the market, and retains its massiveness, its durability, its bigger parts and all the indispensable mechanism of true STANDARD contribution to perfection in projection with greatest ease of operation at lowest possible cost. An improved intermittent movement eliminates any "rocking" of picture.

A great feature is the motor speed control, ENTIRELY MECHANICAL. No friction, no electric; just a certain, reliable mechanical device, small in bulk, positive in action. With it operators from now on will be able to adjust motor speeds to a heretofore unknown nicety.

The lamphouse now has improvements the operator will appreciate. Every conceivable adjustment can be made from outside of lamphouse, QUICKLY. Will positively take 12-inch upper and 6-inch lower carbons. Special easy cleaning feature and other refinements are included which we cannot mention for lack of space.

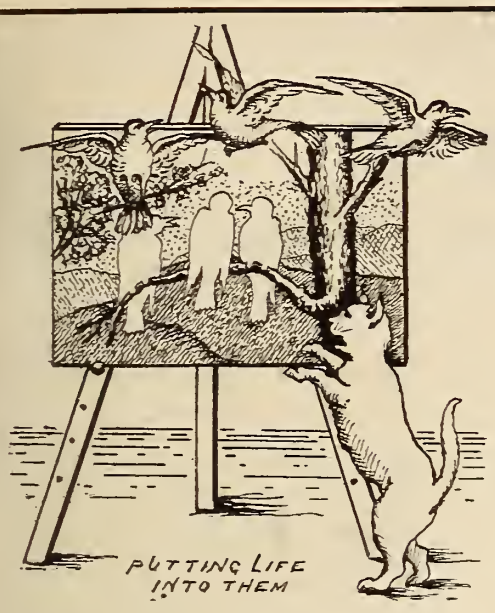
The great care bestowed by the designers of the new MASTER-1917-MODEL is shown in every little detail. For instance, the stereo bar now has a cup-and-ball adjustment in addition to the lengthening and shortening method. Another example is the 16½-inch magazines with a space of 2 inches around the reel, giving plenty of room for the operator to insert his fingers when threading the film.

The MASTER-1917-MODEL is the projector you long have needed. Sit down now and

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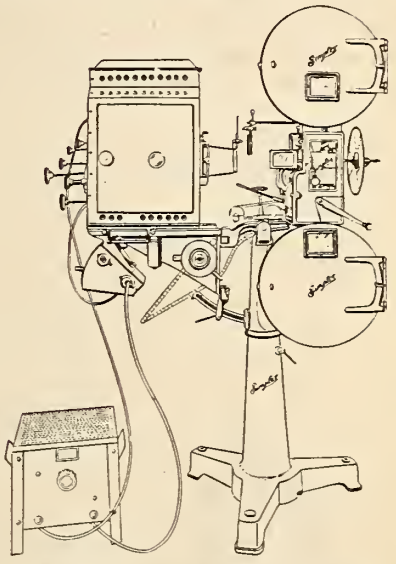


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Many a packed house is directly traceable to an advertisement in the "NEWS."

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work

DIAGRAM FOR CAMERA ARTICLE OMITTED LAST WEEK

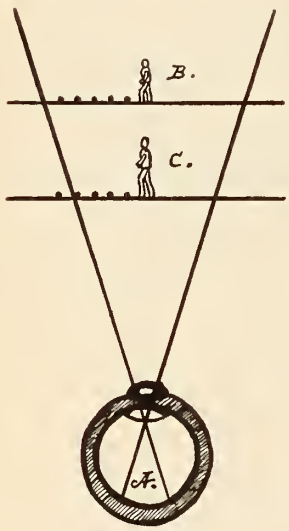


Fig. 3.

WE regret exceedingly that, through some oversight at the time of going to press, a diagram, referred to as Fig. 3 in the concluding article on Stereoscopic Cinematography appearing in last week's (July 22) issue was omitted.

The drawing in question is of considerable importance as it is intended to illustrate the law of motional perspective, which is (as stated in the Camera Department last week) perhaps the best principle on which to base experiments having for their aim the production of stereo motion pictures on a single film strip.

By a study of the diagram Fig. 3, here produced, in connection with the subject matter relating to the same on pages 490-92 of the NEWS of July 22, a clear understanding will be gained of the important part played by motional perspective in stereoscopic motion photography.

THE ANGELUS C-1 CAMERA

OUR friends, the exhibitors and amateurs in cinematography, may have been led to think, by reason of the many articles of a technical nature which have recently appeared in the Camera Department, that we had forgotten them or were endeavoring to cater to the professional and studio photographers exclusively.

This, however, is most emphatically not the case, as we are constantly on the lookout for any innovations in apparatus or cinematographic procedure which will be of interest or value to the non-professional maker of motion pictures.

We therefore take pleasure in presenting to readers of the Camera Department, both professional and non-professional, a description of an efficient and exceedingly well constructed motion picture camera of practical design and moderate price.

It is made by the Los Angeles Motion Picture Company of 215-19 East Washington street, Los Angeles, Cal., and is known as the Angelus Model C-1 Camera. This little instrument has a film capacity of 200 feet, which has always been advocated in this department as a handy size for exhibitors and those doing amateur or local-event work.

A very good conception of the appearance, operation and mechanism of the Angelus C-1 camera will be gained by a study of Figs. 1, 2 and 3. The same parts are indicated by like reference numbers in the respective illustrations.

Instrument Not Flimsily Constructed, Though Inexpensive

Although this camera (including a tripod with panoram head) sells for the extremely moderate price of $150, it only requires a glance at the appended illustrations to appreciate that this intrument is not flimsily constructed but bears every resemblance to a strictly professional camera.

All working parts are supported on a solid frame plate which is in accordance with the best principals of camera construction, and this frame plate in the C-1 Angelus instrument is of pressed steel —thus combining rigidity with lightness of weight.

The case or camera box is constructed of paneled mahogany, as might have been already inferred from its appearance in the photos.

Another feature, frequently lacking in professional apparatus of much higher price, is the use of gears with spirally cut teeth. Spiral gears are much used in all kinds of machinery of the better class, due to the fact that they run noiselessly and are free from lost motion or "backlash." The gears are made of Tobin bronze and alternate with pinions cut from steel, as it is well known that steel and bronze running together form the must durable combination possible.

The intermittent movement of the Angelus C-1 camera, indicated

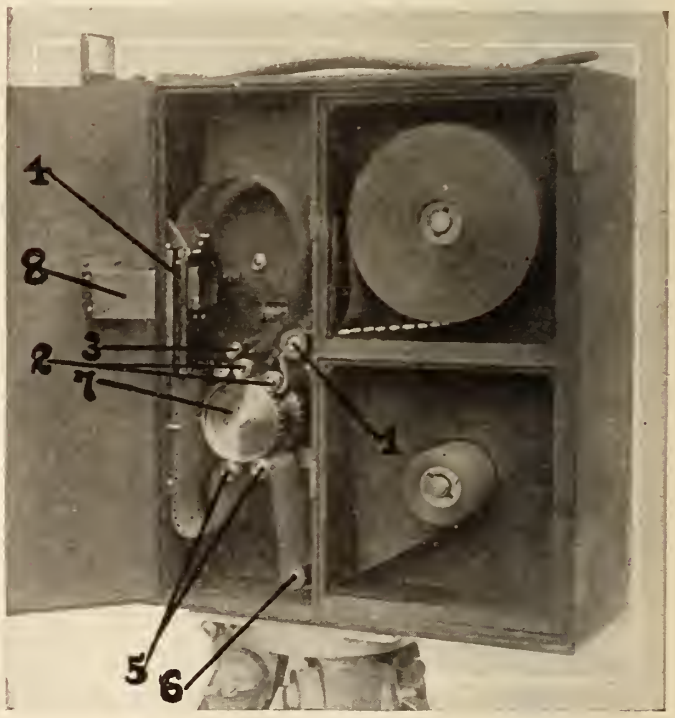


Fig. 1

by No. 9, Fig. 2, is of the popular claw type—counterbalanced and reversible in action—thus allowing the film to be run backwards or forwards. The claws make a D shaped motion in entering and being withdrawn from the film perforations, by reason of the fact that they are guided in their movement by a cross pin which joins the claws and runs in a curved slot located at 9a, Fig. 2.

Further reference to Fig. 2 shows the revolving shutter No. 12, which may be adjusted by loosening the thumb-screw No. 13 and setting the auxiliary blade or sector to any desired degree of opening. Access is had to the shutter and intermittent movement by lowering the hinged front or lens-board No. 10, Fig. 2. We might state here that the regular lens equipment supplied with this camera is a 2-inch Bausch and Lomb 1c Tessar with a speed of f. 3.5, which is shown by No. 11, Fig. 2.

Geared to Revolve 8 Times to Each Single Revolution

The shutter and intermittent of this camera are geared to revolve 8 times to each single revolution of the crank and main driving gear which latter is designated by No. 14 in Figs. 2 and 3. In addition there is a trick or one picture per turn spindle, No. 16,

Fig. 3, incorporated into the mechanism, and an accurate footage indicator shown at No. 17, Fig. 3.

The film is rewound or taken up by a spring-belt running in a groove on the main gear, No. 14, Fig. 3, and connecting with a pulley No. 15, Fig. 3. The door shown on the operating side in Fig. 3 gives access to the take-up belt, and a further study of Fig. 3 will readily convince the reader that it would be an easy matter to attach another pulley and belt, connecting with the top or supply magazine, and thus make the camera reversible in action by simply turning the crank backwards.

Another very handy device just recently incorporated into the Model C-1 Angelus camera is the focussing device indicated by No. 8 in Fig. 1. This is attached to the door on the loading side of the camera and employs a mirror which is at an angle of 45 degrees to the aperture when the camera is closed. With this device a focus can be quickly taken without opening the camera and a distinct view of the image is had, as the focussing device is close to the film at the exposure window.

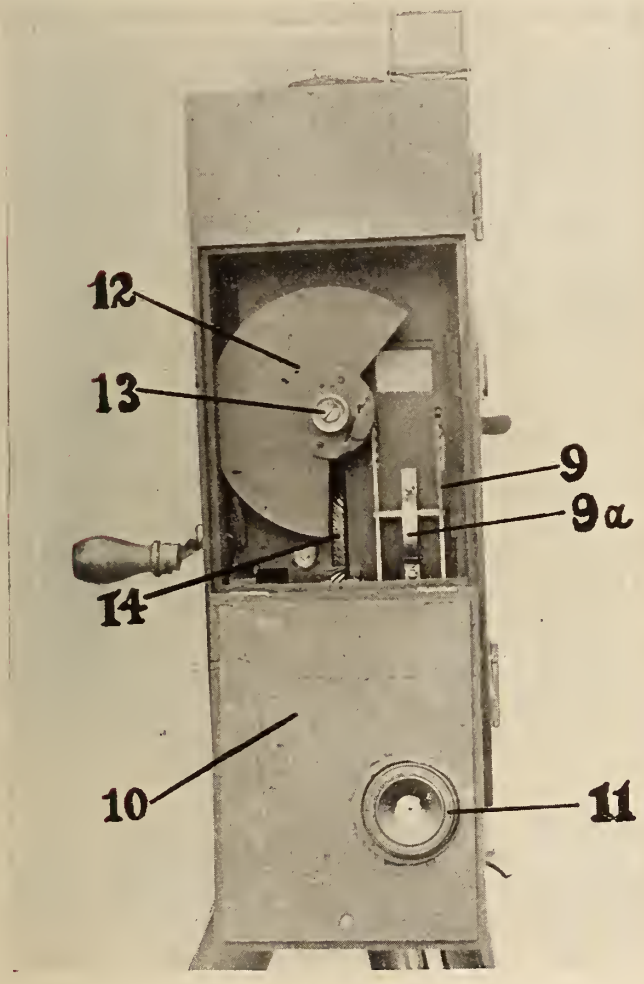


Fig. 2

Threading and loading the Angelus C-1 camera is simplicity itself, and the proper procedure will be readily grasped by reference to Fig. 1. The upper magazine is loaded with the negative stock. The end of the film roll is passed through the film trap or mouthpiece of the magazine in the direction indicated by the dotted line.

It is then passed over the roller No. 1, Fig. 1 and having raised the rollers indicated by No. 2, Fig. 1 the film is placed on the main sprocket No. 7, Fig. 1. The film perforations having been accurately engaged with the teeth of the sprocket 7 the rollers 2 are closed down, thus securing the film to the top of the sprocket. More film is now paid out by a turn or two of the crank and the film is next led behind the roller No. 3, Fig. 1, and a large top-loop having been formed, is passed through the gate No. 4, Fig. 1 —which may be opened for that purpose. The gate is then closed and the handle turned to see that the claw movement is engaging the film perforations properly. Then having left sufficient slack film to form the bottom loop below the gate the rollers, designated

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Exhibitors!

Special juvenile performances at the regular motion picture theatres received more attention at the recent Convention of the General Federation of Women's Clubs in New York City than any other one topic.

The club women are right up on their toes and they are going to be mighty active from now on!

You are going to hear from them. They are coming to you to ask you to work with them in providing what they want, and we have tried to show them the reasonable way to approach you.

To do this, the Motion Picture News prepared a pamphlet called the *Juvenile Motion Picture News* for distribution at the Convention. Thousands of copies are already in the hands of the club women. There are a few left. Every wide-awake exhibitor should have a copy. So long as they last you may have one.

The pamphlet tells of the co-operation necessary between the local exhibitor and the women's club, and just remember that there are 9,000 of these clubs including 2,500,000 women in their membership.

The main feature, however, is the *list of films adapted to juvenile programs,* with the name of the producer and of the exchange.

Better write to-day for a copy, if you want to be sure of getting one.

MOTION PICTURE NEWS, INC.

729 Seventh Avenue, New York City

EXHIBITOR'S SERVICE DEPARTMENT

by No. 5, Fig. 1, are opened and the film properly placed on the bottom of the sprocket 7.

Film Perforations in Proper Contact

Having again made sure that the film perforations are in proper contact with the sprocket teeth at the bottom, the film is passed under the roller No. 6, Fig. 1 and fed into the take-up magazine, where it is attached to the take-up spool. A few turns should be given the crank to make sure that the film is feeding and taking up properly, after which the door may be closed and all is ready for picture taking. There is just one precaution to be exercised in threading the C-1 Angelus camera. The top loop should be made of ample size, in order that it may pass around the side of the focussing device No. 8, Fig. 1.

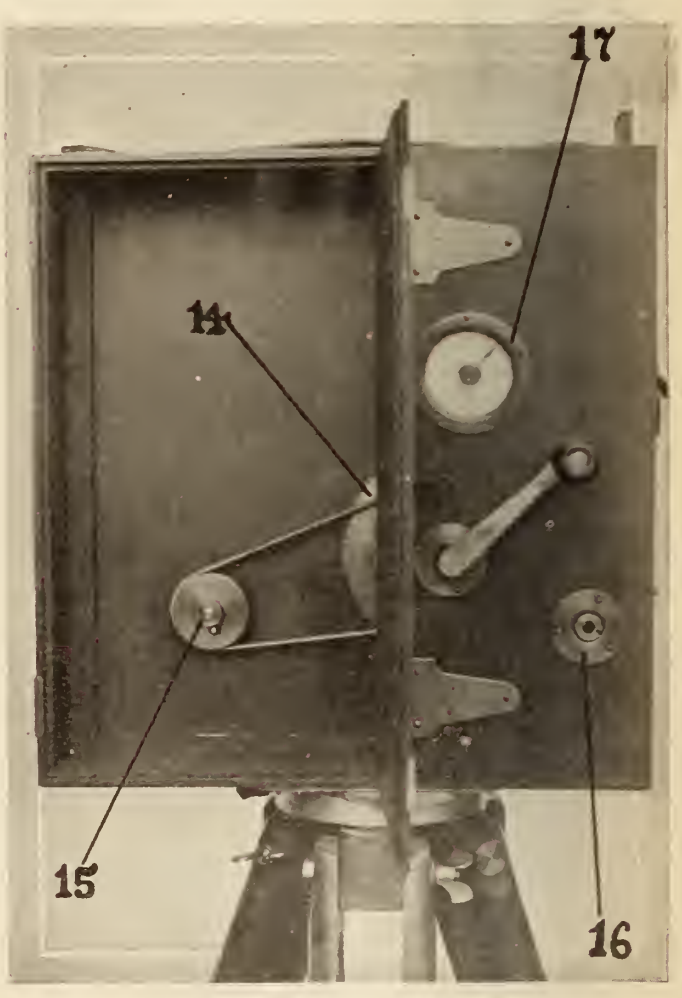


Fig. 3

We have described this highly efficient little camera at such length because—like many another instrument of high quality and proven efficiency—the fact that it is made at a place quite far from New York has prevented it from becoming more widely known in this and some other sections of the country.

It will ever be the aim of the Camera Department to provide its readers with detailed descriptions of all new and reputable apparatus designed for use in cinematography, the studio, and the laboratory.

UNIVERSAL CAMERA IS SERVICEABLE AND WELL MADE

JAMES E. THOMPSON, professional photographer, cameraman and autochromist, of Knoxville, Tennessee, is a live wire in his profession. Having read a few installments of the Camera Department in the "News" he sends his subscription, to "begin at a date from which you can make an unbroken series."

Among other things in his letter is the following inquiry:

"How does the Universal Camera compare with the Prestwich, Pathe, Moy, etc., in quality and service. Your expression would be greatly appreciated.

Ans. The Universal camera, whose maker's address will be noted in our advertising columns, is a serviceable and well made camera of 200 foot capacity. While this is hardly sufficient for a studio machine still it is a very handy instrument.

The intermittent or claw movement is very similar to that of the Pathe cameras and there is no better movement than the Pathe movement for motion picture cameras. A number of conveniences are in evidence on the Universal camera, such as an adjustable frame line, a very good focussing device and a take-up without belts or chains, gearing being employed to wind up the exposed film. A single picture shaft or trick spindle is also installed. The gears and all important working parts are of good steel accurately machined, and the gears being helically cut (spiral teeth) run free from noise. All of the cameras of this make which we have seen had aluminum cases, making them light and climate proof. We believe that if the correspondent will write to the Universal Camera Company at their Chicago address they will be more than pleased to furnish a catalog, containing detailed information. Judging the instrument from our knowledge of its performance we consider it to be "the goods."

ROTHACKER SENDS CAMERA CREW TO KILDERR, NORTH DAKOTA, FOR ROUNDUP, AND ANOTHER TO CROW INDIAN RESERVATION

Special to Motion Picture News.

Chicago, July 15.

ONE of the Rothacker Film Manufacturing Company's camera crews, under the direction of W. B. Clingensmith, left Chicago last week to take a special two-reel picture featuring the enormous Roundup, which will be held at Kilderr, North Dakota. This is one of the largest roundups in the history of the Dakotas, and it is said to be about the last big Roundup that will ever be held in this country.

Another one of the Rothacker Film Manufacturing Company's camera crews, under the direction of Wesley Smith, has left for an extended trip through the Crow Indian Reservation, where it will take a three-reel picture featuring Custer's Last Stand, and then will film the opening of the Cody Gateway to Yellowstone Park, after which it will cover special scenic features, the Rocky Mountain National Park and Estes Park.

A Rothacker crew headed by W. C. Aldous is now operating on some special pictures to illustrate road-making. These pictures are being made by the Rothacker Company for the Dupont Powder Company, in the vicinity of Wilmington, Delaware.

BOENING FINISHES THE INSTALLATION OF APPARATUS FOR THE GREGORY-MAHLIN MOVING PICTURE COMPANY

Special to Motion Picture News.

Chicago, July 15.

CAPT. L. A. BOENING, of the United States Cinematograph Company, has just returned from Milwaukee, where he has been superintending the installation of all the apparatus of the Gregory-Mahlin Moving Picture Company, an industrial concern.

The U. S. Cinematographic Company furnished the entire equipment of the studios and laboratories, including lights, cameras, tanks, developers, printers, perforators and driers. This company is unique in that it has facilities for furnishing everything used in a film plant.

Captain Boening is known in the industry as an expert in the designing and installing of picture-making equipment. He has devoted years to the study of these subjects. Regarding the Gregory-Mahlin plant, he says:

"There is not a film manufacturing concern in the country that has better equipment."

AMERICAN SLIDE COMPANY, COLUMBUS, OHIO, CHANGES ITS NAME

Special to Motion Picture News.

Columbus, O., July 15.

THE American Slide Company, Columbus, Ohio, has changed its name to the American Theatre Equipment Company, according to an announcement by Charles T. Cassel, assistant general manager.

The sales and display rooms of the company have been increased, and large additions made to the stock.

"EASTMAN"

in the film margin answers the question,

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

OVERBROOK, PHILADEPHIA, INSTALLS A WURLITZER AND ORGANIST GIVES DAILY RECITALS

THE Overbrook theatre, at Sixty-third and Haverford avenue, Philadelphia, William H. Sachsenmaier and Albert E. Brown proprietors, has recently installed a Wurlitzer Hope-Jones Unit orchestra, said to be the largest instrument in any theatre in the state.

The managers at the same time engaged the services of Professor Karl Bonawitz, a well-known organist of Germantown, to give daily recitals. This innovation has added to the popularity and patronage of the house. A typical weekly musical program is as follows:

Monday, "The Storm" (a special feature) and "The Holy City"; Tuesday, selections from "Katinka"; Wednesday, "Kammenoi Ostrow"; Thursday, "Sybil"; Friday, request night; Saturday, "The Only Girl." This music will be kept up all through the summer.

Two other Wurlitzers have been contracted for and will be placed in the next few months. A large Hope-Jones Unit orchestra organ will be built in the Frankford theatre at 4711 Frankford Avenue.

This instrument is being specially built for the Frankford, and will be installed in two of the boxes of the handsome house. The console or keyboard will be in the orchestra pit, entirely separate from the instrument proper.

The Coliseum theatre, at 5915-17 Market street, will be closed for several weeks, during which time it will be rebuilt and redecorated. The principal improvement will be the new Wurlitzer Hope-Jones Unit orchestra.

These two theatres are under the management of Columbus Stamper, who also has the Tioga and the Cedar. The latter theatre already has a Wurlitzer theatre orchestra, the drawing powers of which induced the management to install the same type of instrument in the Frankford and Coliseum.

BLIND MUSICIAN, PROFESSOR WALLACE, WILL PLAY MOLLER ORGAN ON OPENING OF GRAND, HARRISBURG, PENNSYLVANIA

Special to Motion Picture News.

Harrisburg, Pa., July 15.

WHEN the opening recital is given about Aug. 25 on the new Moller organ that is being installed in the Grand theatre, Derry and Fourteenth streets, the instrument will be operated by perhaps the most remarkable organist who ever interpreted motion pictures in music. He is a blind man, Professor C. Walter Wallace, who, though he has been absolutely without the use of his eyes since he was six years old, translates into the music of the organ every act of the film drama being presented on the screen before him but which he cannot see. Yet with all his blindness his accompaniments to the pictures are accurate to a degree that would be remarkable even for a man possessed of all his senses.

Co-operation of his wife is what makes it possible for Professor Wallace to make the music keep pace with the screen story that he cannot see. She always takes a seat beside him at the organ and by whispering a description of the acting as the play progresses makes it possible for him to play in harmony with the plot. When the action grows fast and furious in some motion picture thriller, the wife stops her whispered narrative and tells the story by quick signals through the pressure of her fingers on the musician's arm.

For instance, when there is a thrilling climax approaching in an auto race or flight of an aeroplane, Mrs. Wallace keeps tapping her husband's arm faster and faster until, at the climax, she gives him a sharp pinch, which tells him very plainly to stop the rapid music and to lapse back into something appropriate to the succeeding less animated action on the screen. Indeed, so carefully have Professor and Mrs. Wallace worked out their system of signals that the organist can keep time with the step of marching soldiers or with the movements of the dancers on a ball-room floor, shown in the pictures.

Professor Wallace is forty-four years old, having been born in Hamilton, Canada, in 1872. When six years old he met with an accident which robbed him permanently and completely of his sight. A year later he entered a Canadian school for the blind and was graduated with marked distinction when fourteen years old. He then studied to be an organist under David D. Wood, of Philadelphia, until he was twenty-one. When sixteen years old he rendered Mozart's great Concerto in E Flat with the Germania Orchestra, and in the same year began teaching pupils possessed of the power to see.

When Professor Wallace was twenty-three he became, for the first time, a church organist and chorister, and has been engaged in actively training volunteer choirs and choral societies for a large part of the time ever since. In addition, however, he has mastered the use of the organ as an accompaniment to the action of motion pictures, having held positions of this kind in the Lyric theatre, Reading, Pa., and the Regent theatre, Harrisburg.

Professor Wallace had entered into a contract to play the new organ at the Grand theatre, of which J. M. Lenney is the proprietor and manager.

MUSICAL PROGRAM FOR "WHERE ARE MY CHILDREN?" UNIVERSAL

THE communication and musical program from Carrie Hetherington of Oakland, California, should be of assistance to the exhibitors booking the Universal feature photoplay "Where Are My Children?"

Start with	Baby Shoes	by Piantodasi, until
Richard Walton	Meloncolique	by Moszkowski, until
His wife	Rosalie Waltz	by McKee, until
Sister plays	Humoreske	Dvornak, until
The Court	Estellita Waltz	Herbert, until
My work takes me	Woodland Sketches	McDowell, until
The quarrel	If I Were King	Adam, until
Court	Estellita Waltz	by Herbert, until
Her friend	Imflamatus	Rossini, until
Court	Wisteria Waltz	Greene, until
Dr.'s office	Lohengrin (Intro.)	Wagner, until
Child returns	Imflamatus	Rossini, until
Comes out of office	Lohengrin (Intro.)	Wagner, until
Brother arrives	Ideal d' Amour Waltz	Roberts, until
He and girl alone	A Little Love	Silesu, until
Unwanted soul	Imflamatus	Rossini, until
Wages of Sin	Sweet and Low	Barnby, Concert
Then	Schubert's Serenade	Schubert, until
This time the Dr.	Traumerei	Schuman, until
Takes mother's hand	Mother	Morse, until
Then	Traumerei	Schumann, until
Ashes to Ashes	Angels' Serenade	Braga, until
Trial	Salutaris	Rossini, until
Pronounce sentence	Unfold, Ye	Gounod, until
Comes home	Stabat Mater Overture	Rossini, until
Prayerfully	Imflamatus	Rossini, until
Children	Humoreske	Dvornak, until
Fireside scene	By the Fireside	Benson, until
Gates	Imflamatus	Rossini, to end

DETROIT OFFICE OF WAGNER ELECTRIC MOVES TO 1291 WOODWARD AVENUE

THE Wagner Electric Manufacturing Company of St. Louis announces the removal on July 15 of its Detroit office to 1291 Woodward avenue, to continue in charge of Dean Emerson.

"The Dream Girl"

Paramount Feature — Music Chart by BERT HERBERT — Projection Time, 28 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

	Description of Music	*Number Suggested*		*Cue to Stop Number*
1.	S. H. Intro. & Waltz (Leg.)	"Wilma" (T. B. Harmes & Co.)		"Mae Murray, etc."
2.	Desc. (S. H.)	"Spring and Fall" (Berlin & Snyder)		Girl in bed. Quick.
3.	Medley Trot (Open P.)	"Down in Bom-Bombay" (Shapiro-Bernstein)		"Cheese it, etc."
4.	Galop (Open P.)	"Vivacity" (W. H. Cundy)		Girl gives organ grinder money.
5.	Desc. (S. H. A Git.)	"Heart's Aflame" (Jos. W. Stern)		Hal kisses girl.
6.	Agitato (L.)	"A. B. C. Dr. Set No. 4"—A1 (Jos. W. Stern & Co.)		Father shot.
7.	Dr. Andante	"A. B. C. Dr. Set. No. 4"—B2 (Jos. W. Stern & Co.)		"If you ever squeal, etc."
8.	Agitato	"A. B. C. Dr. Set. No. 4"—A1 (Jos. W. Stern & Co.)		"Get de Am'blance, etc."
9.	Dr. Andante	"A. B. C. Dr. Set No. 4"—B2 (Jos. W. Stern & Co.)		Connects 1 and 2.
		PART 2		
10.	Desc. (S. P.)	"Extasia Reverie" (C. Fischer)		"The pinch of hunger, etc."
11.	Sh. S. H. Intro. & Waltz (Leg.)	"Slumberland" (E. Ascher)		"A wolf in sheep's clothing."
12.	Inter. (L.)	"Sesame" (Leo Feist)		"Over the garden wall."
13.	Desc. (L. Rom.)	"Lisolette" (G. Schirmer)		Twice.
14.	S. H. Rom. & Waltz	"London Pride" (Chappell & Co.)		Girl found under table.
		PART 3		Connects 2 and 3.
15.	Carnival Trot XXX	"Round the Hall" (Will Rossiter)		"Tom's birthday dance."
16.	Desc. (S. H. Rom.)	"Love's Confession" (Oliver Ditson & Co.)		Meg lying on lawn.
17.	Waltz (Leg.) XXX	"Amour et Printemps" (C. Fischer)		"Tom maneuvers."
18.	Desc. (S. H.)	"Yester Thoughts" (M. Witmark)		"The outsider."
		PART 4		Connects 3 and 4.
19.	Sh. Inter. (L. Desc.)	"Helter Skelter" (Ricordi & Co.)		"The supper party."
20.	Waltz (Len. Leg.)	"Sumurun" (Jos. W. Stern & Co.)		"Miss Dugan, etc."
21.	H. Dr. Andante	"A. B. C. Dr. Set No. 4"—B2 (Jos. W. Stern & Co.)		After "The blood tie."
22.	Agitato (L. & P.)	"A. B. C. Dr. Set No. 4"—A1 (Jos. W. Stern & Co.)		Party leave old man drinking.
23.	Dr. Andante	"A. B. C. Dr. Set No. 4"—B2 (Jos. W. Stern & Co.)		"Meg's sweet on the kid, etc."
24.	Desc. (H.) XXX	"Dream of the Flowers" (Sam Fox)		"The return."
		PART 5		Connects 4 and 5.
25.	Desc. (H. Agit.)	"A. B. C. Dr. Set No. 14"—A1 (Jos. W. Stern & Co.)		"I'm going to teach you, etc."
26.	Agitato (L. & P.)	"A. B. C. Dr. Set No. 14"—B2 (Jos. W. Stern & Co.)		"Good afternoon, my Lord."
27.	Desc. (H. Rom.)	"A. B. C. Dr. Set No. 14"—C3 (Jos. W. Stern & Co.)		To End.

Notes:—This picture requires short numbers at intervals from which quick segues can be made readily. There are numerous opportunities for effective musical synchronization. Nos. 1 and 11 should be legato concert waltzes with short semi-heavy introductions. Nos. 2, 10, 13, 16 and 18 are medium slow numbers having a semi-serious appeal. Nos. 3 and 15 are modern 2/4 dance numbers.

Nos. 5, 24, 25 and 27 are slow serious numbers having a positive dramatic effect. Nos. 6, 7, 8, 9, 21, 22, 23 and 26 must be short melodramatic numbers such as suggested in plot, making quick segues possible. Nos. 12 and 19 should be light 2/4 numbers known as intermezzos. Nos. 17 and 20 must be slow waltzes played very legato.


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Building and Furnishings

OVER 2,000 ATTEND THE OPENING OF THE NEW LORIN, BERKELEY, CALIFORNIA

OVER 2,000 people attended the opening of the New Lorin theatre in Berkeley, California, Saturday, June 24. Hundreds were turned away, not being able to gain admission. Promptly on the minute advertised the doors were opened and the performance proceeded without a hitch. The Lorin is managed and owned by the Beach-Krahn Amusement Company, Beach and Krahn being among the oldest exhibitors in the state. From a meager beginning with 144 camp stools they now own two of the best theatres in the Bay Section.

On March 5 the old house was closed and torn down and on its site now stands a beautiful theatre that at once gains the admiration of the public, and is credit to the community. The Lorin represents an investment of over $50,000 and was designed and built especially for motion pictures. The building itself is fireproof and equipped with every safety device for the protection of the public.

The Lorin is most advantageously located. Being at the intersection of many converging streets and is in one of the best populated districts in Berkeley as well as drawing on North Oakland. The exterior is built on Grecian lines with trimming of oxidized copper, blending with forest green, set off with a beautiful marquise awning, set with bronze trimming.



Exterior of the New Lorin Theatre

The auditorium presents many new features in modern theatre building. With its high dome effect, one gets the impression of spaciousness; thus assuring the greatest acoustic properties. The floor is designed after the manner of a bowl; thus producing perfect vision lines from every angle of the house.

The auditorium is built on simple direct lines devoid of all post and obstructions. On entering the lobby one gets the impression of good taste and attractive decorations. The color scheme carried out is ivory, blue and gold with velvet carpet and draperies of a soft tan and blue blending into a delightful artistic effect.

In the vestibule is found an artistic drinking fountain for the convenience of the public. The lighting system is indirect. The fixtures are of solid brass and of a massive design; not a direct ray of light is observed in the whole auditorium.

There are two stairways leading from the auditorium on either side which carries one to a level on the mezzanine floor. This great space so often found wasted has been well utilized. Here are found the ladies' rest room, gentlemen's cloak and smoking rooms and the company's offices. From the mezzanine floor we are led direct on to the balcony which sweeps the entire house. Every seat is on an easy angle and comfortable.

Music will be produced from the latest model American Photoplayer. Like the picture, this is a new development, and has been developed into a one man orchestra controlled so as to blend in with the action of the picture, creating the exact atmosphere of the picture and interpreting all of its emotions.

One of the most important systems about modern theatre building is heating and ventilating and one of the most difficult things to overcome, as there is constant changes of temperature going on at all times in a large theatre. A large motor-driven patented heating and cooling fan has been installed. Every inch of air is changed every ten minutes. Cool pure air is circulated throughout the house. When necessary this air can be heated and the temperature can be changed to any degree of heat desired.

ELLIOTT PLANS A $65,000 THEATRE IN KANSAS CITY, WITH A CAPACITY OF 660

FRANK L. NEWMAN, proprietor of the Royal and Regent theatres, Kansas City, Mo., is going to have competition at last, and right next door at that. A. E. Elliott, manager of the Saphire House, has secured a 99-year lease on the present site, 109 East Twelfth street, and the building west, and will build a $65,000 motion picture house. The lease will require a payment of only $1,200 a month, which will not be increased with the duration of the lease. The present house, the Saphire, has a seating capacity of 185 persons and is known as the smallest moving picture show in Kansas City.

The new house will have a capacity of 660 persons; and will have a main floor, on which the seats will be cushioned; a first balcony and a second balcony, in which the seats will be of a plainer model. All the seats will be very roomy and comfortable. The decorations, while not yet specifically decided upon, are to be very beautiful as compared with the simple decorations of other houses in the city. A ten-piece orchestra will provide music for the patrons, and marked attention is to be given to the acoustics of the place. Two machines will be used and will probably be Power's 6-B. This house will show a five-reel feature, probably followed by a one-reel comedy, with a change of program twice a week.

The house will be constructed of re-enforced concrete and stucco, and will occupy only part of a five-story building, which will be known as the Elliott building, and which will contain business offices in the space not occupied by the theatre. This building will contain an elevator and will be equipped with all the modern conveniences of the up-to-date office building.

The Newark Shoe Company now has a lease on the building west of the Saphire, which will run out in a year and a half, but Mr. Elliott has been trying to purchase this lease so the erection of the new theatre can begin without any delay. However, if the lease cannot be bought, Mr. Elliott plans to remodel the front of the Saphire, which will afterward be known as the Elliott. Then, at the end of the Newark Shoe Company's term, the new building and theatre will be built and the theatre will be known as the New Elliott.

The new theatre will be situated at 105-7 East Twelfth street.

KEYSTONE PRESS ENLARGES PRINTING PLANT

KEYSTONE Press, 105 West Twenty-third Street, printers catering to the motion picture trade, have enlarged their plant and installed two rotary presses to be used in printing snipes. Snipes are used in connection with posters, and are usually attached to the bottom or top of frame.

DIRECTORY OF NEW THEATRES

CALIFORNIA

MR. GROGG, exhibitor of Bakersfield, is doing a good consistent motion picture business in spite of the tent and circus attractions which have infested the city

E. G. Vollmann, who conducts a vaudeville playhouse in Bakersfield has been spending his vacation in San Francisco. He is thinking seriously of featuring pictures and of paying less attention to the road shows.

The new Searchlight motion picture house, which is being built by Mr. Seymour at Twenty-eighth and Church streets in San Francisco, is nearly completed, although labor troubles have delayed the finishing touches. touches.

Mr. Levin has closed his Haight street theatre, San Francisco for several weeks in order to build a balcony so that the seating capacity will be greatly increased.

Beach and Krafin, owners of the Strand, have just opened their fine new theatre in South Berkeley. The opening was held July 1, and the proprietors were the recipients of many beautiful floral pieces from the various exchanges.

The Pastime theatre at Market and Fourth streets, San Francisco, will close for good July 31 in order to make way for the construction work of the big new Roth theatre.

The Victor theatre in Merced, has been closed.

J. H. Hoots and F. E. McDaniel have purchased the Santa Clara theatre at Santa Clara. The place is temporarily closed for remodeling, and sometime in August they will reopen with one of the highest class exclusive motion picture theatres in California. They will have the latest equipment installed, and a high grade feature service will be booked, so that the house will be run on the same plan as the high-grade houses in San Jose and San Francisco.

A big new motion picture house is in course of construction at Redding. The names of the owners and future managers have not yet been disclosed. The house will be one of the high grade establishment of the state. It will be open some time in the early fall.

The Crystal theatre at 515 Courtland avenue, San Francisco, has been opened by Mr. Berg, after having been closed for several months.

CANADA

It is said that Mr. Soper, of the Rideau theatre, Smith Falls, Ont., will either erect a new house in Perth, or will occupy one of the present houses, introducing an up-to-date moving picture program.

COLORADO

Messrs. Wright and Price of Montrose, have sold their interest in the Dreamland theatre of that town to Mrs. M. H. Hunt. The Dreamland has a seating capacity of four hundred. A $2,000 Wurlitzer was recently installed in this theatre.

J. H. Bullington has purchased the Photoplay theatre at Florence, from F. W. Williams. The Photoplay seats five hundred.

INDIANA

F. O. Bryson, of Connersville, has bought the Cozy theatre in Fowler, and will rename it the Fowler. The theatre has been overhauled and renovated.

C. S. Singleton and Fred Durman have opened a motion picture theatre in Bloomingdale. Shows will be given every Saturday night at first and if the business warrants, a mid-week show will be given.

The Lyric theatre, Lowell, which has been conducted for several years by Lewis Woods, has been taken over by Bird Viant. Gaudin and Sieglitz have assumed management of the Royal theatre at Vevay.

Sherman Welsch and Glen Wolfcale have bought the American motion picture theatre at Elkhart and have taken charge. The theatre opened up the new management July 5. Mr. and Mrs. Wolfcale moved to Elkhart several months ago.

The safe in the office of the Gaiety theatre, Bluffton was cracked June 24 when Eighteen dollars was obtained. Mr. Belger, the manager, had locked the safe, thrown the day lock, and gone to lunch. When he returned to his office, the safe door was open and the money missing.

George Mager, of Garrett, has bought the Princess motion picture theatre of Kendallville, and has taken charge of the place.

Leah Little has bought a new Power's machine for her theatre, in South Main street, Auburn. The old machine had been in use at the theatre for five years.

The management of the Sherman theatre, Sullivan, has installed a National Automatic Ticket Selling machine.

Harry A. Lerner, manager of the Bucklen theatre, Elkhart, has improved the appearance of the stage of the theatre, by putting in a stage setting, built by the New York Stage Crafts Company. A shadow box was built around the screen and arches through which the pipes of the organ will be visible. The effect represents a garden scene with artificial flowers and colored lights.

Dickson Brothers have just reopened the Orpheum theatre, Wabash. The same firm operates the Eagle theatre in the same city. Saturday matinees will be given, as well as shows every night. Barton Dawes has been engaged as soloist, with Henrietta Wasman at the piano. Four reel programs will be run.

L. D. Kohlmeyer, of Indianapolis, recently obtained a patent on a new motion picture machine which he perfected.

F. M. Simmonds, manager of the Orpheum theatre, Winchester, who has been running motion picture, has closed the theater because of a lack of business. It is probable that the theatre will open for road shows in the fall.

Dickson Brothers, owners of the Eagles, Colonial and Orpheum theatres, Wabash, have just installed a new screen at the Colonial theater. The screen is larger than the one used heretofore. Extensive improvements also have been made in the ventilating system and the theater is now one of the most comfortable and sanitary in northern Indiana.

Vought and Pracht opened an airdome recently at Columbia City, which will be operated by the Columbia City Amusement Company. Two vaudeville numbers and special feature pictures will comprise the program. New chairs have been put in, and new scenery bought and the stage has been repaired.

The Union theatre, Liberty, which has been operated for the last two years by John E. Marshall and Frank Irwin, has been taken over by the management of the Gem theatre. Harry Shirner, manager of the Gem, closed the deal.

Kean and Clark have sold their lease and rights in the Arc theatre, Wolcott, to Gary Woods, one of the proprietors of the Grand. Mr. Woods will consolidate the Arc with the Grand.



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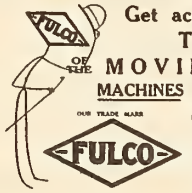
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Addressing Multigraphing Printing Typewriting

Elmer Lucy and L. L. Tam have bought the Cosmo picture show at Burnettsville.

Cecil Grames has leased his motion picture theatre at Alhany, and he and his wife will spend the summer at the lakes.

The motion picture shows at the Colonial theatre, Lebanon, which have been given specially for children on Saturday morning, under the auspices of the Magazine Club, will be discontinued during the vacation months. The shows will be given again in the fall.

W. F. Brabook, who has conducted the Grand theatre, at Lowell, for the last year, has sold it to Allen Robertson, of Morocco, who has taken possession of the theatre. Mr. Robertson is an experienced film man, owning another theatre at Morocco.

ILLINOIS

The Meridian Amusement Company, owners of the Meridian and Starland theatres, Anderson, Ind., has bought the Fischer theatre, in Danville. Frank G. Heller, manager of the two Anderson theatres, also will have charge of the Fischer theatre. Mr. Heller assumes the interest of Nate Erber, manager and stockholder in the Danville theatre. He will divide his time between Anderson and Danville. Martin Gruenwald, Jr., who has been connected with the Starland and Meridian for some time, will assist Mr. Heller in the management of the Anderson theatres. Mr. Heller will continue to live at Anderson.

The Joy theatre, Mt. Carmel, is the coolest playhouse in that city, as new ventilators have been installed. The improvement is making a hit with Mt. Carmelites.

The Orpheum theatre, Harrisburg, is being overhauled. The entire inside of the house will be torn out and new fixtures installed. The work will be pushed rapidly.

LOUISIANA

The Star theatre, Cortez and Cleveland streets, New Orleans, erected by John Sheppard and Son at a cost of about $8,000 only eight weeks ago, has been taken over by W. M. Rose and F. F. Goodrow, who made several program changes. Mr. Goodrow is an old film man, although young in years, and he expects to make a go of his latest investment. He was formerly managing "The Diamond from the Sky," and has seen service with the Eclectic, Pathe and with Warners' Features for several years. John Sheppard has gone to Hot Springs, Ark., to recuperate from a spell of sickness.

C. F. Bode, of the Pastime theatre, Alexandria, has built a roof garden over his theatre, and is coining money with dances three times a week. He charges ten cents a couple for each dance, and the floor is always crowded.

Talk of a new theatre for Texas street, Shreveport, persists. It is said that the property has been purchased, and that erection of the theatre is only a matter of a few weeks. Shreveport at the present time has five picture shows and one legitimate house.

W. W. Walker, from Lensburg, has taken over the moving picture theatre at Winfield, from C. C. Black.

Saenger Brothers, of Shreveport and Alexandria, had their own cameraman at Camp Safford, where the militia mobilized. Pictures of the militiamen in action were shown at one of their Alexandria houses of big patronage.

Business is so good with Gus T. Stubbs, of the Picture Garden, Monroe, that he is considering the erection of a larger theatre on the site of the Picture Garden.

Representing Chicago capitalists, who may improve the property, A. J. Rossi purchased the Lyric theatre, New Orleans, at a public auction sale on June 29 for $19,600. The building originally cost $100,000 with furnishings and scenery. Some time ago it was sold for $23,000. It was used as a stock house principally, then changed to moving pictures, and was then abandoned, principally on acount of a poor location near the Tenderloin district.

It is probable that the Eugie theatre, Ursuline and Dorgenois streets, New Orleans, will soon be reopened. This theatre was built a year ago by Sid Levy.

E. Weil, of the Moulin Rouge theatre, Rayne, and Edgar Hirsch, of the Gem theatre, Hattiesburg, Miss., were recent visitors on Exchange Row, New Orleans, where they were purchasing pictures.

Manager J. J. Fabacher, of the Wonderland theatre, in Canal street, New Orleans, is making arrangements to greatly enlarge the seating capacity of his house. The rear walls will be removed and the capacity of the theatre about doubled.

It is virtually certain that the Electric theatre, a Josiah Pearce house in Canal street, New Orleans, will be torn down before the end of the year to make room for a hotel. There is much interest to Southern motion picture men in this item, inasmuch as the Electric was the first theatre to be built in the South, and the fourth in the entire country.

Manager Tebault, of the United States theatre, New Orleans, has increased the capacity of that house to 1,000. Mr. Tebault recently lost the United States Auditorium by fire. This theatre was directly across the street from the United States theatre.

The Jefferson theatre, Lafayette, has purchased a second Simplex projection machine.

MICHIGAN

The Strand theatre, Owosso, opened July 5 with motiton pictures. E. S. Brewer, vice-president of the controlling company is also the general manager. The Strand cost $10,000 and is located on North Washington street.

A new Wurlizter organ has just been installed by Helmar George proprietor of the Central theatre, Pontiac, which he recently purchased.

The building at 36 Monroe avenue, Detroit, is being remodeled and when completed there will be a theatre seating about 300 on the first floor, devoted to motion pictures, according to an announcement by Wesley Schram, who has the lease, and who now operates the Monroe theatre on Monroe avenue, near Farmer street.

Jack Mowitt has been appointed manager of the Globe theatre, Grand River and Trumbull theatres, Detroit. Roy Bishop will continue as general manager, but Mr. Mowitt will have complete charge of the running of the theatre. Mr. Mowitt was for many months manager of the Empire theatre, 189 Woodward avenue, Detroit.

July 21 is the date finally set for the opening of the new Drury Lane theatre, Woodward avenue, near Grand Circus Park, Detroit, which will be managed by Frank Drew. The policy will be pictures with a daily change.

A new theatre in Grand Haven, was opened on Saturday, July 1. It is called the Robin Hood.

A theatre is being erected adjoining the Orpheum in Ann Arbor, which when completed will be under the same management as the Orpheum. Both houses will play motion pictures.

Col. W. S. Butterfield, expects to let contracts in July for his new theatre in Flint, which will give him three houses in that city. The new house will be ready about January 1.

NEBRASKA

The Model and the Muse theatres, Omaha, have installed photo players. The Monroe theatre, Omaha, is being newly decorated and painted; new lights are being installed and part of the house rebuilt.

All this is outside show hours, and the regular performances continue as usual. Every public park in the vicinity of Omaha is putting on free motion pictures.

NEVADA

The new Majestic theatre at Reno, will open with a Bluebird production. R. H. Raynes is manager.

NEW JERSEY

The New Casino theatre was recently opened on the boardwalk at Wildwood. W. C. Hunt, proprietor of Hunt's theatre at Wildwood, is also owner of the new house, which has a seating capacity of about fifteen hundred.

Mr. Hunt, who is an original and persistent advertiser, took a whole page in the Wildwood paper for the opening. Only a box was used in the centre of the page which, surrounded by the large space of white, made a startling effect, bound to attract notice.

NEW YORK

Albany will have a new picture show on Central avenue below Manning boulevard in Dr. F. R. Greene's lot. The entertainment committee of the Bible class of the West End Presbyterian church has charge of the undertaking. The picture show will be opened to the public Saturday evening, June 10, and will be known as the West End Family theatre. All high class photo plays will be presented, the best obtainable for the pleasure of the people of that section.

NEVADA

H. C. Oastler is building a magnificent photoplay house known as the Oastler theatre at Winnemucca, which will be opened during the latter part of July or the first of August. The appointments will be modern and up to date with special projecting devices. Mr. Oastler is a prominent resident of Winnemucca, is intensely interested in the future of his city, and he is constructing a playhouse that will be a credit to it.

The K. of P. theatre at Rochester, has recently put on a high grade feature program.

NEW MEXICO

A new theatre is being built at Magdalena, with a seating capacity of seven hundred at a cost of $12,000. It will be called the Casino. Features and serials will be shown at this house.

OKLAHOMA

The Rex theatre at Commerce, is installing a ventilation system and a number of new opera chairs. Manager Vevetto is very enthusiastic about his plans and will have a very modern theatre when completed.

Frank Powell has bought the Majestic, Ponca City, from Mr. and Mrs. Barron, who are now loking for another location. Mr. Powell now owns both houses in Ponca City, having bought the other recently from Fred Pickerel.

PENNSYLVANIA

Carr and Schad, well known motion picture men of Reading, have recently secured the entire interests of the Palace, the oldest and largest house in that city. The Palace will be entirely reconstructed. The balcony will be set back, thus adding nearly four hundred seats to the capacity of the house and making twelve hundred seats on the first floor. Important changes will also be made in the lobby. No expense will be spared in the remodeling of the theatre, which when completed will take front rank in the fine photoplay houses of Pennsylvania. The acquisition of this, makes the fifth theatre owned by Carr and Schad.

The Jefferson theatre at Twenty-ninth and Dauphin streets, Philadelphia, of which Jack Delmar is manager will reopen after extensive alterations and redecorations have been completed.

The Savoy, Philadelphia, one of the smaller of the Central Market Street Company's chain of houses is being redecorated without interference with business. The house is situated at 1211 Market street.

A new ventilating system has been installed in the Orpheum, a large Germantown house. Report has it that the Orpheum will next season be devoted to the legitimate.

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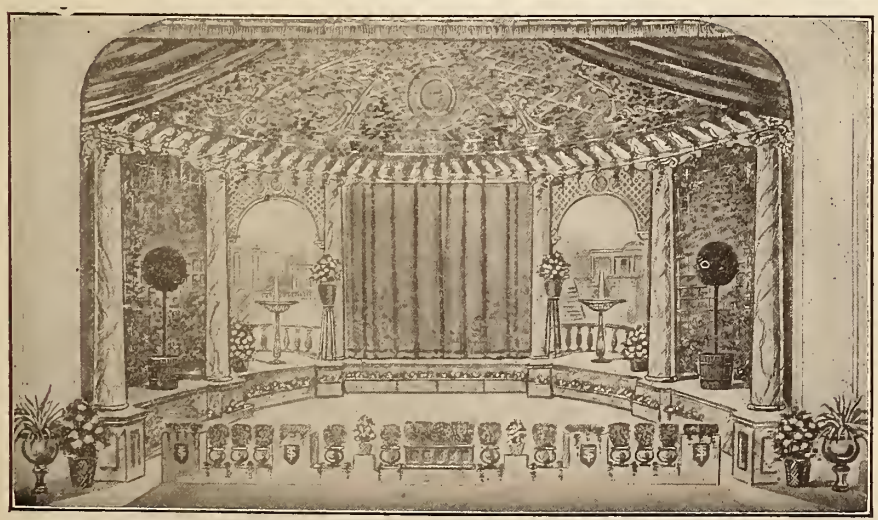
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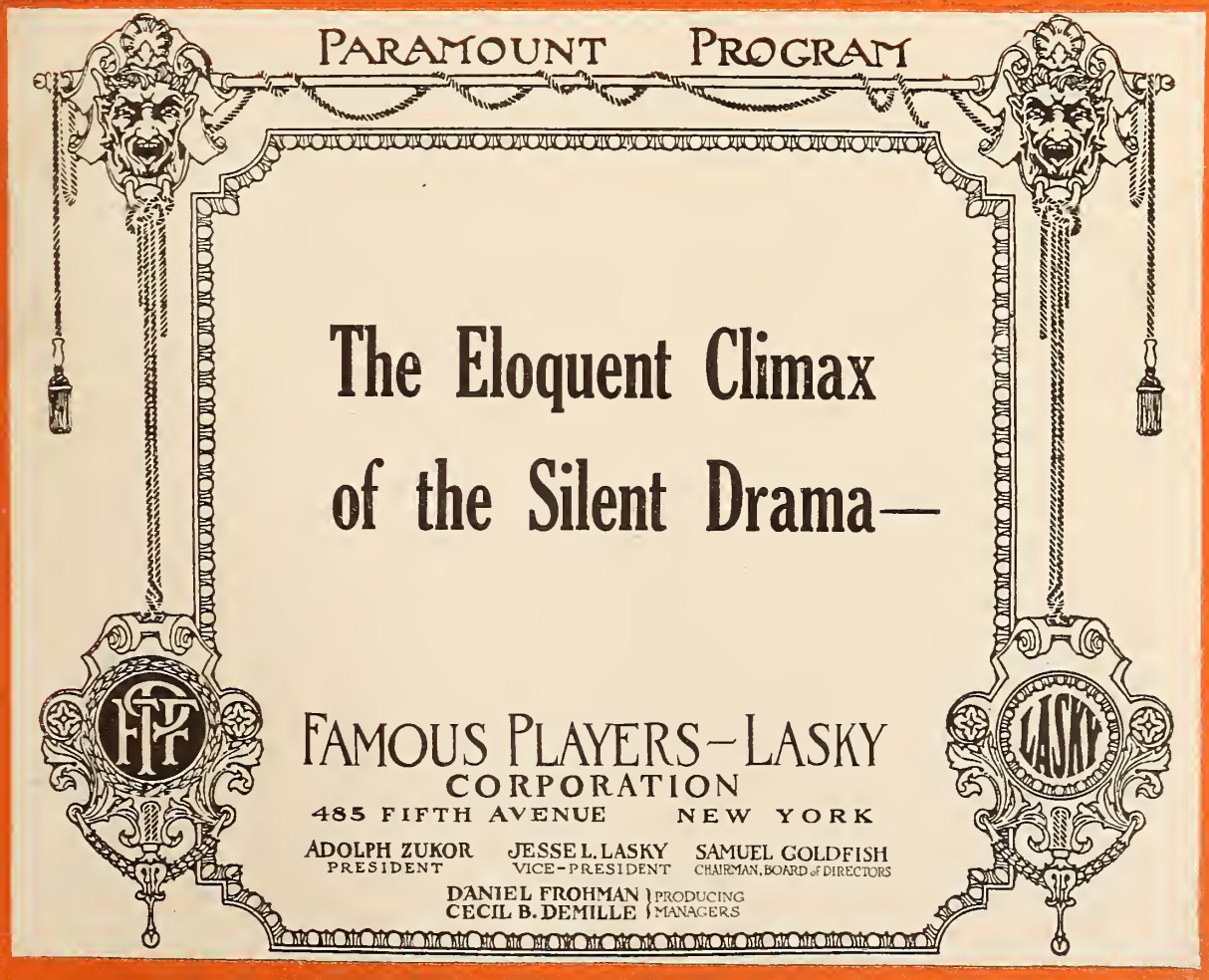
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AUGUST 5, 1916

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VOL. XIV. No. 5

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Released on the *Paramount Program*
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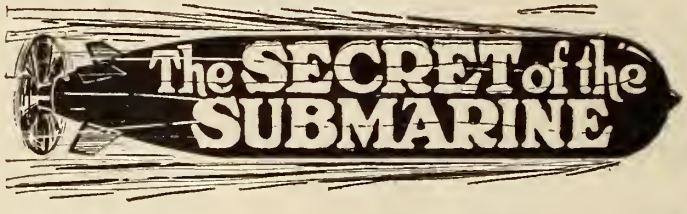
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How Boston Likes *"Reel Life"*

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The Mutual is giving the public some interesting pictures quite up to date, such as showing how concrete bridges are made, taking us into the depths and heights of structural work. "That's the stuff to show," said a man across the aisle who wore a ribbon badge marking him a graduate of Technology. This company has had a picture called "Reel Life" showing how an interior scene is made with a large gathering, some 400 persons being employed to represent an audience at the average theater. We get the entrance, the seating by ushers of belated ones, the applause and dispersing of the audience at the will of the director. All such help the industry, as it shows the great patience required on the part of director and players to reach the desired result.

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"Reel Life"

The Mutual Film Magazine

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May 1	Clara Kimball Young	in	The Feast of Life
May 8	Kitty Gordon	in	Her Maternal Right
May 15	Robert Warwick Clara Whipple Gerda Holmes	in	Sudden Riches
May 22	Alice Brady	in	Tangled Fates
May 29	Mollie King	in	Fate's Boomerang
June 5	Ethel Clayton Carlyle Blackwell	in	His Brother's Wife
June 12	Edna Wallace Hopper and Frank Sheridan	in	Perils of Divorce
June 19	Alice Brady	in	La Boheme
June 26	Frances Nelson Arthur Ashley	in	What Happened at 22
July 3	Kitty Gordon	in	The Crucial Test
July 10	Holbrook Blinn	in	The Weakness of Man
July 17	Carlyle Blackwell Muriel Ostriche	in	Sally In Our Alley
July 24	Gail Kane	in	Paying the Price

COMING

Aug. 7	Ethel Clayton Carlyle Blackwell	in	A Woman's Way

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In 5 acts

Written by

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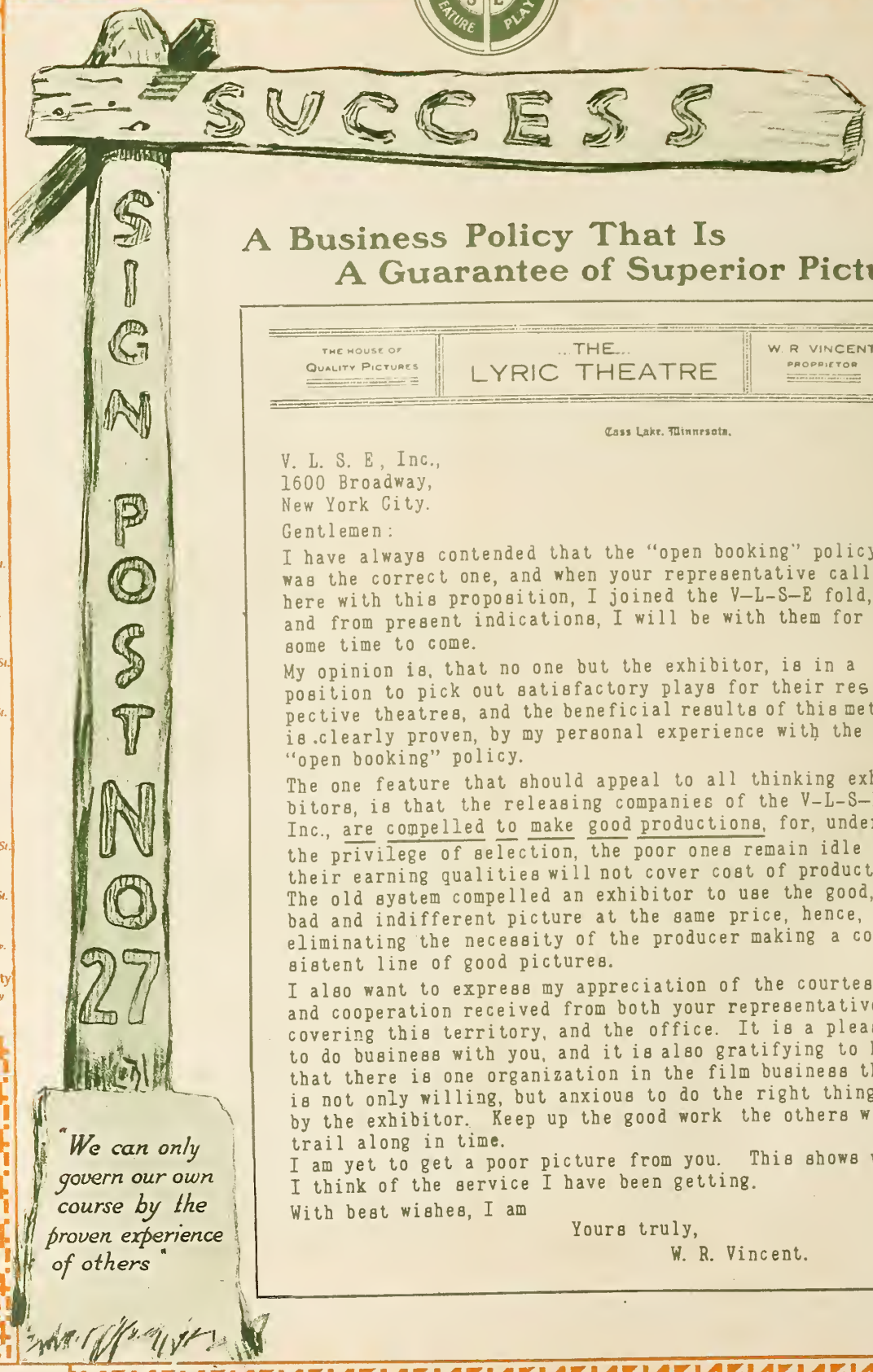
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"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
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I am yet to get a poor picture from you. This shows what I think of the service I have been getting.

With best wishes, I am

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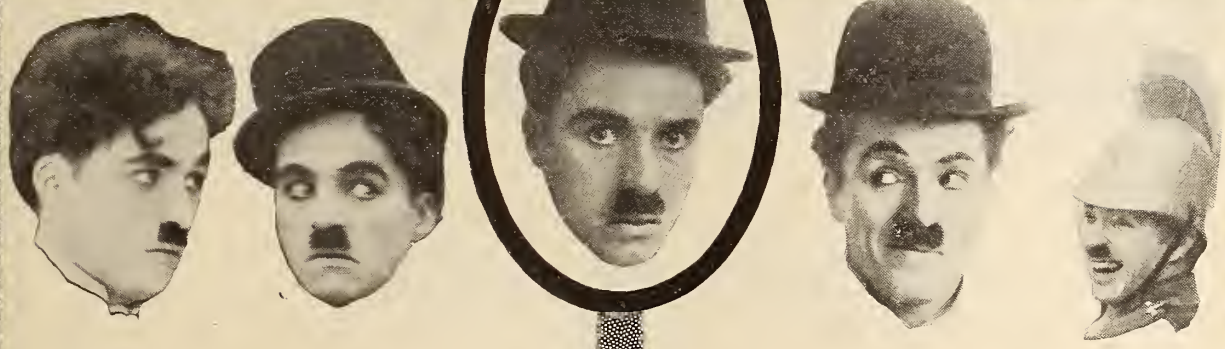
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Ask any of the thousands of exhibitors who have run the

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about his big box office receipts. You will then rush to book it.

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for two or more days is the best guarantee of its value to you.

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General Film Service

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GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

STARS

presented in

General Film Service

Kathlyn Williams
Lillian Walker
Rose Melville
Anita Stewart
Earle Williams
Harry Myers
Rosemary Theby
Jackie Saunders
Marshall Neilan
Richard C. Travers
Marguerite Clayton
Belle Bruce
Daniel Gilfether
Mae Marsh
Pat Calhoun
Ann Kirk
Guy Oliver
Ruth White
Bruce Smith
Virginia Norden
Dorothy West
Lillian Drew
Harry Beaumont
Thomas Santschi
Lillian Hayward
John Cossar
Arthur Cozine
Nell Shipman
True Boardman
Henry King

Footage Does Not Make a Picture

Nell Craig
S. Rankin Drew
Lois Meredith
Edna Mayo
Henry Walthall
Sydney Ainsworth
Dorothy Gish
Robert Harron
Lillian Gish
Lionel Barrymore
Gretchen Hartman
Mabel Normand
Leah Baird
Mary Anderson
Davy Don
Harry Dunkinson

Variety Charms the Jaded Mind

Ivy Close
Ethel Teare
Fritzi Brunette
Mary Pickford
Francis X. Bushman
Beverly Bayne
Alice Joyce
Owen Moore
Charles Mailes
Eugenie Besserer
Hughie Mack
Wilfrid Lucas
Joyce Fair
Gerda Holmes
Lillian West
Tom Mix
Vivian Reed
E. H. Calvert
Bessie Eyton
Charles Kent
Leonie Flugrath
Charlie Chaplin
Walter Miller
Marie Empress
Helen Gibson
Bigelow Cooper
Ollie Kirkby
Jack Mower
Warda Howard
Blanche Sweet

A. S. Kelly, Cozy Theatre, Winchester, Ind., wrote to our Indianapolis branch:—

*"I surely do think we have featured the public to death and I am going back to the regular service and wish to use yours. **** I have been trying to run----and----and----- I have lost good and plenty and am through with them."*

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

Book These For Your Variety Program

The Essanay trademark guarantees clean, wholesome and entertaining photoplays of one, two and three acts. Just the thing for the entire family. Its comedies and dramas inject life into a program and insure success.



NELL CRAIG and ERNEST MAUPAIN

are presented in

"The War Bride of Plumville"

3 act comedy-drama - - - Aug. 5

JOYCE FAIR

is presented in

"The Chimney Sweep"

2 act drama—Aug. 1

VERNON HOWE BAILEY'S SKETCH BOOK OF PETROGRAD

1 reel with scenic—Aug. 2

Trade Mark Reg. U.S. Pat. 1907

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service

"The Gold Ship"

A film melodrama writen by *James Oliver Curwood*. A sailing vessel loaded with yellow gold—a plotting crew—the heroism of a pretty maiden and a crippled boy. A drama of the sea, reminiscent of the days when Buccaneers were bold. A Selig Special released in General Film Company's regular service, Monday, Aug. 7th.

"A Western Masquerade"

Another in the series of Selig Western farce comedies with daring *Tom Mix*, the dashing cowboy star. A logical plot; fun in every inch of film. Tom Mix also pulls a succession of daring feats of horsemanship. A real-for-sure comedy guaranteed to put the pepper in any picture-play program. Released in General Film Company's regular service Saturday, Aug. 12.

E. L. Palmer, manager Busy Hour theatre, Jefferson, Iowa, wrote the following letter the same evening he presented a Selig General Film release to his audiences: "The three reel Selig tonight, 'The Hare and the Tortoise,' is sure an extra good one. A good moral lesson, good photography, good acting. I tell you, if I get these kind I will make some one hard to catch. The ——— people never made one so good. I mean every word. You are there with the goods and I am boosting General Film service."

The Selig-Tribune

Really and truly the World's Greatest News Film, released every Monday and Thursday in General Film Service. Daring cameramen are assigned everywhere that news is in the making and the news pictorials appear *first* in the Selig-Tribune. Editor "Jack" Wheeler, adopted the slogan, "Get the News and Show it First," and there is no deviation. Selig-Tribune posters will pull in the people and pack *your* movie house on a dull day.

"Paste-Pot and Shears"

The classiest press sheet in Movieland today. The form of this bright publication may be imitated but originality and brains *cannot* be imitated. Up-to-the-minute movie news and ideas, attractively presented, and which Editors are tickled to use. You see more material from Paste-pot and Shears printed than is used from all other press sheets combined. It has been complimented by Those-who-know. Subscription free to Exhibitors and Editors.

TRADE S MARK

Selig Polyscope Company

58 East Washington St., Chicago, Ill.

And Everywhere

General Film Service

"The Girl from Frisco"

The Golden West of romance and red-blooded adventure in fifteen stirring two-reel episodes featuring

MARIN SAIS and TRUE BOARDMAN

First Release

"THE FIGHTING HEIRESS"

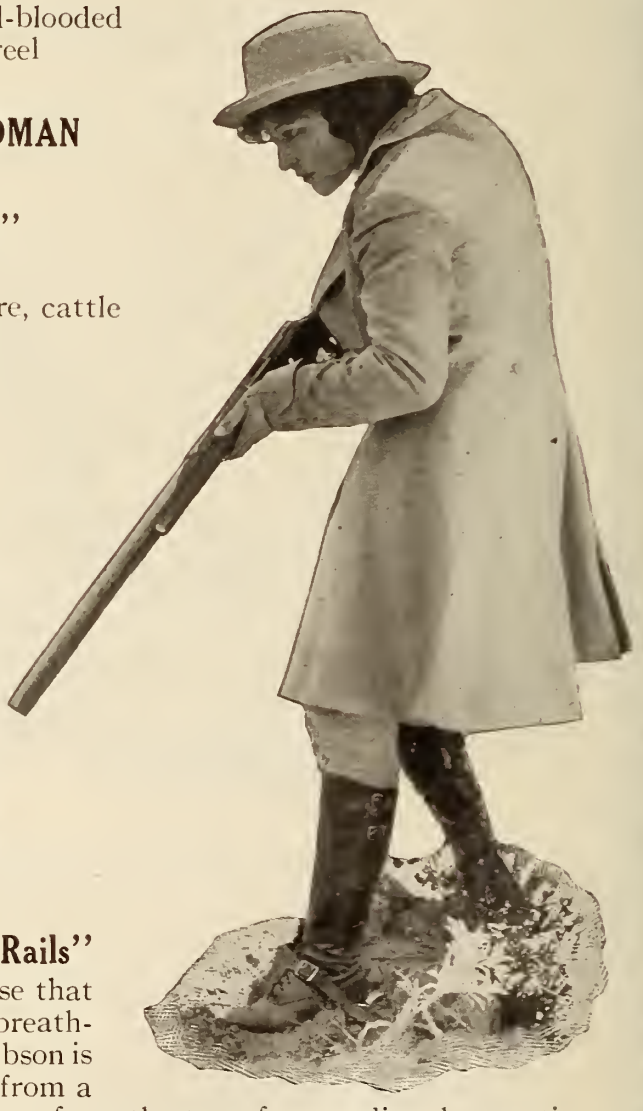
Wednesday, August 9th

A terrifying and spectacular prairie fire, cattle rangers and sheep herders in a gripping pitched battle, and daring horseback riding are woven in the powerful story

By ROBERT WELLES RITCHIE

Stories will be published in Short Stories Magazine

Released in Regular Service!



OTHER KALEM PROGRAMME HEADLINERS

IVY CLOSE in "PEACHES AND PONIES"

The international beauty supported by Henry Murdock in a reel of rapid-fire action and continuous laughs.

Released Friday, August 4th

HAM in "THE HEART MENDERS"

Ham, Bud and Ethel Teare—an unbeatable trio—as menders of marital mishaps are a thousand foot laugh.

Released Tuesday, August 1st

Helen Gibson in "A Mystery of the Rails"

A mystery story with gripping suspense that works up to a climax that is a series of breath-catching thrills. Courageous Helen Gibson is seen in daring horseback feats, a leap from a water-tower to a train, and lassoing a man from the top of a speeding locomotive.

RELEASED SATURDAY, AUGUST 5th

For a Proven Fifteen-Week Winner Book "THE SOCIAL PIRATES"

KALEM COMPANY

235-39 West 23d Street New York City

General Film Service

LUBIN

Releases Week July 29

Monday, July 29

Davy Don Comedy "Otto, the Gardener"

One Act

Tuesday, August 1

"The Price of Dishonor"

Two Act Drama

Releases Week August 7

Tuesday, August 8

"Their Mother"

Two Act Drama

LUBIN

We have secured good advertisers to talk to YOU. Listen to them!

General Film Service



General Film Service



AUGUST 10th

DREAMY KNIGHTS

WITH

PLUMP (HARDY) & RUNT (RUGE)

They wander upon a pirate stronghold

AUGUST 11th

RUSHING BUSINESS

WITH

POKES (BURNS) & JABBS (STULL)

A well aimed brick ends all

VIM

VIM COMEDIES

326 Lexington Avenue, New York City

FEATURE COMEDIES *FEATURE COMEDIES*

VIM

General Film Service



Released Aug. 11th

"THE BETTER WOMAN"

A gripping drama
of woman's influence.
In three acts.
Featuring the talented star

REAVES EASON

Direction
H.M & E.D. Horkheimer

Knickerbocker Star Features

326 Lexington Avenue, New York City

General Film Service

VITAGRAPH

Presents

Leah Baird

and

Van Dyke Brooke

in

"The Bond of Blood"

A THREE—PART

Broadway Star Feature

RELEASED SATURDAY, AUGUST 5th

She didn't know why this old down and out actor wanted a place in her company. She saw in him only a broken wreck of the stage, and cast him aside at his every approach.

But the old man was not to be denied. Her face brought memories to him of a lost one, her voice the echo of another voice down through the barren years, and he could not forsake the vision.

"I didn't know, I didn't know!" All the pity, the agony, the heart-break of life's sorrows were in her cry when the old man's tragedy,—and hers,—was revealed.

"But I didn't know, I didn't know!"



New one reel comedies

"His Hard Job"
Featuring WILLIAM DANGMAN
Released Monday, July 31st.

"The Race for Life"
Featuring MARY ANDERSON
Released Friday, August 4th.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

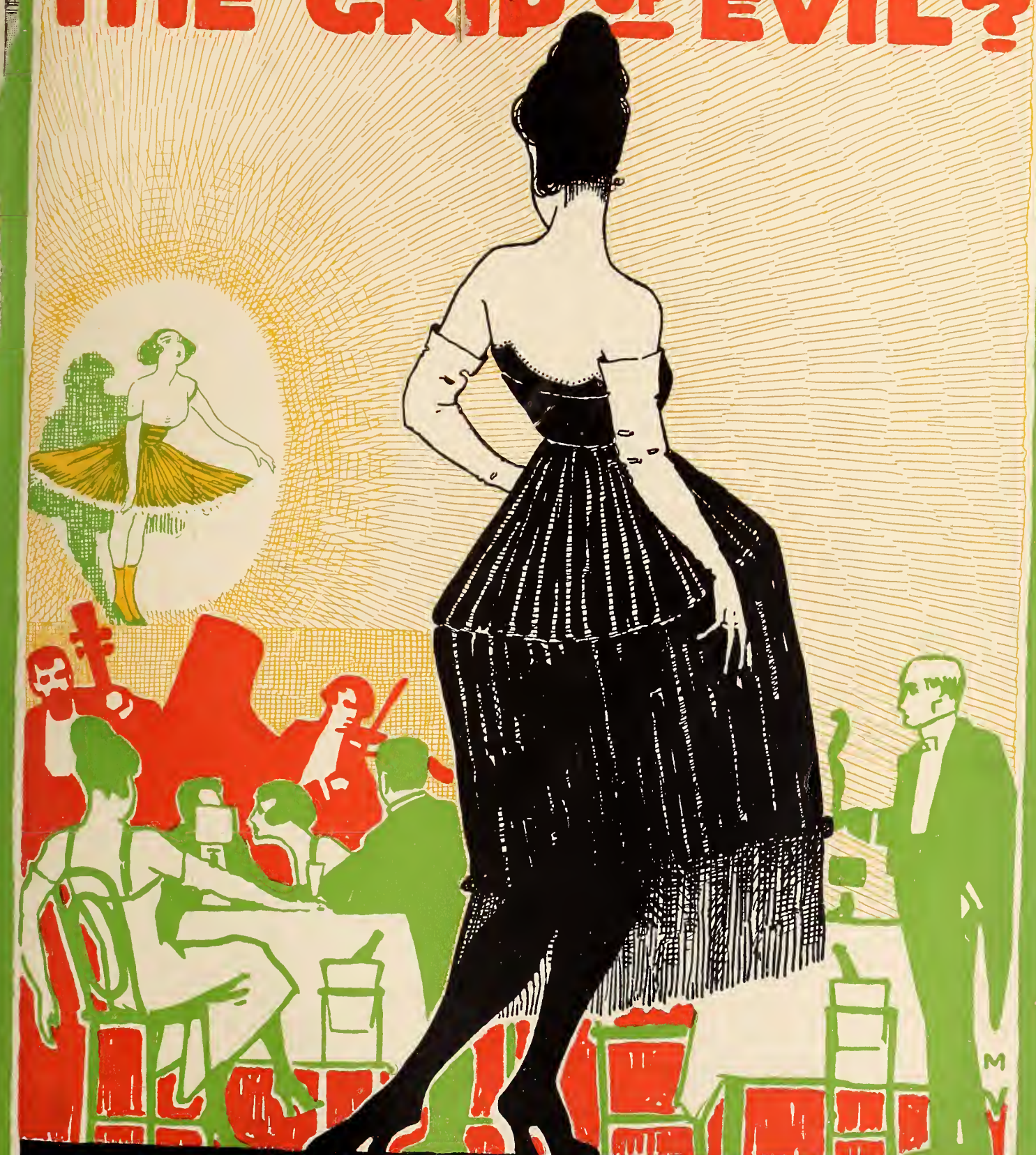
TRIANGLE PLAYS

Mae Marsh *and* Robert Harron *in* The Marriage of Molly'O

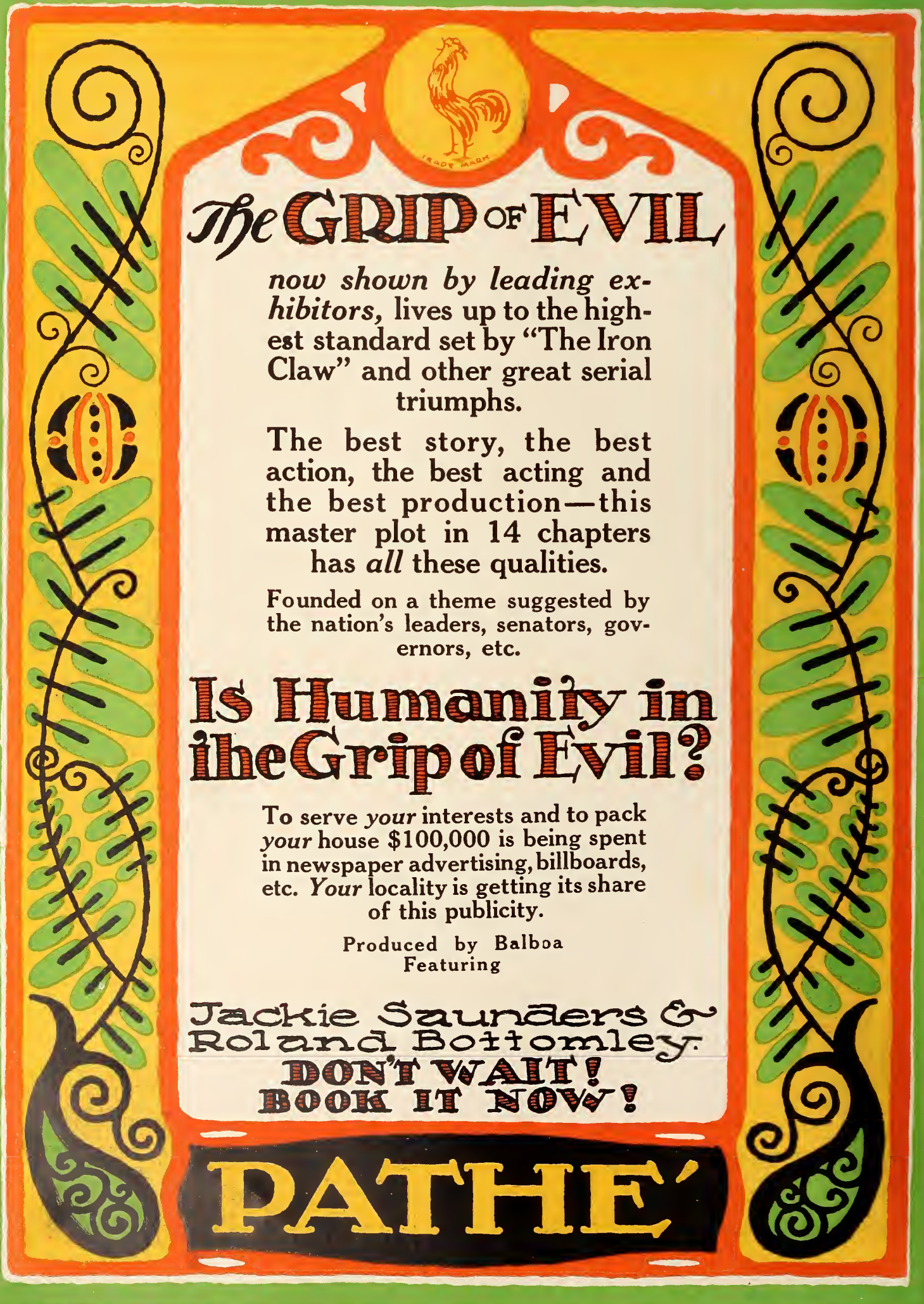


Released Aug. 7

IS HUMANITY IN THE GRIP OF EVIL?



PATHÉ


The GRIP OF EVIL
now shown by leading exhibitors, lives up to the highest standard set by "The Iron Claw" and other great serial triumphs.
The best story, the best action, the best acting and the best production—this master plot in 14 chapters has all these qualities.
Founded on a theme suggested by the nation's leaders, senators, governors, etc.
Is Humanity in the Grip of Evil?
To serve your interests and to pack your house $100,000 is being spent in newspaper advertising, billboards, etc. Your locality is getting its share of this publicity.
Produced by Balboa
Featuring
Jackie Saunders & Roland Bottomley.
DON'T WAIT!
BOOK IT NOW!
PATHE'

PATHÉ

"Thrill follows thrill as each chapter of

WHO'S GUILTY?

comes to a climax"

Hartford Courant
Hartford, Conn.



Hundreds of newspapers are praising this great series.

Produced by Arrow Film Corp'n.

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ'S GREATEST SERIAL THE IRON CLAW

Began right, continued right and ends right!



No serial ever drew the crowds or had the bookings like this. "The Iron Claw" is the sensation of a decade.

Produced by Feature Film Corp'n.
Edward José, General Director

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK


PATHÉ presents
HAROLD LLOYD
the inimitable comedian
in
"LUKE, CRYSTAL GAZER"
a one reel comedy
Released July 24th
These marvellously successful comedies are produced by ROLIN
The PATHÉ EXCHANGE Inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK



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The First Serial

ever produced for the Independent Exchanges on a LIVE and LET LIVE basis.

The First Serial

that is complete as originally leased and will not be added to no matter what the demand may be.

EDWIN STEVENS

is supported by

Florence Malone, Margaret Gale, Tina Marshall, Marie Treador, David Wall, Eric Mayne, J. Albert Hall, and Armand Cortes

And Besides

EDWIN STEVENS

the greatest character actor in America is the Star.

LOUIS TRACY

the distinguished Novelist has serialized it.

And in Addition

the theme is timely—it is the big idea in America today.

"THE NEED OF PREPAREDNESS"

every real American should see this picture.

Under the personal supervision of WILLIAM STEINER and directed by A. M. KENNEDY, this wonderful serial was produced by

SERIAL FILM CORPORATION

Laboratory and Studios: Cliffside, N. J.

PHONE 74 CLIFFSIDE

OFFICE, 1 LIBERTY ST., NEW YORK



low Menace" is

The First Serial

that gets stronger and stronger, episode by episode, as the story progresses.

The First Serial

on which Mr. Exhibitor takes no chance—he sees the entire product before he signs up.

The best Newspapers the country over are carrying the highest class of publicity.

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404 Ferry Street, Pittsburgh, Pa.
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EASTERN FEATURE FILM CO.,
57 Church Street, Boston, Mass.
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FAMOUS PLAYERS FILM SERVICE,
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Missouri, Kansas, Nebraska, New Mexico, Colorado, Wyoming, Montana, Idaho, Utah, Arizona, Nevada, California, Oregon, Washington.

"THE YELLOW MENACE"

Exclusively Distributed in the United States and Canada by

THE UNITY SALES CORPORATION

729 SEVENTH AVENUE NEW YORK CITY

How can an advertiser continue advertising? By giving YOU value.

Triumphant Evil

fought by the Greatest Modern Force- Leaving an indelible impression on the public mind- The most overwhelming story ever written //

Read it in the N.Y. World and other great Dailies all over the United States //

Novelized by
Albert Payson Terhune



Produced by the
Erbograph Company
Presented by the
CONSOLIDATED FILM CORPORATION
O.E.Goebel, *President* **Ludwig G.B.Erb**, *Treasurer.*
1482 Broadway, New York.


The Master Star
MAURICE COSTELLO
and beautiful
ETHEL GRANDIN
No serial so great-
No appeal so tremendous
A story that grows greater with each of the 16 Episodes
MYSTERY
A stupendous Nation-wide Advertising Campaign
Watch for it!
WRITE-WIRE PHONE
the nearest METRO Exchange for bookings
NOW

AMERICA

ten part film spectacle portraying



The American soldier and sailor at work, at play, and stripped for action.

"America Preparing" stands for the same ideal for which stands the American flag.

Endorsed by the Metropolitan Press during Engagement

"Every one] in [the city—literally every one—should go to see America Preparing."—*New York Times.*

"The unmistakable American spirit that shone throughout was pleasing to the spectators of these clear cut pictures."—*Herald.*

"These American war pictures eclipse all that have gone before. For the clearness of the film and its comprehensiveness there can be only the highest praise."—*Eve. Te'egram.*

"Every American should see America Preparing."—*Brooklyn Times.*

The exhibitor of "America Preparing" is given the National idea of Preparedness; the most party; the one momentous question before the "America Preparing" is the film spectacle of

For STATE RIGHTS negotiate at once with **KEMBLE FILM CO**

PREPARING

the entire armed forces of our country

Sanctioned by the United States Government; backed by the United States Army and Navy; hallowed by the National Emblem.

No American exhibitor in an American community can afford to deny his American Co-Citizens' insistent request for "America Preparing."

Extraordinary at the Lyric Theatre, New York City

"America Preparing is by far the most interesting motion picture entertainment New York has ever had."—*Standard Union.*

"America Preparing is not only the newest of the motion picture entertainments in New York, but is altogether the most interesting. The pictures have the inestimable value of dealing with the actual events."—*Sun.*

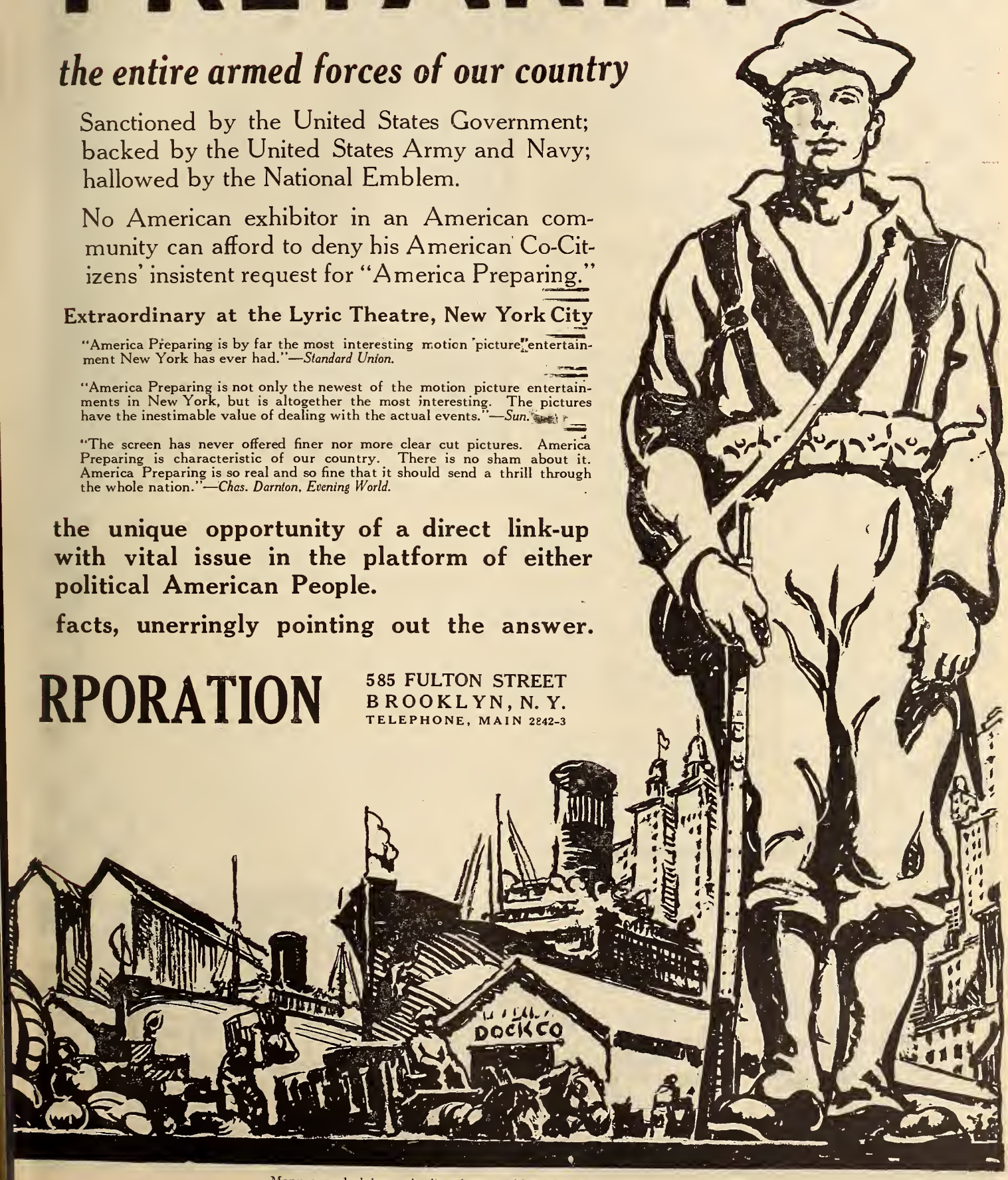
"The screen has never offered finer nor more clear cut pictures. America Preparing is characteristic of our country. There is no sham about it. America Preparing is so real and so fine that it should send a thrill through the whole nation."—*Chas. Darnton, Evening World.*

the unique opportunity of a direct link-up with vital issue in the platform of either political American People.

facts, unerringly pointing out the answer.

RPORATION

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I.F.S.

The Funniest Cartoonists In the World



Novel Fashion Playlets are Shown in International Single Reel

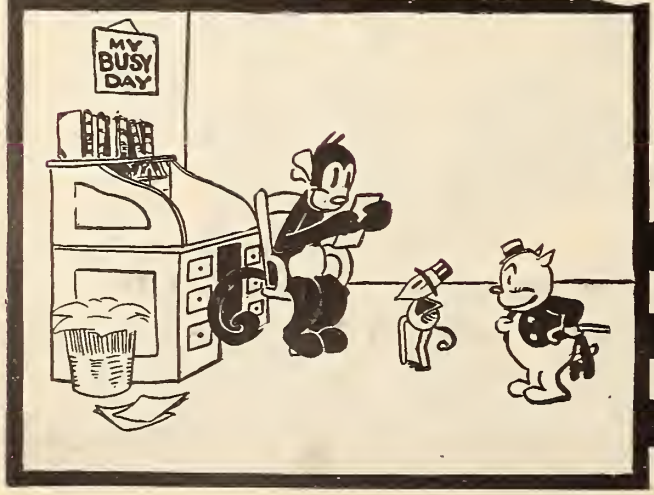
appear in the International Film Service Single Reel. The funny men of the Hearst Newspapers—cartoonists that delight millions of people every day—are now making Animated Cartoon Comedies. When selecting your program remember that this weekly Single Reel is distinctive, novel and popular. Fashion Playlets done in a new way, by H. E. Hancock. Animated Cartoon Comedies—Krazy Kat, Ignatz Mouse, Maud the Mule, Jerry on the Job, and other favorites which appear regularly in over 300 daily newspapers. Educational items of interest, and Scenic Wonders from all parts of the world.

It means increased patronage and more money for you.

Inquire of the branch nearest you.

Branches:

New York—7th Avenue at 49th St.
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Philadelphia—1335 Vine St.
Washington—712 11th St., N. W.
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St. Louis—3313 Olive St.



THE INTERNATIONAL FILM SERVICE Inc.
729 SEVENTH AVE
NEW YORK



Here's the Real Stuff!

Don't be deceived by imitations. The real Katzenjammer Kids are coming, and they are going to make a record-breaking splash among animated comics.

Wait for them!

ORIGINAL KATZENJAMMER KIDS

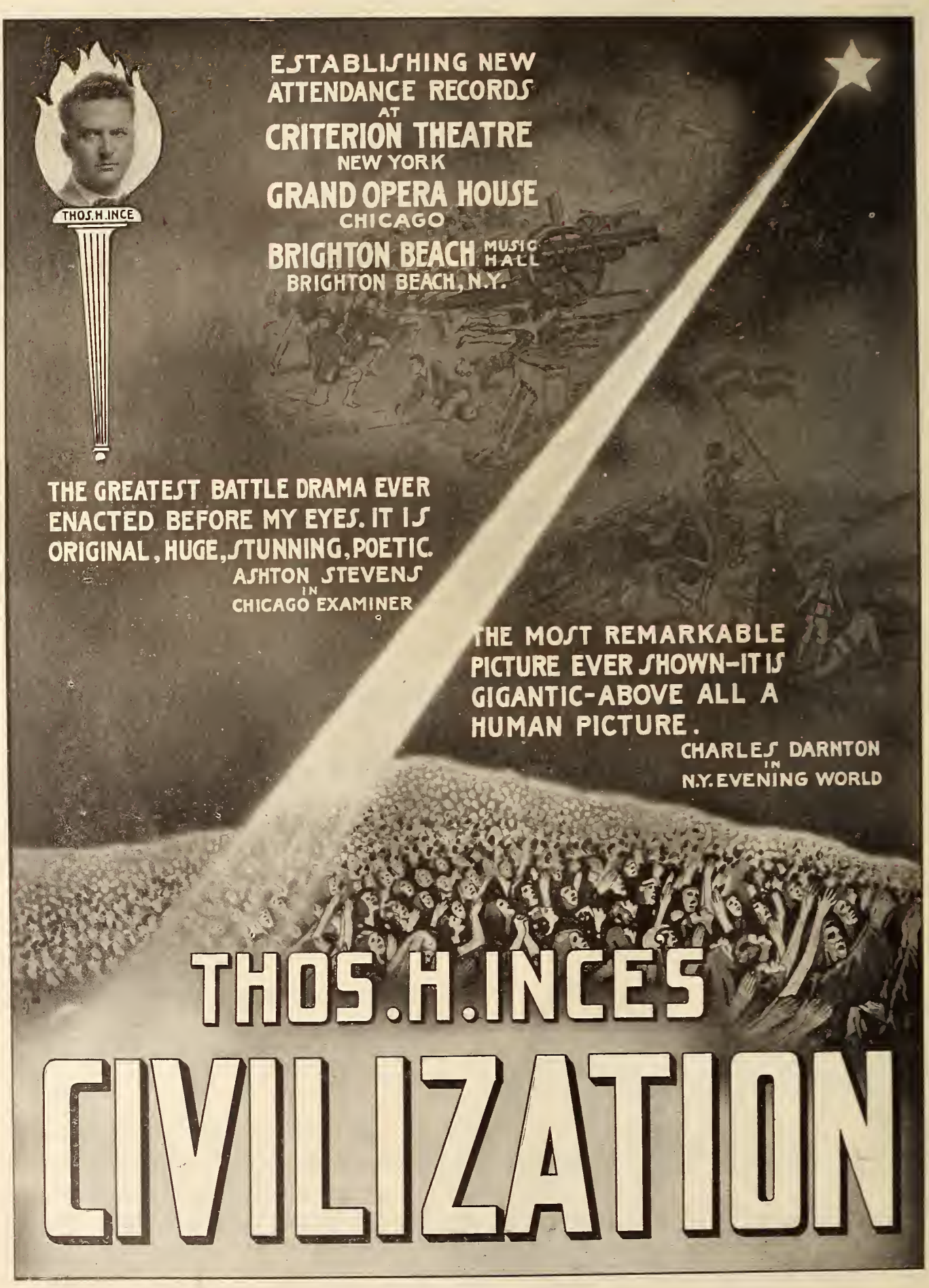
Animated Comic Feature Series Based on Drawings by Rudolph Dirks



Your patrons will eat 'em up. They've seen the Katzenjammer Kids since they were children—and now they are to be on the screen.

The Only Animated Cartoon under the Real Name—Katzenjammer Kids—Remember the name and don't be fooled by imitators.

King Features Syndicate, Inc.
37 West 39th Street
New York


THOS. H. INCE
ESTABLISHING NEW ATTENDANCE RECORDS AT
CRITERION THEATRE
NEW YORK
GRAND OPERA HOUSE
CHICAGO
BRIGHTON BEACH MUSIC HALL
BRIGHTON BEACH, N.Y.
THE GREATEST BATTLE DRAMA EVER ENACTED BEFORE MY EYES. IT IS ORIGINAL, HUGE, STUNNING, POETIC.
ASHTON STEVENS
IN
CHICAGO EXAMINER
THE MOST REMARKABLE PICTURE EVER SHOWN—IT IS GIGANTIC—ABOVE ALL A HUMAN PICTURE.
CHARLES DARNTON
IN
N.Y. EVENING WORLD
THOS. H. INCE'S
CIVILIZATION

YES

I did guarantee profits at the Chicago Convention.

If you want a "can't lose" contract too, I'll agree, in the event of your loss, to refund the difference between what you have been paying for features and what you pay us for the

NEW
CLARA KIMBALL YOUNG
PICTURES

Lewis J. Selznick

How can an advertiser continue advertising? By giving YOU value.

B·S·MOSS

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HIS ONE-A-MONTH STATES RIGHTS POLICY

COMMENCING
ON THE FIRST MONDAY IN OCTOBER

INITIAL RELEASE

"IN THE HANDS OF THE LAW"

By WILLIAM O'H. HURST

The Most Thrilling Presentation of the Evils of Circumstantial Evidence ever Shown.
Climax after Climax of Smashing Power.
Your Patrons Will Discuss it for Weeks.

Eleven Equally Powerful Multiple-Reel Features to Follow.
Each Dealing with a Different Great Subject.

INCLUDING

Eugene Walter's

"Boots and Saddles"

Blood Stirring as a Bugle Call.
Life on the Mexican Border today.
Hundreds in the Big Scenes.

George Bronson-Howard's Masterwork

"The Power of Evil"

Society Drama, Big in Theme and Action.
Eminent cast headed by **Marguerite Nichols and Lillian West** and great cast of favorites.

The Twentieth Century Romeo and Juliet

"One Hour"

Sequel to Elinor Glyn's "Three Weeks" and "One Day." Biggest Screen Success of the Decade.

A Smashing Box-Office Winner

"The Woman Redeemed"

A Fighting Evangelist battles with the King of New York Underworld for a Girl's Soul.
Marie Empress is starred.

729 SEVENTH AVENUE AT FORTY-NINTH STREET
NEW YORK

MOSS FILMS

SEND THIS NOW!

By special arrangement with F. Ziegfeld, Jr.

George Kleine Presents

The Star Supreme

Miss

Billie Burke

in

GLORIA'S ROMANCE

supported by HENRY KOLKER

A Motion Picture Novel By Mr. & Mrs.

RUPERT HUGHES

This supreme cinematographic achievement — *the only continued photoplay featuring such a prominent star as Billie Burke* — is creating new box-office records at leading theatres everywhere. In Detroit, the Majestic Theatre has increased its box-office receipts several hundred dollars a week; in Evanston, the Hoyburn Theatre has nearly *doubled* its receipts with Gloria's Romance. Everywhere you'll find similar evidence of success.

Thirteen chapters of Gloria's Romance are now appearing. The novel is complete in twenty chapters. If you're seeking bigger box-office receipts book Gloria's Romance now!

Let us send you prices and detailed information regarding Gloria's Romance — whether you want this attraction now or later. Let us show you how the most prominent theatres throughout the country have increased their box-office receipts with this big feature. Simply mail the coupon for full information. No obligation whatever.

GEORGE KLEINE
801 E. 175th Street
New York City

Information Coupon

GEORGE KLEINE
801 E. 175th Street,
New York, N. Y.

Date_____

DEAR SIR:

Without obligation, send me full information about the BILLIE BURKE novel—GLORIA'S ROMANCE.

NAME OF THEATRE _____

MANAGER _____

STREET ADDRESS _____

CITY _____ *STATE* _____

SEATING CAPACITY _____

THOMAS H. INCE

PRESENTS

CHARLES RAY

TRIANGLE FEATURES



TRIANGLE FEATURES

IN

"THE DESERTER"

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.



POPULAR PLAYS
AND PLAYERS INC.
presents

DOROTHY GREEN
and
CLIFFORD BRUCE

in Aaron Hoffman's

The DEVIL at his ELBOW

A five Act METRO wonder-play showing what drink and a woman did to a big man.

Directed by Burton L. King.
Supervised by Harry Revier

METRO PICTURES

Released on the Metro Program - July 31.

FOR 100% DAYS



USE A COMPLETE METRO PROGRAM

A smashing big Feature Production 1

The best Travelogue in the world and 2

A Comedy that is a Comedy DREW-FIGMAN-HERZ 3

LIKE a well balanced meal by the best chefs- It absolutely satisfies.

WHY

ARE 1/4 OF THE

EXHIBITORS OF THE UNITED STATES

USING

UNICORN SERVICE?

BECAUSE UNICORN FILMS FILL THOSE EMPTY SEATS AND TURN 'EM AWAY ON OFF NIGHTS

HERE'S THE REASON

The world's greatest screen stars appear in one and two reel subjects, which the public prefer to see rather than long drawn out photoplays.

EXQUISITE PHOTOGRAPHY—Each Unicorn Office has an adequate supply of fresh, clean prints. We pride ourselves on our photography.

MONEY-GETTING POSTERS—Our lithographs are artistic and command attention. Absolutely the best made.

WE ARE INCREASING THE BUSINESS OF OUR CUSTOMERS AND WE CAN PROVE IT

UNICORN FILM SERVICE CORPORATION

126-130 West 46th St. **New York City**

25 EXCHANGES THROUGHOUT THE UNITED STATES



HENRY B. WALTHALL

with Antoinette Walker

is presented in

"The Sting of Victory"

A Five Act Romance of the South with Stirring Scenes of Love and War

By Charles Mortimer Peck — J. Charles Haydon, Director

V. L. S. E. SERVICE

Registered U. S. Pat. Off.

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY V L S E

JUL 26 1916
©CI.B364125

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV | AUGUST 5, 1916 | No. 5

What is a Picture Theatre?

WE all know, of course, that the motion picture theatre is no longer a store show.

The fact is visibly evident. We have only to look about us—at the modern neighborhood theatre, pretentious, spacious, artistic and pleasing without and within, already large in number and about the only type that is building today—to realize how revolutionary the change is.

But it behooves us to dip under the surface and know more definitely about today's picture theatre—what it signifies, what its functions are, what the future has in store for it.

* * *

THE picture theatre of today is a community centre—a new kind of centre, but a very prominent one and quite as settled an institution as is the church, school, library, or reading room. It partakes, in fact, of the functions of all of these and is very much broader in its appeal.

It is not a show place, not at least in the sense that people go to it at infrequent intervals and with considerable forethought—as they go to see a stage play or to some other show place.

* * *

THE legitimate theatre caters only to less than two per cent of the public. City folk—and then but a very small percentage—go irregularly; country folk go mostly when they visit the city.

But people "just step in" to the picture theatre. It is handy and informal. They go in family groups; they go regularly, and frequently. It is a habit with them.

The real and only competitor of the screen is—not the stage or some other kind of show—but simply the *family reading lamp.*

* * *

THE question with picture theatre patrons is not: Shall they go to a show, or as it was some time ago, shall they go and witness the novelty of pictures in motion? The question is: Shall they read magazines, books, or newspapers at home or shall they go to the picture theatre and see there reading matter illustrated in motion upon the screen?

Seeing pictures today is quite as much of a habit as reading, quite as much a regular part of the individual and family life.

* * *

I HAVE in mind now the neighborhood theatre but what has been said is also true in a large measure of the picture theatre in the congested business districts. Business men and the business population go to these theatres for much the same mental recreation formerly supplied by reading matter.

At any rate this particular viewpoint of the picture theatre brings up some interesting considerations.

* * *

THE producer of pictures has this to bear in mind: That the millions of regular patrons of the neighborhood theatre expect to find upon the screen quite the same range and quality of interests they find upon the printed page. They expect stories by the best authors—this cannot be too strongly emphasized—ably interpreted and ably edited. And they want real humor, lively news events, travel pictures and the like.

All in all they want a varied program of all around interest, just like the well balanced make-up of a good weekly magazine. They want this program to tell them about human life, its problems and its news. They want to feel, think and learn.

* * *

IF the exhibitor makes up his program it behooves him to bear these facts in mind. His competitor is the magazine on the reading table at home. He must meet this competition. If the producer is to make and deliver a program then he should apply to it all the ability of the successful editor. He should offer a weekly product of sufficient quality and sufficient interest. And—equally important—he should assume the very same responsibility which the successful editor constantly feels.

He should remember that he is sending his program to a community centre; and he stands on exactly the same ground as does the editor who caters to the home circle. and who is constantly forced to bear in mind all that it wants and that which it specifically does *not* want.

* * *

NO editor will chance an immoral story—unless he is openly and directly catering to the unconsequently small class who prefer the "snappy" risque tale. His critic is the home circle, throughout the length and breadth of the land, the American home circle, and this means the million or more circulation which will positively not countenance the immoral story.

Neither will the community centre theatre. Its requirements are those of the home circle. And the exhibitor today whose business welfare is involved has every right to demand and will eventually secure an absolutely open market provided the program does not protect the picture theatre today as the magazine protects the home circle.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

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VOL. XIV August 5, 1916 No. 5

Why Oppose the Schools and Churches?

AT the Chicago Convention a resolution was passed against the use of motion pictures in schools and churches.

The action brings to mind a situation which developed this year in Massachusetts. A bill was presented in the state legislature licensing churches, schools and similar institutions to install projection equipment and show motion pictures. The Exhibitors' League of Massachusetts, a very excellent organization, was minded at once to oppose the bill and placed their wishes before Mr. Granville S. MacFarland, editor of the Boston American, a man in whose ability and friendship they have the greatest confidence.

* * *

THEIR advisor said: "Don't oppose the bill." And he gave two very brief and excellent reasons.

In the first place, said he, it is impossible to control the showing of motion pictures, just as impossible as it is to control the product of the printing press.

In the second place, said he, opposition is inadvisable, in the exhibitors' best interests. When free and circulating libraries were started book publishers and sellers thought they spelled the doom of their business. On the contrary, their business was increased because a new public was taught to read books. Just so institutional pictures will create regular patrons of motion picture theatres among those who have never been properly introduced to the screen.

* * *

MR. MACFARLAND, in our opinion, is right—in both points.

Within the past year probably several million people have become regular patrons of picture theatres—and it is *regular* patronage upon which most theatres depend—because they saw one or more good pictures and found that pictures were quite different from what they thought they were. We believe, that as many more people will be brought to picture theatres in the same way and through seeing pictures elsewhere than at picture theatres.

Trade papers, as well as all other publications, are used to being denounced and are inclined to take denunciations smilingly and not over seriously. At Chicago they got their full share, which perhaps was to be expected though one is unavoidably forced to question the grounds for the attack.

* * *

IT is a well-known publishing axiom that with any reputable, established journal its readers come first. The exhibitor, in this trade, being the principal reader, it follows that the exhibitors' interests are held first. There is no argument about the matter. Either they are held first or else the journal has no reading circulation and shows upon its face that it is of no consequence. In other words the matter is a plain business one.

If the publication, still acting in its readers' best interests, disagrees with some action of theirs, in the way of business policies or organization matters, it is in all honesty moved to declare its opinion openly and flatly. Certainly its motives are sincere and its intentions of the best; and so they must appear ever to the reader with whom the publication takes issue.

* * *

WE are always suspicious of the man who constantly fawns upon us and assures us we are right whatever we do. We are suspicious either of his motives or his intelligence. Our real friends we count as those who tell us the truth, even if it hurts.

The exhibitor, we take it, doesn't want to be kissed by his publication. That is scarcely the function of an independent and authoritative journal. He wants, we assume, editorial honesty and intelligence whether he agrees with the editorial opinion or not. And in addition he wants a good service publication, one that will help his business, just as he wants good pictures and for the very same reason. It is our function and our intention to get out just such a publication.

Another Photoplay Editor's Point of View

JULIAN T. BABER, photoplay editor of The Daily Advance, of Lynchburg, Va., makes an interesting contribution to the discussion of a subject which has, apparently, aroused more than passing interest among both publicity and newspaper men—the question of the publicity editor's point of view versus that of the newspaper editor.

Mr. Baber's letter we think sufficiently interesting to bear quotation. Says he:

* * *

"I SEE from your issue of July 15, that the troubles of the motion picture editor and the motion picture publicity man are still unsolved and there still exists a gap which remains unbridged because of the fact that these two agencies cannot reach an intelligent understanding. Certainly, the newspaperman knows what he needs and I am certain that he has done his part in attempting to make plain through the columns of MOTION PICTURE NEWS the reason for the refusal of many papers to use the matter which some press agents persist in sending out.

"I want to sustain the indictment of Charles F. Cobry, photoplay editor of the Omaha Bee, in which he charged, in effect, that the publicity matter sent out to the newspapers by film publicity men is unsuited to newspaper use, and in some cases worthless. It appears that some of the publicity men have not yet learned what the papers want

(*Continued on page 791*)

National League Expected to Show Great Activity

Ensuing Year Will Bring Operation of Plans Affecting the Good of the Whole Industry, Under Leadership of Lee A. Ochs and His Collegues—Election of Officers in Chicago Was of a Lively and Dramatic Character—Treasurer's Report Shows Fair Balance

THE election at the Chicago convention of league officers for the ensuing year, which resulted in the unanimous selection of Lee A. Ochs as president, noted in last week's issue of MOTION PICTURE NEWS, was of lively and dramatic character.

President Herrington opened the order of business on Friday morning, July 14, by reading his report. He stated that at the time of his election as president at San Francisco in July, 1915, only five states were affiliated with the league, and there were small prospects of securing any more members. The former secretary, W. R. Wilson, refused to turn over the books of his office, thereby making it impossible for the league to start out upon its memeber-ship campaign in any satisfactory way. President Herrington referred in conclusion to the united stand made by the exhibitors in opposition to the fifth Hughes Censor Bill at Washington, and also referred to the federal tax on the gross receipts of theatres which he said was put forth by an organization representing part of this industry.

Treasurer Jeup's report gave gross receipts of $2,588.45 and disbursements of $1,713.10, leaving a balance $875.35.

There was somewhat of a tense silence throughout the room when Judge Tugwell announced that nominations were now in order. It had previously been decided that the roll of states in connection with nominations should be called alphabetically and not as previously, in the order of their admission into the National League. California therefore started the ball rolling and Judge Tugwell, responding for his state, made a brief address in which he stated that Thomas Furniss, of Duluth, would not be a candidate for the presidency under any circumstances. Mr. Furniss, so Judge Tugwell stated, had informed him that if elected he would immediately resign and leave the convention for Duluth. Judge Tugwell placed in nomination Ford J. Herrington, of Pennsylvania. The following states passed without offering nomination: Florida, Illinois, Iowa, Michigan, Massachusetts, Minnesota, Missouri and Mississippi.



The Exhibitors League Convention in Session at the Hotel Sherman, Chicago

Demonstrations When Nominations Are Made

Doctor J. M. Rhodes, speaking for Indiana, placed in nomination Frank J. Rembusch, of Shelbyville. A very forceful demonstration was made by the New York delegates numbering twenty-five in all when Samuel H. Trigger placed in nomination Lee A. Ochs. Up to this time and in fact for a few minutes after Mr. Ochs' nomination an outside observer would have received the impression that the field lay very largely in favor of Fred J. Herrington.

Michigan had already announced its support of Herrington and Ohio and Pennsylvania followed suit, Oklahoma having passed without announcing a nomination or the support of any candidate. There was considerable suspense and excitement throughout the convention hall. At this moment M. I. Choynski, of Illinois, arose and asked for the floor. "Illinois," said he, "recognizes fully the excellent conscientions work done by President Herrington. It has decided, however, to cast its vote for Lee A. Ochs, of New York." This was the turning point in the election.

Minnesota, whose favorite son, Thomas Furniss, had declined the nomination, and who on the day preceding seemed the most probable selection, declared for Mr. Ochs. Mississippi, Massachusetts, Oklahoma and Wisconsin followed suit. At this juncture Frank J. Rembusch arose and announced his withdrawal from the race, the announcement being greeted by wild cheers from the New York delegation. Mr. Rembusch's withdrawal was followed by a moment of suspense, during which the dramatic climax of the Convention was reached. All eyes were turned upon President Herrington. After a moment's hesitation, during which it is safe to say he had the heartfelt sympathy of every delegate at the convention, Herrington arose and made the best speech of his League career. In a few ringing manly words he announced his withdrawal from the struggle in favor of a united organization and Lee A. Ochs. He would work gladly, he said, as a private in the trenches. Herrington's sentences were interrupted by applause and at the conclusion of his speech loud cheers were given.



Between Fox Trots at the Universal Ball, Hotel Sherman, Chicago, During Convention Week

Several Important Announcements

On Saturday afternoon as the convention closed several important announcements were made. Ex-President Herrington was appointed national organizer at a salary of $2,000 a year. It was stated that the next convention will be held in Chicago during the first week of July, 1917. Louis H. Frank, of Chicago, was appointed manager. The executive committee of the League was increased by adding Ernest G. Horsman, of Massachusetts, and Alfred Hamburger, of Chicago.

A resolution, which had been sponsored in the references of a half dozen or more speakers during the convention, was presented by the Committee on Resolutions at the request of Alfred Hamburger, President-Elect Lee A. Ochs and M. I. Choynski. It read as follows:

Be it resolved that it be definitely established and adopted as the sense of this convention that it unanimously endorses the open booking policy, carrying with it the acceptance by selection of feature film productions, and further that this body urges the adoption of the open booking policy upon all manufacturers distributing feature films, and upon all exhibitors engaged in the exhibition of feature films, as the one system of fairness and commercial justice.

Preceding the introduction of this resolution, the new president of the convention, Lee A. Ochs, had stated in his inaugural address that no small part of his time would be given to urging the adoption of the open booking policy among distributors who have not yet put it into operation, and that he would oppose with all his energy the system under the closed contract method of renting films. The deposit system from the very first day of the convention was severely scored by delegates all over the country.

Effect of Brady Speech Felt

That William A. Brady's speech at the Motion Picture Convention at Chicago last week will have an effect on the film business in general and anti-legislation is beginning to be demonstrated already.

Mr. Brady closed the convention by a spirited talk, lasting over an hour, and during which time he said:

The theatrical business was not organized and it was mulcted from stem to stern.. Every indignity was heaped on us. We organized and within two weeks killed the child-labor bills, anti-copyright bills, and other obnoxious bills which would have cost the theatrical producers millions of dollars. We are unorganized and open to attack from every greasy, grafting politician in America.

Ostracize the man who makes an indecent picture. Drive him out of the industry. Take him and his filthy stuff and bury them. Refuse to play suggestive, immoral, dirty pictures and then, well, the business will reach that stage to which it is entitled.

Mr. Brady, during the course of his speech, took occasion to answer a few of the preceding speakers:

Star's salaries will not drop. Stars will continue to receive all the money they are worth, so long as they prove attractive.

We cannot put noted actors and actresses on a par with base ball players. They are of different quality and are of entirely different calibre. But we can eliminate the tremendous wastage that obtains at the studios.

We can show actors and actresses and directors where they are injuring themselves, irreparably, by subjecting us to wastage and neglect.

We can make the actor and director a part of this federation and let him learn that the golden dollars will soon come to an end unless he does his part to make every dollar do a dollar's worth of work.

Mammoth Ball at Sherman Hotel

Aside from the two booths in which the Universal Film Manufacturing Company received its guests on either side of the main entrance to the Coliseum, the most indelible mark made during exposition week by this company was the mammoth ball given to exhibitors and other members of the trade on Thursday night, July 13. It was held in the Louis XVI room of the Sherman Hotel and was attended by two hundred delegates representing every state in the union.

General Manager Joe Brandt addressed the exhibitors and outlined to them various policies and plans of Universal, including the company's fights against censorship, Universal City, the betterment of the program, of the new serial "Liberty," and of their next multi-reel feature "Twenty Thousand Leagues Under the Sea." Later in the evening Claude Plough and Maurice Fleckles also spoke on topics of the day, but the greater part of the time was spent in forgetting business worries.

On the night the exposition opened, Carl Laemmle, R. H. Cochrane, Pat Powers, Claude Plough, Maurice Fleckles and Joe Brandt, the official of the Universal Company, headed a torchlight parade of five

(*Continued on page 783*)



CHICAGO RECEIVING THE NEW YORK CONTINGENT AS IT MOTORED THROUGH THE STREETS TO THE HOTEL. IN THE CENTER, JOE BRANDT MAY BE DISCERNED, MINUS THE WELL-KNOWN MOUSTACHE, ON THE QUARTER DECK OF THE AUTOMOBILE



THE NEW YORK CONVENTION DELEGATION ARRIVING AT THE HOTEL SHERMAN, CHICAGO. IN THE FOREGROUND MAY BE SEEN LEE OCHS, SAM TRIGGER, WILLIAM J. SWEENEY AND PRESIDENT CARL LAEMMLE OF THE UNIVERSAL

Sidelights of the Convention at Chicago

Messrs. Frank, Sweeney, Hartman, Whalen, Choyinsky, Laing and Others Much in Evidence at This Gathering Will Probably Put Their Shoulders to the Wheel for Event Next Year—Judge Tugwell, Sam Trigger and Other Members of the Old Guard Help Make Things Lively

THE 1917 convention to be held in Chicago under the auspices of the Illinois branch is already an assured success. The same active workers, Messrs. Frank, Sweeney, Hartman, Whalen, Choyinsky, Laing and others will manage it. This same hustling crowd, by the way, also managed the Chicago Convention held in 1911. It is a striking fact, and very much to the credit of these gentlemen, that the two conventions held in Chicago in 1911 and 1916 are on record as the most successful exhibitor conventions in the history of the league.

* * *

Judge Tugwell, politician from the sunkissed slopes of the Pacific, met Samuel H. Trigger, politician, from the shark belt of the Atlantic, and by the Judge's own admission the honors lie with Sam. Anyone who reads the story of the election will note that Judge Tugwell started the ball rolling by announcing that Thomas Furniss, of Duluth, would not accept the presidency under any circumstances. Very shortly afterward Minnesota arose and announced its support of Lee A. Ochs. Judge Tugwell all the time was very strong for Fred Herrington. It doesn't take an experienced political mind to figure out that something happened here. Judge Tugwell says that he was "Triggered," but that it won't happen again.

* * *

The two Southern delegates at the convention, W. Eisenberg, of Greenwood, Miss., and Carl Kettler, Jr., of Tampa., were live ones, and judging from their abilities we shall have more Southern delegates at future conventions. Mr. Eisenberg is an experienced organization man. Carl Kettler states that he is a member of the Motion Picture Exhibitors' League of America right out plainly on his business card and in red letters at that.

Ben Titel, of Brooklyn, was moved to indite a poem to Lee A. Ochs. It is a free verse poem and being pretty largely free we give it herewith:

* * *

Let all delegates get together,
Each and every one of them,
Elect this man, there is no better;

Abolish thoughts of other men.

Onward he would lead us,
Carefully unto fame,
Have him put in office, the
Secret tells his name.

* * *

A committee formed for this purpose and which was constantly in session failed to find Sam Trigger, of New York, either eating or sleeping. Their findings are that Sam lived on politics.

* * *

In the storm and stress of conducting the convention, President Herrington inadvertently referred to "the committee in the whole." He was probably correct at the time.



Mr. and Mrs. Andrew J. Cobe in the Unity Sales Booth at the Convention

Sam Bullock, of Cleveland, always scores at conventions with some live phrase that goes echoing throughout the year. This time it is: "Censorship is the infantile paralysis of the motion picture business."

* * *

The election of the ten directors to serve on the Board of the new National Association of the Motion Picture Industry was made by ballot. Seventeen nominations were made. Thomas Furniss, of Duluth, led the election with an even 100 votes, representing almost 100 per cent. of the votes cast.

* * *

A prominent figure in the hotel lobby during convention week was Harry Sherman, of Minneapolis, of Sherman and Elliott, who control "The Birth of a Nation" for sixteen western states and who have now taken over "Ramona." Mr. Sherman had some interesting facts to relate about "The Birth of a Nation." Seven companies are now at work, each one includes a full orchestra, scenery, electric signs, a bill posting gang, etc. In such towns as Fargo, North Dakota, the countryside is billed for one hundred miles around. Excursions are arranged with the railroads. Ranchers drive from ten to fifty miles in order to reach the nearest railroad point. The show continues for many weeks until it is estimated that everyone with a given radius has seen the great photoplay.

* * *

Two leading entertainers, as usual, at the convention were Schuyler Colfax and George Blair of the Eastman Company.

Jimmie Bryson, of Minneapolis, was on hand. Jimmie made a determined effort recently to get out of the film business by taking a trip around the world, but he couldnt' break away, and is now back at his old stand, as the recent advertising copy of the Northwestern Equipment Company amply testifies.

* * *

The many and stormy conventions of the league have developed a genuine "old guard," which was more in evidence at the convention just passed than at any previous one. The members are Tugwell, Phillips, Trigger, Furniss, Rembusch, Herrington, Sweeney, Linton, Jeup, and they pretty nearly succeed in running things.

* * *

George H. Wiley, formerly national secretary of the league and now a producer, arrived at the convention on Wednesday. In his league days George was a political war horse, and while other business brought him to Chicago he had all the appearance of one itching to get into the political strife.

UNIVERSAL PROPHESIES SOMETHING NEW IN "TIMOTHY DOBBS"

Universal prophesies that its new "Timothy Dobbs" series of comedies, of which Carter De Haven is the star, will reveal something new in film funmaking.

"Timothy Dobbs" will be released by Universal to exhibitors who book the entire program service of twenty-eight reels. To other users of Universal pictures it will be booked at a slight advance to cover the cost of individual service.

CHAPLIN SCORES IN "ONE A. M."

Special to Motion Picture News.

Los Angeles, July 22.

Charles Chaplin has realized the one ambition of his film life—he has made one complete two-reel picture in which he is the only player appearing, with the exception of the actor who occupied the box of the cab, which appears in about ten feet of the two reels. The comedy is entitled "One A. M.," and was finished and shipped Saturday.

Members of the Lone Star-Chaplin producing staff, after seeing the picture scores of times at the studio, still retained their admiration for this subject, and to see if theatregoers would view it in the same light, unannounced they made arrangements for its showing at a later performance at the Garrick theatre, where Chaplin pictures are run continuously for the first thirty days after release.

When shown here, the picture was without subtitles, and it created more favorable comment from the audience than has any previous Chaplin subject. The two thousand feet are devoid of the rough stuff usually found in slap-stick comedy, and the picture consists of the experiences of a social jag who arrives home at the Bohemian hour, suggested by the title. The picture will, no doubt, prove to be a decided novelty, and is a come-back at the critics who have repeatedly said there was "not enough Chaplin" to satisfy the Chaplin following.

CONTINENTAL, ON WEST COAST, WILL PRODUCE PATRIOTIC MULTIPLE

Special to Motion Picture News.

Los Angeles, July 22.

The screen world is threatened with another patriotic picture of ten reels or more, to be made by the Continental Producing Company, a California corporation, formed late last year by Robert Goldstein, who conducts a large costuming establishment in Los Angeles, and also one at San Francisco. Other officers are George L. Hutchin, Joseph Pettrich, Martin J. Boradori, L. C. Ambrust, and others.

The company is said to have purchased site for a studio in Hollywood, and there about July 1, will begin the production of "The Spirit of '76," adapted from the book of the same name by Mr. Goldstein, which was recently published. The producers expect the cost will be about $250,000, and that the film will be in final shape by Dec. 1.

SIXTEEN KEYSTONE MEMBERS ENTERTAINED BY HARRY L. KERR

Special to Motion Picture News.

Los Angeles, July 22.

Assistant Business Manager Harry L. Kerr of the Keystone Film Company entertained a number of Keystone players at San Diego at a house party at the Hotel U. S. Grant over the Fourth. In all there were sixteen, including Fred Mace, Charles C. Fais, Hugh Fay, Glen Cavender, Ivy Crosthewaite, Arvid Gillstrom, Frank Hayes and Harry Booker. The elaborate spread of the occasion was given Monday evening. In the center of the table was an Indian wigwam from which the good spirits appeared.

Royal Welcome Home for Ochs After Chicago Convention

Blumenthal and Hartsall Grab the New President and Steer Him Away from League Rooms, in New York, Until Local Headquarters Can Be Decorated in Fitting Manner

A ROYAL welcome home was accorded to Lee S. Ochs when he returned from Chicago as the new president of the Motion Picture Exhibitors League of America. Mr. Ochs arrived at Grand Central Thursday morning, July 20. He was met at the station by Lou Blumenthal and Isaac Hartsall, who took him in charge, and kept him away from the headquarters of the New York State branch of the League, until the rooms at 218 West 42d street could be decorated with banners, streamers, floral pieces, and the like.

Then President Ochs was conducted to headquarters. He found them a riot of decoration, with ten white-coated waiters ready to serve luncheon. More than 250 members of the League and other friends were on hand, and the cheer that went up when Mr. Ochs appeared is said to have broken windows six blocks away.

First there was luncheon, consisting of nineteen different species of sandwiches, coffee, iced coffee, tea, etc. After that the assembly room was opened, and after Joe Brandt, of Universal had presented him with a floral horseshoe, President Ochs made a short speech, telling of the success of the Chicago convention. He announced his plan to run the League under a commission form of government, with a meeting of the Executive Committee in New York once a month; at these meetings all matters affecting the exhibitors will be taken up.

Arthur James, of Metro, also spoke, telling of the work being done by Metro to lighten the burden of the exhibitors during the recent infantile paralysis scare. He showed the posters and other printed matter issued by Metro to induce exhibitors to get together with the newspapers and put the "soft pedal" on the panic talk regarding the epidemic.

Lou Blumenthal, spoke on the establishment of zones in New York, to make it possible for theatres outside the affected district to run as usual. Manager Seelye of the Pathe Exhange department was another speaker.

Among those to welcome and congratulate President Ochs, were E. M. Saunders, Joe Brandt, Robert Doman, Arthur James, "Metro" Lynch, Hugh Hoffman, President Whitman of the Bronx Local, all the officers of the New York state branch of the League, and committees from the Bronx and Brooklyn locals.

Nazimova First Brenon Star; Selznick Latter's Associate

"War Brides," Russian Actress's Vaudeville Success Will Be First Film Made by New Producer—Stanley Mastbaum Also Associated on Business Side of the Firm

HERBERT BRENON has contracted with Madame Alla Nazimova to star in his first independent feature, which will be an adaptation of "War Brides," the successful vaudeville play in which Nazimova made one of her greatest hits. Mr. Brenon also announces that associated with him in the business end of his new enterprise are Louis J. Selznick of New York and Stanley Mastbaum, exhibitor of Philadelphia.

Ever since "War Brides" made such a hit on the Keith circuit, Nazimova has been the recipient of many offers from film producers. That she has finally accepted Mr. Brenon's offer is a distinct tribue to his ability as a director. The salary she will receive is said to be unusually large.

Mr. Brennon said in speaking of "War Brides," "I have made up my mind to produce no battle scenes in connection with the picture. I frankly believe the public is tired of them. That which appeals to me in this subject above all else, is its terrific suspense and tragic yet powerful finish; more than this even because it will allow Madame Nazimova to appear on the screen in a characterization which has established her as the foremost tragedienne on the American stage to-day."

Mr. Selznick and Mr. Brenon have been acquainted in a business way since the time when both were with Universal. Mr. Brenon is in sympathy with his ideas concerning the marketing of features and congratulates himself upon having secured Mr. Mastbaum as an associate in his new company. Stanley Mastbaum, a prominent exhibitor of Philadelphia, has long been an admirer of Mr. Brenon's work.

FINDS "NEWS" A GOLD MINE

Motion Picture News,

Gentlemen:—

Your publication is a gold mine.

L. Geo. Pellerin,

Theatre Casino,

Trois-Rivieres, P. Q., Canada.

KELSEY ADDED TO STAFF OF DIRECTORS AT UNIVERSAL CITY

Special to Motion Picture News.

Los Angeles, July 22.

Fred A. Kelsey, formerly director at the Majestic studio in Los Angeles, and Thanhouser in the East, has arrived here to direct Universal productions, as the result of negotiations made with General Manager H. O. Davis at the New York office. Kelsey will for the present make one, two and three reel dramatic subjects.

Two others who have been put to work as directors are M. S. Forrester, formerly well known in vaudeville, who will have Pat Rooney as his lead, and make one-reel comedies. Orvis MacDearmid has also been placed at the head of a company and produced "The Ivory of Justice," with Francis McDonald in the leading part.

A new member of the Universal stock is Lee Kolmar, Jewish comedian, who has played in vaudeville and is decidedly popular at Chicago. His best work is said to have been in "The Girl Question."

Laemmle and Powers Sell Their Exchanges to Universal

Sum Paid Is $1,000,000 in Cash—"This Is Important Move on Part of the Company and It Will Improve Conditions in Our Field," Says an Official—"At Same Time It Proves the Solidity of the Organization"—Changes Made Among District Managers

THE Universal Film Manufacturing Company last week sent an official statement to the press that President Carl Laemmle and Treasurer P. A. Powers had sold their exchanges to that company for the sum of $1,000,000 in cash.

When the Universal was formed several years ago these two men retained their exchanges in the west and middlewest and up until now have operated them independent of the company. The exchanges in Buffalo, Cleveland, Cincinnati and Indianapolis were owned by P. A. Powers, who is the second largest stockholder in the Big U, and Mr. Laemmle owned exchanges in Minneapolis, Des Moines, Omaha and the Laemmle Film Service in Chicago.

From time to time there have been rumors to the effect that Laemmle and Powers had sold their private holdings to the Universal. and since the Chicago show opened it has been stated that Mr. Laemmle had disposed of his Universal stock to John D. Spreckles. the California Millionaire. But this has been strongly denied by Mr. Laemmle and the other officials of this organization. The stock of the Universal is almost equally divided between Laemmle and Powers and neither have any intentions of disposing of their holdings.

About a year ago it was rumored throughout the industry that both Laemmle and Powers had turned over their exchanges to the Universal for a large sum, but this was denied and later turned out to be simply a trade-wind, the source of which could not be traced.

Wondered at Large Number of "U" People in Chicago

When the convention started in Chicago many of the film folk were surprised at the large number of exchangemen and other Universalites who had come to town. It was evident that something was going to happen, but few of the moving picture people were able to predict what that something would be.

Among the first to arrive was President Laemmle; then came General Manager Joe Brandt; he was followed by P. A. Powers, and after him came M. H. Hoffman, General Manager of Exchanges, and his assistant, Manny Goldstein. Then came the exchange managers from Detroit, Buffalo, Minneapolis, Omaha, Des Moines, Indianapolis, Cleveland, St. Louis and Kansas City. Immediately upon their arrival they all went into private session at the "Universal Headquarters" at Hotel Sherman and there they remained several hours last Saturday.

After their departure Sunday night the news was given out.

"This is a very important move on the part of the Universal and the taking over of these exchanges is going to greatly improve conditions in the Universal field," said a Universal official. "At the same time it proves the solidity of this organization, for it occurs at a time when the majority of the competing companies are endeavoring to warp their expenditures. It also means that this is, unquestionably the largest financial transaction so far this year, and probably the most important cash deal either of these men have as yet realized."

Such a transaction is usually accompanied with certain changes among district managers throughout the country, and the object in calling in the exchange managers was to decide on the men for these new offices. Accordingly, he announced that F. C. Cropper, who has been manager of the Universal exchange in Kansas City, will be district manager of the middle west, and will have the exchanges in Omaha, Wichita, Oklahoma City and Des Moines in his territory. His office will be in Kansas City.

Weeks to Supervise Five Cities

George Weeks will have supervision of the Detroit, Cincinnati, Cleveland, Buffalo and Indianapolis offices, with headquarters at Detroit. William Oldknow of Atlanta, Ga., will have the southern district, which includes Louisville, New Orleans, Memphis, Jacksonville, Nashville, Baltimore and Washington, with his offices at Atlanta. M. L. Markowitz, of San Francisco, will have the territory west of Denver, with his main office at Los Angeles. Maurice Fleckles will have the central division, which will include Chicago, Minneapolis and the territory between here and Kansas City. The eastern division will have Manny Goldstein as district manager and his jurisdiction will include New York, Philadelphia, Boston and all of New England.

It is the intention of General Manager Hoffman to hold a meeting of district managers every sixty days in Chicago at which time he will listen to the reports of these men and discuss various questions which have come up in the meantime, and listen to the suggestions which the district managers may have for improving their particular fields.

"This is one of the most important moves we have made in some time," said President Laemmle while discussing this subject to a NEWS representative. "It means that the Universal is going to do greater business than ever before, and it proves unquestionably that we are the greatest moving picture concern in the universe. We have the finest program today and the exhibitor knows it, and admits it, but we also have the greatest organization in the field.

"During the past few months we have had knowledge of the weakening conditions in certain sections of the industry. Some of the largest firms have been close to shutting up their studios. But the Universal, I think, has proved to the exhibitors during the Chicago show, and to the public that it is always in front. We don't place our stock on the market and not a single share of it is for sale. We don't need to sell it; in fact, we are bigger and stronger than ever.

"We have done more business this year than in any year since we started and next year we are going to do even more. To-day we know before we start a picture just what length it is going to be, and exactly what it is going to cost. Can you show me another firm that knows these things. This is because we run our business systematically. The day has passed when our directors can start a picture without knowing how much it is going to cost us. Efficiency is the keynote to it all, and that's just what we have to-day in the Universal.

INTERNATIONAL OFFICES MOVE TO GODFREY BUILDING, SEVENTH AVENUE AND 49TH STREET, NEW YORK

The International Film Service, Inc., has grown so that the quarters in the Journal Building at Fifty-ninth street and Columbus Circle, New York, have become inadequate. In order to find room for all of the many departments two entire floors, the eighth and sixteenth, of the new building at 729 Seventh avenue, corner of Forty-ninth street, have been engaged and elaborately fitted up.

For more than a week past the offices have been gradually transferred into the Seventh Avenue Building. Saturday was "get-away day" and what remained of the equipment in the Journal Building was picked up bodily and moved to the new locations.

The entire sixteenth floor is devoted to the use of the executive offices. On the eighth floor are located the business departments, the New York exchange and the projecting rooms.

The International has three films in rehearsal, two of which are serials. Details concerning them will be announced shortly.

GAUMONT IS BRINGING IMPORTANT FILMS FROM OTHER SIDE

Owing to the Gaumont policy of never announcing any film which comes from Europe until it is actually in this country —because of the uncertainties of the war zone—several announcements which have given rise to interesting rumors in the trade are being withheld for the time being. It is known, however, that some big features from the Societe des Etablissements Gaumont are either about to be shipped or else are already on the water. These are to be released in Mutual Service. They supplement the present Gaumont releases through Mutual.

From the French Gaumont company have come such productions as "The Fall of Constantinople" and the "Fantomas" series. It is understood that Mutual will now distribute some of the most successful of the French photodramas, selection having been made of those best suited for the American market.



A Universal Stellar Trio—Myrtle Gonzales, Jessie Arnold, and Francelia Billington in Up-to-the-Minute Costumes

UNIVERSAL FORT LEE PLAYERS WORK HARD REGARDLESS OF HEAT

Although most of the Universal East Coast photoplayers have gone to Universal City and are already hard at work, several companies are still busy in the Universal's Fort Lee plant.

Director Ben Hill has finished "Judith Belgrove," a one-reel drama, in which Violet Mersereau and Harry Benham play the leads. Mary Fuller is braving the Jersey mosquitoes and July heat to finish "The Highest Bidder," a two reeler produced by Mr. Henderson. King Baggot is working on "Absintha," a multiple reeler. Director Grandon is working with Violet Mersereau and Harry Benham on "The Angel of the Attic," a two-reel drama, while Director Ben Hill has under way a one-reel drama, title as yet not decided upon, in which Clara Beyer plays the lead. Director Frank Smith is producing "The Primitive Soul," a one-reel drama in which Margaret McRae and Johnny Walker play the principal roles.

First Kolb and Dill Comedy Set for Release in August

"A Million for Mary," Made by American at Its Santa Barbara Studios, Is Their Vehicle for Film Debut—Playwright Hoffman to Write Comics for the Pair

CLARENCE KOLB and John Dill, otherwise and better known to all America as "Kolb and Dill," have broken into pictures. The Mutual Film Corporation announces a series of six five-reel Mutual Star Productions featuring the pair. The pictures are now in the making at the studios of the American Film Company, Inc., at Santa Barbara, Cal., and the first entitled "A Million for Mary" will be released late in August.

Aaron Hoffman, the playwright, has been retained by Samuel S. Hutchinson, president of the American, to write comics exclusively for Kolb and Dill productions. Mr. Hoffman has already written for them "The Three Pals," "The Bluff," "A Peck o' Pickles," "Buttin' In" and "Beloved Rogues," the last of the series. These offerings will be released in the order named.

Kolb and Dill came originally from Cleveland, where they were boyhood chums. In 1898, in their early twenties, they joined an amateur dramatic club and appeared in many charity performances and minstrel shows.

The following year Fred Irwin's burlesque show appeared in Cleveland. Irwin needed two German comedians and offered a salary of sixty dollars a week to the cleverest team in the city. When he mentioned signing contracts for the coming season, Kolb and Dill felt justified in asking a hundred and twenty-five dollars a week for their services. Being refused this amount they left the company and took a fling at vaudeville. Irwin's show failed in the second week of its run.

In 1901 Kolb and Dill appeared in the Broadway musical comedy success, "Fiddle Dee Dee." By this time their salaries had crept up to five hundred dollars and their hold upon the public increased in proportion. In 1904 Fischer, a theatrical magnate, decided to put on "Fiddle Dee Dee" in San Francisco, and realizing that the stars were essential to the popularity of the piece, wired them a generous offer to star in the Wetsern production. After a few weeks' rehearsal with the new company Kolb and Dill made their bow to San Francisco at the Grand Opera House.

Among some of the successes in which they starred in the past few years are "Hoity Toity," "Hurly Burly," "I. O. U.," "Pousse Cafe" and "The Beauty Shop."

League President Talks to Cleveland on Picture Problems

Ochs Discusses Elimination of Deposit System and Explains Effect of New By-Laws as Drawn Up By the Committee of Thirty, Which Met in New York

Special to MOTION PICTURE NEWS.

Cleveland, July 22.

LEE OCHS, president of the National Motion Picture League of America, was in Cleveland last week, where he addressed the members of the local branch of the league at their regular meeting. He summed up the results of the Chicago convention, discussed the elimination of the deposit system, explained the effect upon the exhibitor of the new by-laws as drawn up by the committee of thirty, which met in New York, and finally called upon Cleveland to organize the State of Ohio, which is completely disrupted.

Mr. Ochs says that Ohio has retarded the progress of the motion picture industry at least ten years with its censorship and its lack of unity. The first thing that Mr. Ochs suggests to remedy the evil is for the state to get together. Cincinnati has asked for a conference with the Cleveland organization to be held at Mansfield.

It was agreed that the state secretary, Mr. Horsey, with a few Cleveland members, meet the Cincinnati committee and invite them to obtain a charter and join the league. Then, as members of the league, they can attend the state convention in September, where all the troubles can be diagnosed and probably cured.

Mr. Ochs's visit here was undoubtedly a success. He spread confidence among the exhibitors and created a more harmonious spirit between exhibitors and manufacturers.

LARGE BOOKINGS TAKEN FOR "FADED FLOWER"

Heavy bookings are reported for "The Faded Flower," the first Ivan all-star cast production.

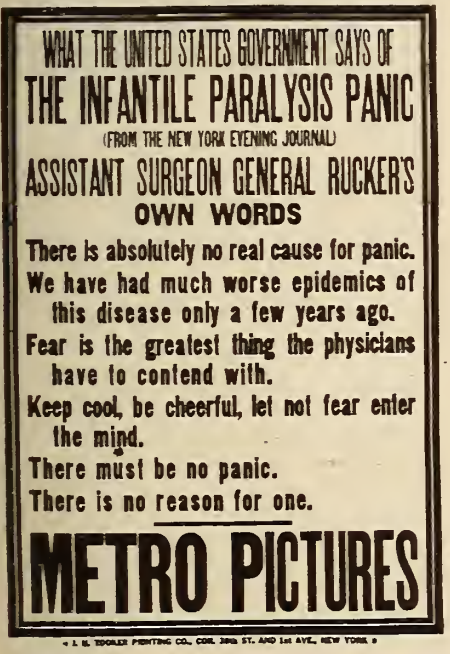
A large number of exhibitors in different sections of the country have indorsed the new Ivan policy, and urge its continuance.

Rowland Fight to Open Theatres Closed by Plague Fear

He Sends Envoy to Washington, D. C., to See Surgeon General Rucker, Who Issues Statement That "There Is No Cause for Panic" Over Infantile Paralysis

PRESIDENT Richard A. Rowland of the Metro Pictures Corporation, who has inaugurated on behalf of the motion picture exhibitors a nation wide fight against the infantile paralysis panic, is continuing to battle with unabated vigor. As a direct result of the visit of Mr. Rowland's special envoy to Washington, Assistant Surgeon W. C. Rucker issued a statement calling on the entire country to refrain from panic as "there was no cause whatsoever for panic," and Mr. Rowland has caused widespread distribution among motion picture theatres of a one-sheet poster setting forth the reassurances of General Rucker.

President Rowland's statement is as follows: "We began this fight without waiting to consult anybody or to ask that others participate in its expense. We realized that there was not an hour to lose and we took off our coats and went to it. The practical result I am proud to say is the stemming of the tide of fight. The health officials are actually beginning to reason and calm reigns where panic ruled before.



The One Sheet Poster Used by Metro in the Infantile Paralysis Campaign

"I want to make report to the entire industry that the spread of the disease has been practically checked, the public reading reassuring and saner accounts in the newspapers have calmed down and there is every reason to believe the worst is over. I look for a reopening of the closed theatres at an early date, and I indulge the hope that the rule barring all persons under the age of sixteen years from motion picture theatres will be abolished. There never at any time was any real reason for this rule except the panic condition, and it was this condition that we have in ten days put out of business.

"Sixteen hundred newspapers throughout the country have aided us in this campaign, and I wish thus publicly to express the industry's cordial thanks for the splendid co-operation."

The Academy of Medicine's special conference for the discussion of infantile paralysis ought to further reassure the general public and allay undue alarm. In addition to the announcement that the germ causing the disease had at last been isolated, and that certain drugs had been used with success in the treatment of virulent cases, Dr. Flexner, in his address, pointed out, in the first place, that the toll taken by the disease in infant life has been greatly exaggerated. A minimum of five and a maximum of twenty per cent. are the two extremes between which Dr. Flexner thinks its deadliness fluctuates.

He, however, from his own extended experience, is inclined to think that the present epidemic's average of mortality will not exceed ten per cent. Again it must be remembered that numerous other infantile scourges—measles, diphtheria, scarlet fever—play much greatr havoc among children than poliomyelitis (infantile paralysis) and that children are much more susceptible, to begin with, to these infections.

Another reassuring statement, made by Dr. Flexner in this connection, was that the percentage of complete recoveries from paralysis caused by the disease is much larger than generally believed, while in a still greater percentage the recovery is so nearly complete, given time and proper treatment, that the patient eventually suffers but a very slight handicap in afterlife.

The 1907 epidemic, according to Dr. Emerson, passed without attracting public notice.

It is well for parents to remember that, at this very time, while excitement has been at its height over poliomyelitis, more infants have actually succumbed to summer complaint, a fact which has been practically unnoted and given rise to no hysteria whatsoever.

"DAISY THE DEMONSTRATOR," IVY CLOSE COMEDY IN WORK FOR KALEM

As a captivating department store demonstrator, Ivy Close is given full opportunity for the display of her beauty and ability as a comedienne in the subject on which the Jacksonville Kalem company is now at work. "Daisy, the Demonstrator," finds Ivy establishing the popularity of a new soap.

So successful is she that a number of comedy complications arise to lead up to a finish in which trick photography has been used. Henry Murdoch is also seen in "Daisy the Demonstrator," which is scheduled for release August 11.

SEITZ TO ADOPT KIPLING STORIES FOR THE SCREEN

George B. Seitz, who, aside from being the secretary and treasurer of the Astra Film Corporation, is a well-known scenario writer, has accepted a commission from Pathe to adapt all Rudyard Kipling's works and is now at work on the task. This, with two serials he has contracted to write for the same organization, will keep him busy for the next year, at least.

UNIQUE CONTRACT MADE BY INCE FOR SERVICES OF 16-MONTH-OLD CHILD

The most peculiar contract yet reported has just been signed by, or in the name of the youngest motion picture actress yet discovered. She is Lillian Read, now playing in Thomas H. Ince's spectacle, "Civilization," and now is just sixteen months old. She is the daughter of Mr. and Mrs. J. Parker Read, Jr., of New York City.



Lillian Read

The contract in question calls for Miss Read's services exclusively for twenty years, during which time she must not appear before the camera except in Thomas H. Ince Enterprises, and must not marry. Her salary until she is two years old is to consist of chocolates and picture books; after these eight months her salary is to be $50 a week; when she is three it will be $75 a week, and when she is five $100 a week. At seven she is to be raised to $250 a week, at ten to $500 and at fifteen to $1,000 weekly. After that the salary is to be agreed upon between her father and Mr. Ince. Mr. Read is now Mr. Ince's personal representative.

Arrangements have been made to show Lillian in a series of children's pictures, to be shown at Saturday morning exhibitions all over the country. Beulah Livingston, of the Ince publicity staff will write the scenarios, and with Lillian's mother will organize and direct a company of twenty-five child actors, to be known as the Lillian Read Child Players, Inc.

Lillian herself is blissfully ignorant of all this. She is now down at Blue Point, L. I., learning to swim.

SPECIAL SCENES FOR "PRINCE CHAP"

"The Prince Chap," written by Edward Peple, will be the Selig Red Seal Play released through V-L-S-E on Monday, July 24. Special scenes for this drama were filmed in California, Chicago and New York City. Marshal Neilan directed the production and also plays the title role.

In the cast are Marshal Neilan, Mary Charleson, George Fawcett, and Bessie Eyton.

KOLKER, SUPPORT OF BILLIE BURKE IN "GLORIA'S ROMANCE," IS ACTOR WITH STAGE LAURELS

Few of the noted actors who are now appearing on the screens have won higher laurels in both branches of their profession than has Henry Kolker, who is supporting Billie Burke in the George Kleine serial, "Gloria's Romance." This is by no means his first screen appearance, but his admirers declare that the role of Dr. Stephen Royce is the most congenial he has yet found in pictures.

Before taking up picture work, Mr. Kolker had rounded out a remarkable stage career, and was known all over the country and in many foreign lands an an actor of great skill and artistic finish. He began this career as a member of the German Stock Company, of Milwaukee, and soon after joined Robert Downing at the American theatre, appearing in "The Gladiator," "Damon and Pythias," "Virginius," "Ingomar," "Othello," "David Garrick," and "Richard, the Lion Hearted." Two seasons later he went with James O'Neill, supporting him in such productions as "The Courier of Lyons, "Virginius," "Monte Cristo," and others.



Henry Kolker

His first New York appearance was at Wallack's, where he played in the revival of Shakespeare's "Cymbeline." His later appearances included the title role in Eugene Walter's first play, "Sergeant James," with Leo Ditrichstein in "Military Mad," with the late Ada Rehan in "The School for Scandal," "The Taming of the Shrew," and "The Country Girl," as John Storm in "The Christian," in "Strongheart," "Mademoiselle Marni," "Monna Vanni," "Kreutzer Sonata," "Marta of the Lowlands," "The Three of Us," "The Thief," "Twelfth Night," "Passion Flower," "Leonities," "Winter's Tale," "The Great Name," "Our Wives," "Help Wanted," and "Our Children."

CHANCE FOR DRAMATIC WORK OF A DAUGHTER OF EVE IN "TEMPTATION OF ADAM"

In "The Temptation of Adam," the three-reel Selig drama now in production under the direction of Al. Green at the Selig Los Angeles studios, Kathlyn Williams is given opportunity for powerful dramatic work. Others in the cast are Charles West, Guy Oliver, Vivian Reed, Eugenie Besserer and Jane Keckley.

Director William Robert Daly is now at work upon a story of the early gold rush to British Columbia, entitled "The Child That Found Its Father." Fritzi Brunette has long had a desire to play a "boy's" part, and her wish will be gratified in this Selig production, for she will appear through the greater part of the story clad in masculine attire.

MEANEY AND BARRY LOOK AFTER SALE OF EVERYTHING FROM SCENARIOS TO CATTLE AND SHEEP

A firm named Meaney and Barry, which styles itself the Motion Picture Clearing House of the Pacific Coast, has opened offices in Hollywood, Cal., and will look after the sale of scenarios, conduct an employment department, and act as agents for the use of Indians, horses, cattle, sheep, farm equipment, stage coaches, photographic reproductions and legal advice pertaining to motion pictures. Don Meaney, who for two years was manager of the advertising department of Essanay and later served as manager of the publicity of the Universal west coast studios, is manager, and the organization is meeting with success.

FIRST FOUR EPISODES OF "CRIMSON STAIN MYSTERY" FINISHED

The first four episodes of "The Crimson Stain Mystery," the new serial which is being produced by the Erbograph Company and will be presented by the Consolidated Film Corporation, of which O. E. Goebel is president and Ludwig R. G. Erb treasurer, have been completed and the first episode will be ready within the next few days for a showing to the trade.



Ethel Grandin

T. Hayes Hunter, who is directing the picture, is working night and day on it, and already has begun on the second episode. The picture will be in sixteen episodes. Maurice Costello and Ethel Grandin are playing the leading roles.

ORMI HAWLEY IN BREESE PLAY FOR METRO

Ormi Hawley has joined the Metro forces and will make her debut on the Metro program in "The Evil Men Do," a five-part feature in which Edmund Breese is starred and which is now being produced by the Popular Plays and Players. Appearing in support of Mr. Breese, in addition to Miss Hawley, is Clifford Bruce, Evelyn Brent and a strong supporting cast.



Ormi Hawley

Miss Hawley was with the Lubin company for five years before joining the Metro forces. During that time she appeared in more than 300 screen plays. She was Lubin's "best seller" throughout this country, Europe and Australia, and the fans of Australia, in a big contest, voted her the most attractive and popular woman on the screen. A number of South African exhibitors offered to pay all her expenses, in addition to a large sum of money, if she would consent to go down there and appear in person at the leading theatres.

In a number of feature photoplays made by Lubin last season, aboard the battleship fleet at Newport, R. I., Miss Hawley was starred. She was the only woman to go to sea with the fleet and her popularity was such that the sailors presented her with a loving cup, on which was inscribed, "Ormi Hawley, Belle of the Navy."

Miss Hawley was born in Holyoke, Mass., and attended public and private schools there. Later she studied in the New England Conservatory of Music, specializing in piano, organ and vocal courses. For a time she did concert work in New England, but gave that up to play in stock in Boston. Her theatrical work brought her to New York, and during a summer vacateion she was induced to accept her first engagement in pictures. Some of her leading men who have appeared with Miss Hawley include Edwin Carewe, Edgar Jones, Earl Metcalfe, Edwin August, Edward Peil, Harry Meyers and Andrew Mack.

NORMA TALMADGE ON VACATION

Norma Talmadge, Triangle's star, has just completed a new picture and is taking a six weeks' vacation. After this she will probably go back to the Pacific Coast to start work on another picture.



Mr. and Mrs. Sidney Drew, the Metro Comedy Duo, on the Steps of Their Home (Center), and in Scenes from Their Latest Productions.

"GLORIA'S ROMANCE" PLAYS TO BIG HOUSES IN THE WEST

W. O. Edwards, district manager of the George Kleine exchanges in the far west, has stated that the serial "Gloria's Romance," starring Billie Burke, is proving as great a success in his locality as it is in the east. Every large city in California, Oregon and Washington, and even in smaller centers nearer the Mexican border, has profited largely by this continued photoplay.

Three Turner and Dahnken houses, known for their high class clientele, are running the serial at present. They are the new Tivoli theatre in San Francisco, the Berkely, Berkely, California, and the Empress in Portland, Oregon. The Turner and Dahnken houses are known as homes of only the highest class attractions and all have large seating capacities, the Portland theatre seating 2,300.

At the Pantages theatre in Los Angeles and in other large houses in Sacramento, San Jose and Seattle, similar reports of big business come in. Exhibitors as far south as the Mexican border state that Billie Burke has made a decided hit with picturegoers.

Clara Kimball Young Begins Work on "Common Law" at Solax

Conway Tearle Is Engaged to Play Role of Kelly Neville, the Artist, Opposite the Star—Paul Capellani, Brother of the Director, Also Signed

ON her return from Chicago last week Clara Kimball Young and the supporting company engaged by Director General Albert Capellani plunged at once into the production of Robert W. Chambers' "The Common Law" at the Solax studio in Fort Lee, N. J.

The engagement of Conway Tearle to play the part of Kelly Neville, the artist, opposite Miss Young in the role of Valerie, the model, is of unsual interest. Mr. Tearle is one of the best known leading men on the American stage. He has appeared as the principal support for many stars, including Nazimova, Frances Starr and Grace George. In pictures he has been in all-star casts with Famous Players and Lasky.

Paul Capellani needs no introduction to Miss Young's followers, as he has appeared opposite her in several of her biggest pictures, including "Camille," in which he played Armand, a role he had played with Mme. Bernhardt on the Paris stage. In the screen version of "The Common Law" Capellani, who is a brother of the director, will play the part of Querida.

Among others cast to play parts in the earlier scenes of the picture are Lillian Cook, well known to the screen for her many engaging ingenue impersonations; Julia Stewart, Charles Craig, and Lydia Knott.

One of the principal feminine roles in the picture is still uncast, owing to the difficulty experienced by M. Capellani and Miss Young in finding a woman of just the right type. It is the part of Rita, an artist model friend of the heroine's, and it is essential that she should be of a contrasting type to Miss Young. M. Capellani has enlisted the aid of practically every agency in New York in an effort to find a young, statuesque, blonde girl who can act.

After looking the field over carefully for a studio to use pending the construction of Miss Young's own plant at Flushing, Long Island, Lewis J. Solznick, president of the corporation, finally decided on the new Solax studio at Fort Lee. Thomas Persons, studio manager for the Solax Company, has been retained in a similar capacity for Miss Young's organization.

Director General Capellani's chief assistant on the technical side is Edmund Mortimer, formerly with Herbert Brenon and recently chief assistant to Director Frank Crane of World Film. Before entering upon directorial work Mr. Mortimer was a prominent young actor.

Marcel Morhange, the director general's assistant in casting and staging, has been with M. Capellani for some time, working with him on all his recent big productions. M. Morhange is also French, and came back to America a year ago, after being retired from the French army on account of wounds received at Neuve Chapelle. He was an officer attached to the British troops as interpreter. Before the war he was with the Vitagraph two years, and a year with Fox.

Two of the best known camera men in the business are "shooting" the new company's first picture, J. Monteran and Hal Young, and the scenic artist, Henri Menessier, with a big staff of assistants, is engaged on the construction of settings.

Exchangemen See Possibilities in "How Britain Prepared"

Lichtman, Back from Western Trip, Announces State Rights Contracts with Jones, Linick and Shaefer, Monarch Feature Film, and Mandelbaum

FOLLOWING the return of Al. Lichtman, the general manager of the Patriot Film Corporation, from his trip to Chicago and Detroit last week, that company has announced the sale of state rights for "How Britain Prepared" to a number of important exchanges. Jones, Linick and Shaefer, the owners of one of the largest theatrical and picture organizations in the Middle West, have purchased the rights to the states of Illinois and Indiana, and will handle the production through their Central Film Exchange, of Chicago. The production is at the present time playing in the Colonial theatre, in Chicago, which is owned by Jones, Linick and Shaefer. An offer for the rights to the territory covered by their exchanges was made by the Chicago firm before the Patriot Film Corporation had announced its state rights policy.

Emanuel Mandelbaum has secured the rights to the state of Ohio, and the Monarch Feature Film Company, also an important factor in their territory, has bought the states of Kansas, Nebraska, Iowa and Missouri.

During his trip Mr. Lichtman also arranged for a number of important showings. The Detroit Opera House, of Detroit, Michigan, has booked the production for a run of four weeks, and a theatre in Grand Rapids, Michigan, has booked the production for an indefinite run. Other bookings have been arranged for pending the sale of state rights.

WICHITA, KANSAS, EXHIBITORS AFTER SUNDAY OPENING PRIVILEGE

The exhibitors of Wichita, Kansas, are seeking signatures to a petition to submit to a vote of the citizens the question of Sunday opening. The vote will be taken, if the effort is successful, at the time of the primaries in August.



Three Scenes from "The Fall of a Nation" Just Passed by the Ohio Board of Censors

"The Viceroy's Reception," One of the Caterpillar Guns in Action—"The Preparedness Hearing in Congress

STEWART PAYTON'S SON DIES UNDER KNIFE

While Stewart Payton was engaged in filming scenes, using several hundred people on the East Indian City set for "Twenty Thousand Leagues Under the Sea," at Universal City, he was informed that the sudden turn in the illness of his little year-old son required an immediate operation, which would probably prove fatal.

The great number of extra people being employed for the day made it impossible for him to leave, and an hour or two later he was notified of the death of the child. All members of his company attended the funeral.

KARPEN IS IN THE EASTERN OFFICES OF UNIVERSAL

When the larger part of the force of the Universal Fort Lee studio, was removed to Universal City, it was reported that C. Alfred Karpen was included among those who had made the western trip. On the contrary, Mr. Karpen has remained in the east and is established in the capacity of associate film editor at the Universal home offices with Miss Eleanor Fried.

Two from Famous Through Paramount Week of August 7

"Little Lady Eileen," with Marguerite Clark, and "A Woman in the Case," with Pauline Frederick, Are the Subjects Announced—"Four-Footed Dentists" in Pictographs

TWO Famous Players productions will be featured on the Paramount Program for the week of August 7, in which Marguerite Clark and Pauline Frederick will be starred. Miss Clark will have as her vehicle, "Little Lady Eileen," this being her first appearance on the program since "Silks and Satins," on June 12, while Miss Frederick's production, "A Woman in the Case," will be her first appearance since June 26, when she appeared in "The World's Great Snare."

Short reel subjects released by Paramount will include the 26th edition of the "magazine-on-the-screen," Paramount Pictographs; a trip from Carlsbad to Moravia with Burton Holmes in the Paramount-Burton Holmes Travel-Pictures, and the Paramount-Bray animated Cartoon, "Farmer Al Falfa's Egg-citement."

Paramount Pictographs will have five leading subjects, including "Better Babies," "Living in the Air," "Yachting," "Tree Surgery" and "Breaking the Freight Tie-up."

In the "Better Babies" subject, there is shown how to make a bed as it is made in hospitals, so that it is physically impossible to kick the sheets out at the bottom. New York has one of the greatest conglomeration of roofs in the world, upon which people eat, sleep, dance, drink, raise birds, fish and chickens, farm and play baseball. This is one of the most unique pictures that has ever been put on the screen.

"Driving a Yacht" is another section of the screen-magazine, showing the various features of sailing a yacht, and also picturing Pierpont Morgan at the helm of the Grayling. In "Tree Surgery" there is shown how an immense cavity in a huge tree is filled with concrete, and also how stumps are pulled out by "four-footed dentists." The concluding pictures of the Pictographs show how modern methods were installed around New York which finally broke up the horrible freight tie-ups, being instrumental thereby in lowering prices. It also shows an elephant pushing a crate up a gang plank with his trunk, and shows how coffee is loaded scientifically.

Burton Holmes in his Travel-Pictures takes Paramount audiences on a trip from Carlsbad to Moravia, which is varied in interest, beginning at the Carlsbad Springs, in which the party mingles with the throngs from all over the world who have come to this celebrated watering place to take the cure. Fifty thousand visitors come every year to drink and grow thin. The scenes in and around this Spa and at Marienbad, the countless throngs of millionaires from America and poor Poles from Poland are varied by the native "dog-o-mobiles," the goose farms of Bohemia, and the quaint costumes and customs of the Slovaks of Moravia, give a wonderful variety to this peculiarly interesting "Easy-Chair Journey."

Paul Terry contributes "Farmer Al Falfa's Egg-citement" as the Paramount-Bray Animated Cartoon for this week.

Hatch Buys Ohio Rights to "The Fall of a Nation"

He Will Begin an Active Campaign for the Exploitation of the Dixon-Herbert Spectacle in the Buckeye State—Runs to Start at First Class Prices

J. FRANK HATCH, film man and veteran showman, has purchased the Ohio state rights of "The Fall of a Nation" from the National Drama Corporation. He is proprietor of the J. Frank Hatch Film Company of Newark, N. J. He will at once prosecute an active campaign for the exploitation of the Dixon-Herbert spectacle in the Buckeye State, and will start operations with runs at first-class prices in Cleveland, Cincinnati, Columbus and Toledo.

Mr. Hatch entered the film business in the fall of 1906. He rapidly created a profitable system of exchanges, with centres in Chicago, Pittsburgh, Buffalo, Newark and other cities. In the course of his enterprises he acquired the Grand theatre, Newark, of which he is still the owner.

He also had on the road the J. Frank Hatch Shows, a thirty-car circus and carnival, but sold all his circus interests in 1913. Hatch is one of the largest owners of film in the world. Ten million feet of it are stored in a fireproof structure built on the roof of his building at 284 Market Street, Newark, N. J. He can supply anything from a twelve-reel tragedy to a split-reel comic or travelogue.

"The Fall of a Nation" has passed the Ohio censors without any cuts or amendations whatsoever.

"NEWS" IS CRISP AND SNAPPY

Motion Picture News,
Gentlemen:—

Your excellent weekly is crisp, snappy and covers all that is news to the industry; we couldn't do without it.

Sincerely,
E. L. Kuykendall,
The Princess,
Columbus, Miss.

EM GORMAN TO STAR FOR PIONEER

Em Gorman is going to star in a new production for the Pioneer Feature Film Corporation. She was last seen in "The Little Orphan."

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City

Fight Loss of Patronage in Hot Weather—Don't Let It Get the Upper Hand—Live Methods Will Win Out

IN these hot summer days the weather is the greatest rival of the places of amusement, and those among the entertainment caterers who take the rival opposition lying down are certainly not having the best of it.

To the exhibitor the weather is a real menace, and when the other disadvantages are added, the opposition is more than ordinary methods of business will bear. What, then, is the exhibitor doing to keep up the number of his patrons? Some are doing nothing, and saying to themselves: "There's no use grumbling. Everybody is the same." This is, to put it mildly, rank nonsense. Everybody is not the same.

There are exhibitors who are up and doing, and successfully fighting the opposition. If the exhibitor who has in a manner thrown up the sponge and decided to let things run for a month or two went about with his eyes open, he would soon see that a few of his confreres were making a fight for it, and were he to visit their theatres he would get a surprise which he did not expect.

How are those wise ones keeping up their good times? By spending more money. They are paying a little more for films which are better and bigger than usual. They are paying their printer and their bill-poster a little more for their work. And they are getting their money back, and more, by the box-office route. More than that—they are keeping their own people together; they are attracting others, who, by the good fare provided, will develop into regulars by the time the season comes round.

These wise men no longer say, "Come if you like"; but by their live methods they compel the man in the street to say, "I certainly must see that film."

The hot weather slogan of the wise exhibitor is "Aggressiveness, not sloth."

THE PERFECT MAILING LIST AND HOW TO USE IT

How many names have you on your mailing list?

Are these names classified as to what sort of pictures these people are interested in? Do you list them under Travel, Education, Drama, Comedy?

One picture for instance, will have something of especial interest to musicians; another will be laid in the section of the country that is of particular geographical value; another will be written around a Colonial interest; another filmed in the Far North.

Then there are the stars. Every man, woman or child has an individual preference for some one star. Get these preferences and let them know especially when he or she is to appear.

It is suggested also that schools or other educational institutions are a big field for mailing list development. When the exhibitor is showing a film of especial interest in an historical or scientific way he can circularize the classes studying those subjects.

Study your individual conditions and adapt your promotion to these conditions.

THE NEWSBOYS NOW BOOSTERS FOR HIS THEATRE

Harold Edel, manager of the Strand theatre, Buffalo, last week in co-operation with the Buffalo Evening News invited, through that paper, all the newsboys in the city to a special performance at the Strand, where the boys saw themselves for the first time in motion pictures.

The Rotary Club recently gave a dinner for the boys. A cameraman from the Pathe company was on hand and got several hundred feet of the lads marching to and from the Sixty-fifth Infantry Armory. The picture also showed the lads devouring "the fruits of the land."

In addition to this film, which greatly pleased the boys, Mr. Edel gave them a special showing of his current features and added several comedies. But where the Strand really benefited was in two two-column head stories on the front page of the News, describing the show at the Strand and praising its many features as an up-to-date photoplay house. Every Buffalo newsboy is now a "Strand Booster."

GUARDSMEN'S NIGHTS NET MILITIA 20 PER CENT. OF RECEIPTS

Guardsmen's night is being observed in several Evansville (Ind.) theatres, when part of the proceeds on certain nights is given for the benefit of Company E, First Regiment. Philip Skora, manager of the New Majestic theatre, gave twenty per cent. of his receipts to the fund on a certain night recently, when the Evansville people patronized the theatre liberally.



Buffalo Newsboys Lined Up in Front of the Strand, Buffalo, N. Y., Where They Were Guests at a Special Performance—Everyone is Now a Strand Booster

Manager Merrill of the Princess theatre also had a guardsmen's night. Guardsmen's nights also have been observed at the Orpheum theatre, North Side theatre and Criterion theatre, when twenty per cent. of the receipts on those nights was given to the company.

FREE SOUVENIR PHOTOS DRAW WOMEN AND GIRL COLLECTORS

Denver's women and girls are making photo collections of screen stars. Several theatres have been giving away souvenir photos on special matinee days with splendid results. The fad of decorating rooms with these photos has grown to such an extent that a girl will go any distance to a theatre that is giving away photos.

The Rocky Mountain News, one of Denver's leading newspapers, has fallen in line with the photo idea. With each issue of the Sunday News a photo of a popular star is given. Some Denver girls have organized clubs for the purpose of securing a complete collection.

A certain groceryman, located near a large school on the north side, has his windows filled with photographs of the most popular actors and actresses. On the first part of every week he changes his collection around, adding new pictures each time.

It is surprising to see the crowds around his windows. Hardly a person, young or old, passes that does not stop and look at the photos. The groceryman does not advertise any theatre or any particular picture. This is just a fad, all his own, and he seems to be getting the results.

BABY ANNUNCIATOR BRINGS MOTHERS TO SICK YOUNGSTERS IN THEATRE NURSERY

A baby annunciator by which it is possible to call the mother of the baby checked in the nursery room, in case the child takes ill or cries too much, is the novel addition Manager George Fischer of the Alhambra theatre, Milwaukee, has made to his playroom and baby checkroom. The mother, when she checks her baby, is given a number the same as though she was checking a parcel. Then when the baby cries or needs its mother's attention, the attendant in the playroom presses a button corresponding to the check number of the baby and this is flashed by electric lights upon a ground glass panel to the left of the proscenium arch.

"Until we installed this system," said Mr. Fischer, "we had a great deal of trouble with youngsters who became suddenly sick or who cried incessantly when their mothers left them, and it was next to impossible to find the mothers in the theatre. Since then, however, we have had absolutely no trouble in this respect."

A MASSACHUSETTS EXHIBITOR'S PROGRAM

OPERA HOUSE

WESTFIELD, MASS.

Goldstein Bros. Amusement Co.

HOUSE OF QUALITY

New Show of Top Line Features Every Day

NOTE **When you read the bill of features offered every dey, do you wonder for e moment why we are so anxious to get our new theeter finished so we can have more room to eccommodete the crowd? Why, a fellow out West was doing so much he had to remove the wall paper to let the people in, hut, believe me, we will have to go that fellow one better and remove our**

Paint



STOP! LOOK! LISTEN! READ!

Every Man, Woman, yes, Boy and Girl in Westfield and for miles around will want to be at the Opera House SATURDAY, JULY 8th, 1916, to see Jane Grey in

"LET KATY DO IT"

and the **SEVEN LITTLE ORPHANS,** a most delightful five-act Triangle Fine Arts Drama. What would you do if you had seven little orphans left on your hands? Come and see what Kzty did. See those Seven Little Kids fighting in Mexico—their red blood was just boiling over—they fought to the finish and won the day.

Bring every child to the matinee Saturday, **JULY 8th,** 1916, for at night we may have to remove the paint to take care of the crowd and will have to open as well as close the show on Saturday evening, July 8th. To please the crowd that will be at the Opera House to see this wonderful masterpiece featuring **JANE GREY** and **TULLY MARSHALL,** who says be is the homeliest man on earth, but Tully has the heart of an ox, believe me! And you will all say, "One good guy at that."

Extra Added Attraction at Same Show
CHARLES CHAPLIN
in 2-part Essanay Feature,
"POLICE."

Everybody in town is talking of our High Grade Show of

AMATEURS

THURSDAY NIGHT, and when people talk about you there is an answer; the reason is just because they are the "Quality that Please," and you are assured of the best of order. The most particular patron said "she never saw the equal, and so orderly that it was a treat to go to the Opera House Thursday nights."

LEST YOU FORGET!

Every Tuesday and Saturday we show one of those Keystone Komic Komedies, the high-class comedy with just enough of a story woven around to give it the punch and that puts you in right and happy. 2000 laughs with every Keystone feeture comedy at the Opere House.

BIG FEATURE SHOWS ALL NEXT WEEK.

New? Yes, every day.
"Red Widow," John Barrymore; "Daphne and the Pirates," Lillian Gish; "Heart of Nora Flynn," Marie Doro; "Sin," Theda Bara; "For Defence," Fanny Ward; "Martha's Vindication," Norma Talmadge.
Keystone Comedies Every Tuesday and Saturday.
Every Friday the big International serial feature that will please, **"MYSTERIES OF MYRA."**

Yours for Joy, Satisfaction and Pleasure,
H. A.CHENOWETH,Manager.

PRIZE WINNER AT WORK IN A KEYSTONE

Corrinne A. Parquet, the Rochester girl who won as a prize for being the most popular girl in a contest conducted by the Victoria moving picture theatre, a trial in the Keystone Film Company's studio, has written to Manager Farren of that theatre.

"We are now on our third week's work of 'The Waiter's Ball,'" writes Miss Parquet, "in which I have the part of a cashier in a third-rate restaurant. Roscoe Arbuckle enacts the role of chef and Al. St. John that of a waiter. Had it not been for the bad weather, which necessitated the retaking of many scenes, we would have finished much sooner.

"My role in this picture has been an easy one. Inasmuch as I am a newcomer, they have not made me jump over the bar or be walked upon—as yet. Mr. Arbuckle and Mr. St. John are responsible for some real funny stuff in the restaurant and also in the ball room. Kate Price does some funny stunts, this being her first picture with this company."

THE BEST FILM TRADE JOURNAL

Motion Picture News,
Gentlemen:—

Wishing the best trade journal in America continued success. I remain,

Yours truly,
Merrill Theatre Co.,
Milwaukee, Wis.,
H. D. Graham, Manager.

"YOU WANT SOMETHING" BROUGHT SOMETHING

Joseph Kohlberg, proprietor of the Farnam theatre, Omaha, didn't miss the opportunity to do some good advertising when he showed "You Want Something," which won the prize in a contest conducted by the Associated Ad Clubs of the World. He told the Omaha Ad Club leaders when the play would be at his theatre, and on that day the club had a luncheon and attended the theatre in a body.

The newspapers, which are always assured of live material from the Ad Club, used the news items.



Five Fetching Poses of Viola Dana, the Young Metro Star, Last Seen in "The Flower of No Man's Land"

Looking Ahead With The Producers

"TURQUOISE MINE CONSPIRACY" IS SECOND EPISODE IN "GIRL FROM FRISCO," KALEM

"The Turquoise Mine Conspiracy," second episode of the new Kalem "Girl From Frisco" series of the West, took Director Horne and company to the edge of the Mojave desert in California. The story finds Barbara Brant, played by Marin Sais, clashing forces with the powerful Mine Syndicate which is opposing her father. The action develops into a three-cornered race across the desert to stake a claim for a newly discovered turquoise mine. Barbara, accompanied only by Wallace, her admirer, played by True Boardman, is pitted against the agents of the syndicate and a party of local adventurers captained by "Dry-Wash" Sexton.

"The Fighting Heiress," the initial episode of the series, released August 9, had the sheep country for its locale, "The Torquois Mine Conspiracy," the desert, while the third episode on which the players are now putting the final touches, finds its background in the oil well district. A glance at all of California's varied industries and activities would seem certain before the fifteen week series by Robert Welles Ritchie is concluded.

The desert party included Marian Sais, True Boardman, Ronald Bradbury, B. Furey, Edward Clisbee and I. Josephs.

"BOND OF BLOOD" IS "V" HEART INTEREST STORY FOR AUGUST 5 RELEASE

A heart interest story is told in "The Bond of Blood," a Broadway Star Feature in three parts which Vitagraph announces for Saturday, August 5. The star is Leah Baird, and to Van Dyke Brooke belongs the credit for directing the picture. George Arvine and Jack Ellis are seen in the supporting cast. One of the strong scenes is seen, when Van Dyke Brooke, as a former actor, now down and out, is given a chance to play a part in a new play and finds, on clasping the leading lady, who is supposed to be his daughter to his breast, that she really is his daughter who has been lost to him for a great many years. A touching reunion takes place and the old actor takes a new lease on life.

A comedy theme is embodied in "A Hard Job," a one-part comedy. William Dangman plays the leading part. Dangman is seen as a young man who through straightened circumstances is forced to mind a child to earn a living. Though the babe has a sweet disposition, he still causes the hero sufficient trouble to insure the audience many hearty laughs. The remaining parts are taken care of by George O'Donnell, Florence Natol, Jessie Miller and Lucille Crane, Frank Currier directed the comedy from Mrs. Owen Bronson's scenario.

"The Race For Life" is a comedy worked around a college athletic meet. The heroine is Mary Anderson, as a college Miss who shatters the heart of an ardent admirer by reserving her smiles for an athletic youth who attends her college. William Wolbert wrote and directed the story. Jack Mower, Otto Lederer and William Weston support Miss Anderson.

TOM MIX IS CAST TO APPEAR IN V-L-S-E FEATURE MADE BY SELIG

Tom Mix, Selig cowboy star, is soon to appear in a big Western drama to be released through the V-L-S-E.

Although Mr. Mix has been with the Selig Company for a long time, he has never appeared in a feature handled by the Big Four Company.

Mr. Selig has selected a strictly all-star cast to support Mr. Mix for this production. It will be in five reels. Marshal Neilan will direct the picture.

MR. DUCK IS SHOWN FROM TIME HE'S AN EGG UNTIL HE'S PART OF FEATHER BED, IN A GAUMONT

No photodramas are scheduled for release by Gaumont the week of August 6, but three single reels will come from this company's laboratories for Mutual Service. On August 6 Reel Life, the Mutual Magazine in Film, will show pictures of "The Making of a Naval Apprentice." These have been taken at the U. S. Training Station at Newport, R. I. They show the youth from the day he enters the service as a raw recruit until he is ready to serve his country as "the man behind the gun."

Another division of this reel will take spectators on a visit to the largest duck farm on Long Island. As about 5,000 ducks are shipped to the New York market from this farm every week, the magnitude of the place can be imagined. The duck is shown from the egg until he goes to market and to the manufacturer of feather beds.

The second Gaumont release of the week is "See America First." This appears August 9 as a trip to Delaware Water Gap and the Pocono Mountains. On the same reel will appear a topical cartoon from the pen of Harry Palmer.

The third Gaumont release of the week will be The Mutual Weekly. This will have views from the border among its current news pictures.

"IDLE WIVES" FOR BUSY SMALLEYS

Upon the completion of their current production, "Saving the Family Name," the Smalleys will start the picturization of James Oppenheim's noted story, "Idle Wives," in five reels.

This Bluebird photoplay will contain a notable cast. Mary MacLaren will be featured with Phillips Smalley and Lois Weber, supported by Jack Mulhall, one of the Universal's late acquisitions, Grace Carlyle and many others.



A Trio of Vitagraphs for the Week of July 31—Left to Right: "A Hard Job" (July 31), "The Race for Life" (August 4), "The Bond of Blood" (August 5)



Scenes from a Trio of Bluebird Productions That will be Released to Exhibitors During August

Left to Right: Louise Lovely, Douglas Gerard and Hayward Mack in Rupert Julian's "L'Abbe Constantin," "Little Eve Edgarton," "The Secret of the Swamp"

"From Broadway to a Throne" Leads Off the Week of July 31 for Universal; "Who Pulled the Trigger" Is Released Next Day

THE following stars appear on the Universal program for the week of July 31: Carter De Haven, King Baggot, Francis Ford and Grace Cunard, Ben Wilson, Marie Walcamp, William Garwood, Eddie Lyons, Lee Moran, Marcia Moore, Lee Hill, Edna Hunter, Dan Russell, Hobart Henley, Howard Crampton, Catherine Calvert, Jack Nelson, Lucille Younge, Agnes Vernon, A. Lowrie, Baby Early, Rex De Rosselli, Golda Colwell, William V. Mong, Gale Henry, William Franey, Marjorie Ellison and Gene Rogers.

Carter De Haven leads off the week in "From Broadway to a Throne," a five-reel Red Feather feature, which is followed on the same day, July 31, by Eddie Lyons, Lee Moran and Marcia Moore in the Nestor comedy, "Beer Must Go Down."

On the following day, August 1, the special Universal novelty two-section three-reel mystery drama, "Who Pulled the Trigger," is the feature of the day. Marie Walcamp and Lee Hill are starred in this Gold Seal multiple reeler. They are followed by William Garwood in a Victor comedy entitled "A Society Sherlock."

Ben Wilson heads the program of August 2 in the Imp drama, "The Lucky Gold Piece," in which he is supported by Edna Hunter. On the same day Dan Russell cavorts about in the two reel L-Ko comedy, "Where Is My Husband?" The day's program closes with issue 31 of the Universal Animated Weekly with topical news events of the day in film form.

"My Lady's Millions," a two-reel Laemmle society drama featuring Hobart Henley, Howard Crampton and Catherine Calvert, heads off the program of August 3. On the same day Jack Nelson and Lucille Younge appear in the Big U drama, "A Man's Hardest Fight." Another of the Dr. Dorsey expedition education features will be released under the Powers brand on the same day. This feature is entitled "The Rough Riders of India."

On August 4 Agnes Vernon and A. Lowrie will share honors in the Imp drama, "A Daughter of the Night." They will be followed on the same day's program by the Victor two-reel juvenile comedy, "When the Minstrels Came to Town," in which little Baby Early is the star.

A two-reel Bison animal thriller par excellence entitled "Under the Lion's Paw," and featuring Rex De Rosselli and Golda Colwell will be released by the Universal on August 5. It will be followed by Cleo Madison in "The Girl in Lower 9," a Big U drama in which Miss Madison is supported by William V. Mong. Gale Henry and William Franey close the day's program in a Joker comedy entitled "Kate's Lovers Knot."

On Sunday, August 6, King Baggot is starred in the Big U two-reel sea drama, "The Captain of the Typhoon," in which Mr. Baggot is supported by Edna Hunter. An Imp drama, "The Finishing Touch," with Marjorie Ellison released on the same day, together with the L-Ko howler, "The Youngest in the Family," with Gene Rogers supplying the fun.

During the week of July 31 Francis Ford and Grace Cunard will appear in the fourteenth two-reel episode of "The Adventures of Peg o' the Ring."

Spoor Announces Completion of "The Sting of Victory," Featuring Walthall; Antoinette Walker Heads the Cast

PRESIDENT George K. Spoor of Essanay announces that Henry B. Walthall's next feature has been completed and that the play, "The Sting of Victory," will be offered through V-L-S-E early in August. It will mark Mr. Walthall's first appearance since "The Strange Case of Mary Page," and his first five-reel picture since "The Misleading Lady."

The several hundred exhibitors who visited the Essanay studios the day before the opening of the convention saw Mr. Walthall appearing before the camera.

Heading the supporting cast is Antoinette Walker, famous on the stage. She attained especial prominence because of her success with David Warfield in "The Music Master." She has starred in numerous other Belasco productions.

Thomas Commerford, Essanay's "old man of the screen," also appears in the supporting cast. John Lorenz and Anne Leigh, also known in Essanay leads, make up the other principals.

Although everything was undertaken on a large scale the picture was completed in four weeks. Essanay's largest studio was set aside for this picture alone. As soon as Director J. Charles Haydon completed his exteriors he found his principal interior sets ready and waiting.

The First Regiment of the Illinois National Guard was used for several battle scenes taken at Camp Logan, near the Wisconsin line.

The story deals principally with the affairs of two brothers of a Southern family. One is an officer in the United States army and with the outbreak of the Civil War he retains his commission. He is spurned by friends, relatives and the girl he had hoped to marry.

As military commandant he returns to his own neighborhood after the war and finds the plantation hardly more than a waste and his brother deep in the power of a mortgage shark, whose son aspires to marry their sister.

When the lender is found dead the reckless brother is accused. He must come before the military commander for trial. The brother, who will not swerve from his duty, is about to sentence him to die when a negro confesses he killed the man.

It is then "the sting of victory" is experienced by the officer when he sees the girl he loves throw herself into the arms of the ne'er-do-well brother.

"THAT SHARP NOTE" IN PRODUCTION FOR MUTUAL

John Sheehan, Carol Halloway and John Steppling have begun work on the first of the new two act Beauty-Mutual comedies, which is to be released under the title of "That Sharp Note." Various elaborate scenes are presented among them a reproduction of the famous Maxime's of Paris. The story, as the title suggests, is based on international troubles.

"Judith of the Cumberlands" and "The Strength of Donald McKenzie" Are Chief Features from Mutual for Week of July 31

"JUDITH of the Cumberlands," a five-reel drama of mountain life in Kentucky and Tennessee, with Helen Holmes the featured player, and "The Strength of Donald McKenzie," a romantic drama of the North Woods, starring William Russell, both of which will be released as a Mutual Star production, are the chief feature offerings of the Mutual Film Corporation for the week of July 31.

"Judith of the Cumberlands," a film adaption of Alice McGowan's story of the same name, which will be released July 31, was screened under the personal direction of Director-in-Chief J. P. McGowan of the Signal-Mutual studios, especially delegated as director of the Helen Holmes series of Mutual Star Productions.

Miss Holmes's supporting cast in "Judith of the Cumberlands," which is the third of the Mutual Star Productions in which she has been featured, is an unusually large one for a film drama. Leo D. Maloney has the chief supporting role opposite Miss Holmes.

Others in the cast include Paul C. Hurst, Thomas G. Lingham, William Brunton, Clara Mosher, Harry Lloyd, Sam Morje, G. H. Wischussen and others of equal importance.

"The Strength of Donald McKenzie," third of the William Russell Mutual Star Productions, which goes to the public August 3, is a filmization of Russell Smith's story of the same name, prepared for the screen by J. Edward Hungerford.

For the outdoor scenes Russell and his co-director, Jack Prescott, selected locations among the Thousand Pines, on Little Bear Lake, fifteen miles up the mountains from San Bernardino, Cal., where all of the outdoor work was done.

Charlotte Burton appears opposite Mr. Russell in the role of Mabel Condon, daughter of the publisher. Others in the cast are Jack Prescott, Nell Franzen and Harry Keenan.

The Mutual three-part offering of the week is an American production for release August 3 under the title-role of "The Madonna of the Night." Nita Davis and E. Forrest Taylor are the co-stars. The drama was prepared for the screen by Karl Coolidge from the very story written by Constance Crawley and Larry Peyton, members of the playing forces of the American Mutual studios. It was screened by William Bertram.

"The Dreamer," a story of romance and adventure, featuring Edward Coxen and Lizette Thorne, for release July 31, tops the Mutual's two-part offerings of the week.

Second of the week's two-part offerings will be released August 4 under the title of "Sandy, Reformer." Art Acord and Helene Rosson are the featured players.

Margaret Gibson has the principal role in "Fate's Decision," the two-part Centaur release which goes to the public August 5. William Clifford leads the company of players appearing in Miss Gibson's support.

Single reel comedy releases for the week include "Painless Extracting," a satire on modern dentistry, with Rube Miller in chief funmaker. This Vogue-Mutual comedy will be released August 1. Beauty releases for the week include "Daredevils and Danger," featuring Johnny Sheehan and Carol Halloway for release August 3, and "Just As He Thought," starring Oral Humphrey, to be released August 6. "When Jerry Came to Town," with George Ovey supplying the laughs, is the Cub release of the same week. It goes to the public August 4.

Mutual Weekly No. 83 and "See America First," the Gaumont single reel offerings, for release August 2, present a wide range of subjects. Mutual Weekly cameramen with the troops along the border have secured a number of interesting and exclusive pictures which will be released in this issue.

The regular weekly release of Reel Life, the Mutual Film Magazine in motion pictures, for release August 6, presents a series of interesting topics.

Variety of Subjects in Triangle Releases for August; Among Stars Are Mae Marsh and Frank Keenan

TRIANGLE releases for August provide a variety of subjects and treatment. Among the stars who will be seen in the various features are Mae Marsh, Frank Keenan, Charles Ray, Norma Talmadge, H. B. Warner and Wilfred Lucas. Two novelties in the month's releases are "The Marriage of Molly-O," which will be released August 5 and "The Jungle Child," to be realesed August 20.

"The Marriage of Molly-O" is an Irish story in which Mae Marsh is supported by Robert Harron. No end of expense has been spared to make the settings of the story realistic, and one scene, a village street, is an exact replica of a street in the little town in County Kerry.

In "The Jungle Child" the interior of a jungle is used for a setting of the early part of the story. Howard Hickman and Dorothy Dalton fill respectively the leading male and female roles.

During the month two Frank Keenan characters will be shown. On August 5 "Honor Thy Name" brings Mr. Keenan as a co-star with Charles Ray. He plays a Southern gentleman in the autumn of life. In "The Thoroughbred" scheduled for release on August 27 he is again seen as a Southerner, but in this he is one of the horse racing fraternity, so popular both in fact and fiction whenever the name of Kentucky is mentioned.

"Hell-to-Pay-Austin" another release for the week of August 20, is a Western story. It serves to bring Wilfred Lucas to the front as a Triangle star.

Other August features are "The Devil's Needle," in which Norma Talmadge stars, "Shell 43," an H. B. Warner picture, and "Pillars of Society" in which Henry Walthall is seen.

"A WOMAN'S WAY" FROM WORLD FILM, IS FOUNDED ON A GRACE GEORGE STAGE SUCCESS

The first of the personally supervised William A. Brady World pictures to be made since Mr. Brady became director general of the World Film Corporation, is "A Woman's Way," which, it will be remembered, was Grace George's most celebrated starring vehicle.

"A Woman's Way," by Thompson Buchanan, was produced for the stage by Mr. Brady with Grace George in the leading role, and proved one of the biggest money makers Mr. Brady produced since "Way Down East." Just as he supervised all the technical points in the stage production, so did Mr. Brady personally attend to the staging of the screen play.

Assisted by Frances Marion, the World Film scenario editor, who scenarioized the play, Barry O'Neill, who directed it, and Ethel Clayton and Carlyle Blackwell, who played the leading parts in the film play, Mr. Brady went over the scenario, arranged for the exteriors as well as interior settings, and put the screen stars through their paces the same way as he had looked after the direction of the play when given its Broadway premier.



A Quartette of Scenes from "Pastures Green," an American Mutual Production, Released July 24.

THE EASTERN STUDIOS

HOT weather has been no bar to World Film activities at the Paragon and Peerless studios the past few weeks. Every director is busy at work on one or two different pictures, and all World players are engaged in one production or another.

Maurice Tourneur, fresh from a month's vacation spent fishing in the Maine woods, has started a five-reel play, the working title of which is "Mary." It is profusely sprinkled with feminine beauties, and with



Latest Portrait of Anita Stewart, the Vitagraph Star

Robert Warwick in the leading male role. Doris Kenyon and June Elvidge have the two leading female parts. Immediately after the filming of this story it is believed that Mr. Tourneur will either take up the direction of a ten-reel production or a forty-reel serial.

Frank Crane, who was held up by the train in the Saranac Lake district, where he had gone to film scenes for "The World Against Him," with Frances Nelson, June Elvidge and E. K. Lincoln, succeeded in working three days out of twenty-one and after taking the few scenes required, has returned to the Paragon studio, where he is putting on the finishing touches to his picture.

At the Peerless studios, under the general direction of Harley Knoles and the supervision of William A. Brady, all the directors are also busily engaged. Emile Chautard is nearing the completion of "The Heart of a Hero," the Nathan Hale story featuring Robert Warwick and Gail Kane. Between takes on this picture Mr. Chautard has started work on a feature production of "Thais," with Kitty Gordon in the title-role, which will be ready for World Film audiences early in the fall. Both Mr. Chautard and Mr. Brady are spending a great deal of time together supervising the initial work for this play and preparing for the proper scenic and costume effects for this picture. It is expected to be released in eight reels, but if ten are required to give the story its proper setting, that number will be used.

Knoles Directs "Her Majesty"

Harley Knoles is directing Alice Brady, Arthur Ashley, Montagu Love and an all-star cast in "Her Majesty," a story of Hungarian peasantry. Robert T. Thornby is directing Carlyle Blackwell in "Little Comrade," a story of the war of 1914, written by Burton E. Stevenson, in which the World Film will bring out a sensational war story. Barry O'Neill has just finished cutting "The Scorching Way," in which Holbrook Blinn, Ethel Clayton, Ed. M. Kimball, Irving Cummins and Madge Evans appear, and will start on "The Revolt," with Frances Nelson, Arthur Ashley, Clara Whipple and Madge Evans.

Madge Evans, who was booked to appear at ten different New Jersey theatres in as many weeks, beginning August 1, has been compelled to cancel her tour, owing to the strict anti-infantile paralysis orders issued to motion picture theatres, prohibiting children under sixteen from going to picture houses. As Miss Evans's greatest following was among the younger theatregoers, Manager Levison of the Newark World Film exchange, has postponed temporarily the bookings he had made for personal appearance of little Madge, together with pictures in which she appears. The tour, however, will be made when the ban against children will be lifted.



Marguerite Courtot (Famous Players)

Violet de Biccari, a little Italian actress, is now working in a new William Fox picture. The eleven-year-old screen artiste is the daughter of Robert de Biccari, the son of an Italian marquis. Enrico Caruso and Antonio Scotti, baritone of the Metropolitan, have known her since babyhood. It is Miss de Biccari's ambition to become, eventually, a great prima donna like her illustrious godmother, Mme. Sembrich.

Miss de Biccari made her debut in William Fox films in "Under Two Flags," released for July 31. Previous to her



Illustrating Some of the Spectacular Scenes in William Fox's "A Daughter of the Gods"

premiere in the pictures she played on the legitimate stage in a "Celebrated Case," "Top o' the Morning" and "Somewhere Else."

She had the leading role in "The Littlest Rebel." Signor Scotti paid her a great tribute of attending the performance and presenting her with a bouquet.

Caruso has promised little Violet that he will not retire from the operatic stage until he has sung "Rudolph" to her "Mimi" in "La Boheme," so the dainty eleven-year-old cannot wait until the years fly by. Miss de Biccari will be seen this fall in a new production by Arthur Hopkins.

Two treadmills, costing $500 each, were installed in the William Fox studios for close-ups on the racing scenes in the new William Fox photoplay. The horses were placed on these mills, with jockeys mounted, and the cameras began.

Burn Landmark of a Fox

Hundreds of persons in Long Island City rubbed their eyes incredulously one night last week, as they passed an historic site near Jackson avenue. In the morning the old Thomas homestead, which has stood on the street for nearly a hundred years, had been there. In the evening nothing remained but blackened ruins and scorched ground.

Under the supervision of Director Kenean Buel of the William Fox forces, the wreck of the house has been accomplished in the interim for a scene in Virginia Pearson's latest picture.

A battalion chief of the fire department, two police captains and officials of the Bureau of Combustibles and a crowd of more



Jeanette Rutland in "Temptation and the Man," Universal

than 5,000 other spectators were present when the electric battery connecting it with the dynamite charge of twenty-five pounds was touched.

John G. Adolfi, Fox director, who introduced June Caprice, the new William Fox star to the screen world in "Caprice of the Mountains," has completed his second June Caprice picture, "Little Miss Happiness," and is beginning to picturize another with the child star. This makes the fifth Adolfi picture with William Fox since last November.

Clarence J. Harris of the Wiliam Fox staff, is writing his third June Caprice story.

The Reserve Photo Plays Company, featuring Johnny and Emma Ray, are making a three-reel picture at the Randall Race Track this week called "Casey on the Grand circuit." The film includes pictures of the leading drivers, the winning horses and the enthusiastic audiences. This is the first three-reel picture of the Reserve Photo Plays Company.

Borrows Device from Screen

The Reserve Company has just completed its first two-reel picture, "Casey in Mexico," and the company is now enjoying a two weeks' vacation until the new studio is completed. As soon as work is resumed in the new quarters, they will hold a reception to which the public will be invited.



Mae Fisher, Who Will Soon Desert Vaudeville for the Screen

When "Under Cover" was winning fame for Roi Cooper Megrue, its author, at the Cort theatre, New York, one of the interesting novelties about this international detective story was the fact that the action which was portrayed on the stage was not consecutive. That is, in the midst of the exciting action which took place in Stephen Denby's room in the Harrington home he smashed an automatic burglar alarm on the wall and the curtain fell. The ringing of the alarm in the house brought the people upstairs on the run and the action proceeded from there as a unit, so far as the time was concerned.

This is what is called the "flash-back" in motion picture parlance, and Mr. Megrue was declared to have scored a novelty by borrowing this device from the screen. Now "Under Cover" has been adapted for the screen by the Famous Players Film Company, with Hazel Dawn and Owen Moore in the roles of Ethel Cartwright and Stephen Denby, and the "flash-back" is found in its natural habitat, once more lending its aid to the suspense of the story.

But on the screen the "flash-back" has an even wider range than on the stage, and in this case, in addition to showing the action in Steve's room and in the Harrington living room, it embraces the activities of Taylor, the customs official, who is unwittingly setting the scene for an early fall on his own behalf. Taylor is out in the Harrington garden with his men, wait-



A Silhouette Portrait of Billie Burke, the George Kleine Star

ing for the signal from Ethel Cartwright that she has found the necklace in Steve's room. When Steve accidentally gives the signal himself, the action in all three places begins simultaneously and the camera is kept busy covering them all.

One of the first manifestations of the summer vacation for the schools was the little groups of youngsters who began appearing outside of the Famous Players studio in the mornings to watch their screen idols arrive for the day's work before the camera. The appearance of Mary Pickford, Marguerite Clark, Pauline Frederick and the other stars is the signal for a general disturbance on the part of the youngsters, and many breathless exclamtions of rapture.

Some Garb for Ford

Hugh Ford, who has always been noted for the comfort of his attire rather than for the Beau Brummelesquesness of his wardrobe, startled the Famous Players forces by arriving at the studio the other day arrayed in the most resplendent of silk suits. The celebrated director, when chided upon his sudden reformation, remarked that he was afraid that he might even fall as low as to wear white shoes unless the heat wave subsided.

Director Joseph Kaufman has returned to the Famous Players studio, looking brown as the proverbial berry after a complete rest of five weeks. Kaufman worked himself into a state of complete exhaustion during the production of "The World's Great Snare," in which Pauline Frederick starred on the Paramount Program, and retired to the celebrated Muldoon Farm, where the wrestler put him through the paces that are guaranteed to kill or cure. They cured.

One of the screen's great mysteries has been cleared up—the handsome man who played the assistant detective in the Fa-

mous Players-Paramount picture, "The Smugglers," was none other than William Scully, assistant to Director Sidney Olcott, who presided over the picture. His other duties resting lightly upon his shoulders for the moment, Scully agreed to play the part.

Since the Fifth Avenue buses have shifted their cross-town route from Fifty-seventh Street to Fifty-sixth Street the managers of the line threaten to raise the fare from ten to fifteen because of the "rubberneck" privileges which are included in the new route. The Famous Players studio is on Fifty-sixth Street, and the bus riders are getting free glimpses of Mary Pickford, Marguerite Clark, Pauline Frederick and others of that company's stars as they flit back and forth in the preparation of Paramount pictures. The transportation magnates feel that their passengers are getting entirely too much for their money.

Pauline Frederick says that for pure, undiluted heat the trip to Chicago last week, in the midst of the summer's hottest spell, has positively no equal. The famous Players star made a great sensation at the motion picture convention, which she attended in company with Adolph Zukor, president of the Famous Players-Lasky combination, and the other representatives of the Paramount Corporation.

Lloyd Lonergan, scenario writer, Thanhouser Film Corporation, has renewed his contract with that firm, to run for eighteen months. Mr. Lonergan wrote "The Million Dollar Mystery," said to have taken in $1,800,000 at the film exchanges, and more than 1,000 other photoplays, from singles to seven-reelers, and is planning big stories for the Pathé program, to which the Thanhouser Company has tied up.

"Out of the Darkness" for Viola Dana

Viola Dana, who made her debut on the Metro program in "The Flower of No Man's Land," is at work on another five-part film. The next offering starring Miss Dana is called "Out of the Darkness."

"Out of the Darkness" was written especially for Miss Dana by John H. Collins, who will also direct the star and a strong supporting cast in the production. Mr. Collins was associated with Miss Dana when she was starring on the Edison program and came to Metro when she was engaged for that program.

Harris Gordon has been engaged to play an impotrant part in the new production starring Emmy Wehlen, which will be made by Metro-Rolfe. under the direction of George D. Baker. Gordon was for two years with Thanhouser, playing leads in Mutual masterpictures. He was with Reliance a year and a half, with Victor-Universal a year, and also appeared with the Famous Players and with Solax. Among his best characteerizations have been the part of Dorian Grey in "The Picture of Dorian Grey." Tom Tulliver in "The Mill on the Floss," "The Disciple of Nietzsche." "God's Witness," "The Oval Diamond" and "The Image Maker of Thebes."

Mr. Gordon was born in Glenside, Pa., in 1884. He attended Cheltenham Military Academy at Jenkintown, Pa.

Edwin Holt has been added to the cast of the new Metro-Rolfe production, as yet unnamed, starring Emmy Wehlen. He will play the part of a police official.

This will be Mr. Holt's first entrance into the field of motion pictures, but he has done long service on the speaking stage. He was the original Col. Bonham in "Arizona," in the cast including Eleanor Robson, Theodore Roberts and Vincent Serrano. He was the original Hiram Bolton in "The College Widow." He starred in E. S. Willard's play, "The Cardinal," created the part of Stone, the city editor, in "The Stolen Story," and more recently



Valeska Suratt, the Fox Star, in a Striking Pose

created the part of the politician in David Belasco's production of "The Woman."

Robert T. Thornby, producing the "Little Comrade" at the Paragon studio, has returned from Pompton Lakes, N. J., where he was taken the exteriors with his featured players, Ethel Clayton and Carlyle Blackwell.

Maurice Tourneur has practically completed all details for his proposed ten-reel feature to be made at the Paragon studio, and which will be released this fall as a special attraction.

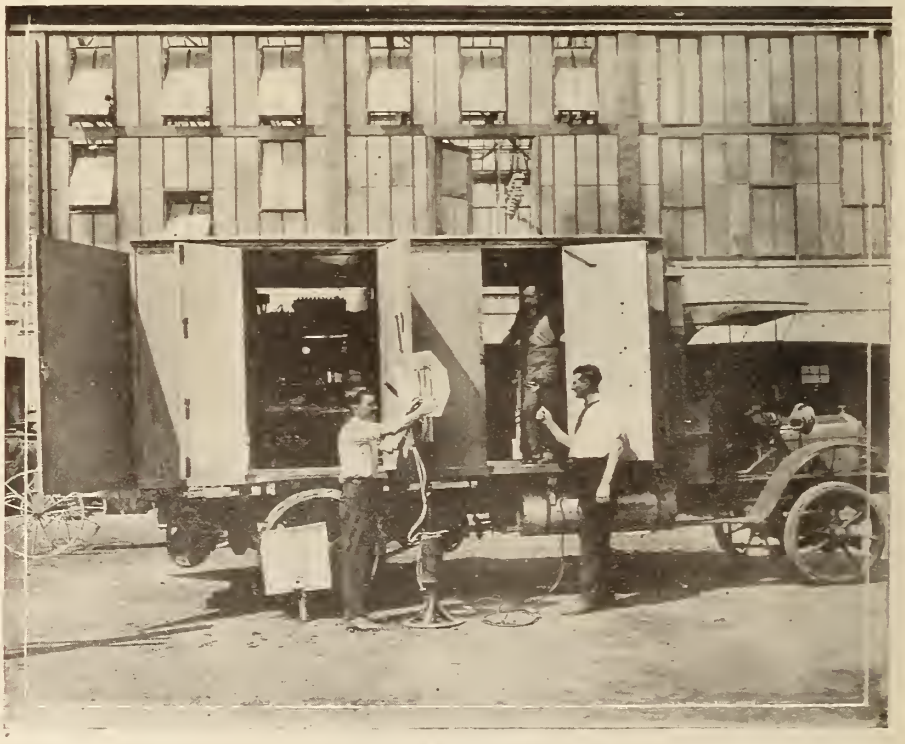
Dynamo Car Gets Tryout for "V"

A mammoth 218 ampere dynamo car built in the Vitagraph studio garage was given a tryout in Flatbush last Tuesday night during an outdoor night scene staged by Director William P. S. Earle. There were a great many people in the cast, it being a mob scene in "The Battle Cry of War," and the car's power to give light enough to illuminate the whole area covered by the action was in question. Although the car was not entirely trimmed. Harry Waldron, superintendent of the garage, and Andy Kennedy, chief mechanic, were confident of its success. The result was excellent. All the light needed was supplied, and the portable dynamo demonstrated its ability to light three city blocks under the ordinary lighting conditions.

The dynamo is driven by a 50 H. P. marine engine; both engine and dynamo are mounted on a five-ton White truck. The car and all its parts were built by the Vitagraph garage crew. It will be used at outdoor locations where electric power is not available, such as woods and remote roads, to provide arc light enough for any motion picture photography. This is one of the very few and is the largest car of its kind in the United States.

When Alice Joyce, Vitagraph's popular star, found it would be impossible for her to get away for a vacation this summer, owing to her work in "The Battle Cry of War," she decided to move to some suburban place for the warm months.

The resort which was fortunate in making a direct appeal to this popular player



Vitagraph's Dynamo Car, Used at the Flatbush Studios—In the Car, Andy Kennedy; on the Ground, Frank Nelson (Left), and Harry Waldron, Superintendent (Right)



Dorothy Green in Four Characteristic Poses from "The Devil at His Elbows," a Metro Feature With Clifford Bruce

was Sea Gate, a summer colony situated not far from the large Vitagraph studios in Flatbush.

The bungalow which Miss Joyce has rented for the season is situated only a few feet from the ocean and she intends to spend her spare moments playing with "Baby Alice," on the wide white sandy beach which stretches about her veranda.

Vitagraph Director Harry Davenport is producing a three-part dramatic Broadway Star Feature by Frederic Chapin, in which he is seen as a farmer lad. Mrs. Mary Maurice supports Mr. Davenport in the principal part.

Domestic Theme in Bertsch Drama

Marguerite Bertsch is producing her latest story, which features Edith Storey and Antonio Moreno. It is a domestic drama of unusual interest. When completed, it will be in five parts and will be released as a Vitagraph Blue Ribbon Feature.

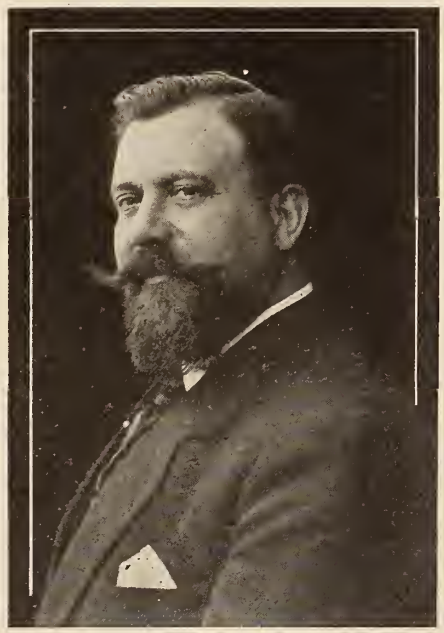


Eugene O'Brien (Essanay)

At the Vitagraph Bay Shore studio, John Robertson is putting the finishing touches on a one-part comedy from the pen of Edward J. Montague. Huntley Gordon, Shirley Moore, Grace Blakely and William Lytell, Jr, are the principal laugh-makers.

E. H. Sothern has started work on his second photoplay under the direction of Fred Thomson. Archibald Clavering Gunter is the author of the story, which we are informed is one of mystery. Adele de Garde, Brinsley Shaw and Charlotte Ives appear in Mr. Sothern's support.

Another Broadway Star Feature by James Oliver Curwood is rapidly nearing completion under the supervision of Director Eugene Mullin. A representative Vitagraph cast, that includes Denton Vane, Adele Kelly and Raymond Walburn, is seen in its enactment.



Albert Capellani (Clara Kimball Young Corp.)

Playing one whole reel of consecutive scenes in one setting was the unusual stunt accomplished in "The Return of Eve," featuring Edna Mayo. The action of the whole fourth reel of the play transpires in a ballroom. The setting required more than two weeks to build, and filled an entire studio at the Essanay plant. More than 300 persons—or the largest number ever used by Essanay in such a scene—appear amid this setting. This five-reel feature will soon be completed. Eugene O'Brien appears in the principal supporting part to Miss Mayo.



Raymond Walburn (Vitagraph)

Director Frederick J. Ireland at the Chicago Emerald studios is completing the "Tom and Jerry" series of two-reel Emerald comedies, which have met with great favor with exhibitors and public. The current week's release, titled "In a Fog," shows an originality of treatment which clearly places Mr. Ireland as a director of talent.

The Emerald Motion Picture Company, under the direction of Fred J. Ireland, is planning a series of monthly feature releases built around the personality of Dolores Cassinelli. The first will be "A Song of Romany," an idyllic gypsy story. The great American Derby at Hawthorne race track is one of the big scenes, with Dodge, the winner and Miss Cassinelli as principal actors.

Are You Entered in the

Motion Picture Studio Directory Stampede Contest

Every player, man or woman, who rides, is eligible.

Look over the following list of events and prizes and see what you would like to enter.

LIST OF EVENTS AND PRIZES

Champion—All around Motion Picture Cowboy.
Prize.....One Solid Gold Medal.
Champion—All around Motion Picture Cowgirl.
Prize.....One Solid Gold Medal.
Champion—Motion Picture Actor Horseman (not professional horseman).
Prize.....One page advertising in the Studio Directory.
Champion—Motion Picture Actress Horsewoman (not professional horsewoman).
Prize.....One page advertising in the Studio Directory.
Actor Horseman, depicting best cowboy type (not professional).
Prize.....Half page advertising in the Studio Directory.
Actress Horsewoman, depicting best cowgirl type (not professional).
Prize.....Half page advertising in the Studio Directory.
Cowboy—Catching largest number of running horses in one loop.
Prize.....Quarter page advertising in the Studio Directory.
Cowgirl—Having most novel photo of herself taken during the contest.
Prize.....Quarter page advertising in the Studio Directory.
Motion Picture Cowboy Bucking Horse Contest.
Prizes.....1st, $100.00 and Silver Medal. 2nd, $75.00. 3rd. $50.00. 4th, $25.00.
Motion Picture Cowboy Fancy Roping Contest.
Prizes.....1st, $50.00 and Silver Medal. 2nd, $25.00.
Motion Picture Cowboy Half Mile Race.
Prizes.....1st, $50.00. 2nd, $25.00. 3rd, $15.00.
Motion Picture Cowboy Steer Bulldogging Contest.
Prizes.....1st, $75.00 and Silver Medal. 2nd, $50.00. 3rd, $25.00.
Motion Picture Cowboy Trick Riding Contest.
Prizes.....1st, $50.00 and Silver Medal. 2nd, $25.00.
Motion Picture Cowboy Pony Express Race.
Prizes.....1st, $50.00. 2nd, $25.00. 3rd, $10.00. 4th, $5.00.
Best Motion Picture Cowgirl Bucking Horse Rider.
Prizes.....$75.00 and Silver Medal.
Best Motion Picture Cowgirl Fancy Rider.
Prizes.....$50.00 and Silver Medal.

Special Events for Men and Women: Potato Race, Quarter Mile Dash, etc.

(No event at the Stampede will be called a tie or draw. All contests go to a finish for a decision.)

Write Now for Entry Blank

Remember it costs nothing to enter and Entries close August 1

ADDRESS

MOTION PICTURE STUDIO DIRECTORY STAMPEDE CONTEST

729 Seventh Avenue **New York City**

JACKSONVILLE FILMITES ACTIVE REGARDLESS OF WEATHER

Special to Motion Picture News.

Jacksonville, Fla., July 22.

D. C. Randolf, president and general manager of the Southern Film Corporation of this city, has left for New York, where he goes for the purpose of arranging certain details in regard to handling his releases. The Southern Film Corporation will release state right pictures, and may possibly become identified with one of the larger releasing companies of New York.

Babe Hardy, the three hundred pound Vim Fat Boy, created quite a stir in the business district of the city Saturday, when, accompanied by Mrs. Hardy, he drove through the streets late in the evening in a little Brush automobile of about 1901 vintage. The car itself will not weigh quite as much as Babe, and the steering wheel, about the size of that of a child's toy auto, seemed about to break at any instant from the pressure of the driver's hands. Friends of the fun-maker in this made efforts to ascertain just where he purchased the antique, but Babe refused to tell.

George Mason, manager of the Hotel Mason of this city, has just completed the remodeling of a suite of rooms for the use of the Screen Club which will be organized among the motion picture players here this fall. The quarters for the new organization are beautifully appointed, and it is expected they will meet with the approval of each prospective member.

The Gaumont players will have an ostrich and alligator farm adjacent to their large studio near this city when they return, September 1, and the moving of these two farms has already commenced. Considerable difficulty was experienced in transporting the alligators to their new home, especially when Big Joe, weighing 3,000 pounds and being over 75 years of age, was taken in hand by the farm authorities. It was necessary to completely envelope him with large chains from head to tail to secure the safety of his handlers.

"What They All Say" is the new production finished this week by the Kalem Jacksonville players. Ivy Close is starred with Henry Murdock featured.

Walt Stull and Bobby Burns of the Vim Jacksonville studios returned this week from New York City, where they have been enjoying a brief vacation spent on Broadway.

General Director Louis Burstein of the Vim Jacksonville company is now in New York on a business trip, where he expects to stay until July 29.

THE LAST RING IS PUT AROUND PEG BY UNIVERSAL

Notwithstanding the many requests the Universal has received for an extension of "Peg o' the Ring" it has been decided not to continue the serial after the fifteenth episode. "Liberty," the new Universal serial, featuring Marie Walcamp, will immediately follow "Peg o' the Ring."

"Liberty" is an up-to-the-minute military thriller of the Mexican border. Great bodies of troops take part in the night attacks against barbed wire entanglements and the clash of real Mexicans with United States troopers is depicted in the serial.

Motion Picture Studio Directory "Stampede" Contest, at Sheepshead Bay, Draws Near

Any Screen Player Who Rides Is Eligible—You Do Not Have to Be a Professional Rider—If You Have Taken Western Parts and Can Stick on the Back of a Horse, You Can Enter—So Why Stay Out? There's a Prize Waiting for You, Just on Your Looks, and Free Advertising in Motion Picture Studio Directory

AS the closing time for the entries for the Motion Picture Studio Directory "Stampede" Contest draws near, which is August 1, we wonder that more legitimate players, both men and women, do not enter the events in the contests to which they are eligible and which were created especially for them.

Any Screen favorite, man or woman who rides well is eligible. If you are a leading man or leading woman and look well on a horse or in riding habit, or have played western parts, you are the person for whom these events were created, namely:

Champion—Motion Picture Actor Horseman (not professional)

Prize——One full page advertising in the Studio Directory.

Champion Motion Picture Actress Horsewoman (not professional)

Prize——One full page advertising in the Studio Directory.

Should you win one of these events it would be many times the value to you of the prize, which is only eighty-two dollars; for the newspaper publicity and the general publicity in the world of motion pictures and in the eyes of the public in general is of wonderful value.

Put on Your Western Regalia and Enter

Perhaps on the other hand you have played some western parts and are a very good type of western actor or actress. The fans have seen you in this sort of part and would like to see you in the flesh. Put on your cowboy or cowgirl regalia, as the case may be, and come down and give the fans a treat and enter the events created especially to fit this case, namely:

Actor Horseman, depicting best cowboy type (not professional)

Prize——Half page advertising in the Studio Directory.

Actor Horsewoman, depicting best cowgirl type (not professional)

Prize——Half page advertising in the Studio Directory.

This does not mean for an instant that you must do stunts or ride bucking horses, or rope, or do any of the hair raising stunts which the regular cowboys will do in the other events. It would mean a great deal for your company and for you personally to win one of these events. Even to enter will bring you a great deal of publicity in the newspapers and magazines and in the motion picture business.

The entries are coming in every day for the other events and most of the motion picture cowboys on the west coast who have not already left are trying hard to arrange their work so as to get away in time to reach here for the motion picture events.

All of the cowboys and cowgirls in these parts, New York, are making preparations to enter the Studio Directory events and some are going to be entered in the World's Championship events, too. If you have not already done so and are elegible, be sure to send for an application now before it is too late.

The Stampede will furnish horses for you and will have ample accomodations for your own mounts should you care to enter them. They have accomodations for three thousand head of stock and box stalls for five hundred more.

The Motion Picture Studio Directory "Stampede" Contest will be held at Sheepshead Bay Speedway August 5 to 12, in conjunction with the big "Stampede," which will give $50,000 in cash prizes and will determine the World's Championships in the field of Western Art and Sport.

Motion Picture Events Run Off Each Day

The motion picture events will be run off each day and on Thursday, or possibly Friday, the finals will be run off and decided and this day will be known as Motion Picture Day and every company will probably be represented.

The Stampede itself is the biggest thing of its kind ever attempted, and although this sort of thing on a small scale has been attempted in the west it is the first time it has ever been brought east.

It is only fitting that the motion picure industry should be well represented, for it is through the medium of motion pictures that the general public has been able to know anything about the romance of the west.

Look over the following list of events now and see if there is not something here which you can enter with credit to yourself and to your company, and then send for an entry blank.

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Prize.....One Solid Gold Medal.

Champion—All around Motion Picture Cowgirl.
Prize.....One Solid Gold Medal.

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Prize.....One page advertising in the Studio Directory.

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Prize.....Half page advertising in the Studio Directory.

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Cowboy—Catching largest number of running horses in one loop.
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Motion Picture Cowboy Pony Express Race.
Prizes.....1st, $50.00. 2nd, $25.00. 3rd, $10.00. 4th, $5.00.

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Prizes....$75.00 and Silver Medal.

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Prizes.....$50.00 and Silver Medal.

Special Events for Men and Women: Potato Race, Quarter Mile Dash, etc.

(No event at the Stampede will be called a tie or draw. All contests go to a finish for a decision.)

Next week we will publish a complete list of entries to date.

Remember the date and place, Sheepshead Bay, New York City, August 5 to 12.

There is no entrance fee.

Write now for Entry Blank.....Entries close August 1.

Motion Picture Studio Directory Stampede Contest, 729 Seventh Avenue, New York

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, July 22.

REHEARSAL of the second DeWolf Hopper Triangle Komedy of two reels, titled "Puppets," has been taken up by Director Tod Browning, with Kate Toncray in the opposite lead, and Max Davison and Jack Brammall as principals of the supporting cast. By the way, Browning on July 12 celebrated his birthday. It was his twenty-third, Publicity Chief Keefe proclaims. The birthday party, tendered as a surprise, was an event participated in by many of filmdom. Charles Murray was Keystoning on the evening and served as master of ceremonies.

Among the guests were Mr. and Mrs. Edward Dillon, Chet Withey, Mabel Normand, Fay Tincher, Dorothy Gish, Robert Harron, Wallace Reid, Dorathy Davenport, Mr. and Mrs. Lloyd Ingraham, J. C. Epping, Ruth Stonehouse, Mr. and Mrs. W. C. Cabanne, Bessie Love, Mae and Marguerite Marsh, Mrs. Marsh, Mary H. O'Connor, Hettie Gray Baker, Constance



Billie Rhodes, of the Christie Company, Poised for a High Dive

Talmadge, Mr. and Mrs. Elmer Clifton, Mr. and Mrs. Walter Long, Bernard McConville, Roy Somerville, Mr. and Mrs. Tom Wilson, and others. A good time was had by all.

A wish expressed by Paul Powell, Triangle Fine Arts director, to the effect he would like to produce a motion picture with a newspaper atmosphere, has caused Wilfred Lucas to sharpen a pencil and get busy on a script. Powell and Lucas are both former newspaper men, and Lucas will shortly have the story completed. The photoplay will be founded on an experience of his own while working on a paper at Ottawa, Canada. Seena Owen will play opposite Lucas. While the script is being completed, Powell is supervising the cutting of his latest subject, "Hell-to-Pay-Austin," which has Lucas and Bessie Love as co-stars.



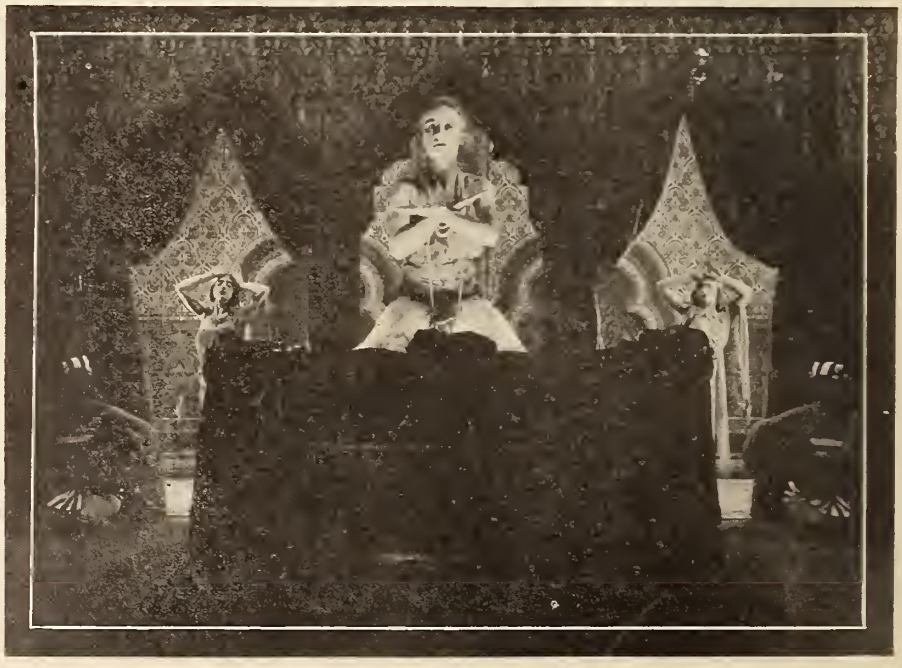
A Scene from "The Grip of Evil," Pathe's New Series

"Diana of the Follies" is the title of the production now being filmed by Director Cabanne at the Fine Arts. It has Lillian Gish as star appearing in the name part. Diana, a chorus girl, marries a philosopher who has a theory that education depends largely on environment, and that by marrying the chorus girl and constantly associating with her, he can change her from the light-headed girl she is to an intelligent woman. As the plot is unraveled, he finds his theory incorrect. Sam deGrasse has the role of the theorist, with Howard Gaye, Lillian Langdon, Wilbur Higby, William deVall, and Wilhelmina Seigman as members of the cast.

Weekly Mistaken Identity Story

Our weekly mistaken identity story: Ralph Lewis in the make-up of an elderly man, while on a downtown Los Angeles location, stopped to buy a cigar, and was pulled on into a saloon by Director S. A. Franklin. A reform woman saw this action and called the police, advising, "A wicked young man is down here trying to get an old man drunk. He will probably rob the old fellow, and you should take away the saloonkeeper's license." Two officers were said to have rushed to the saloon to arrest Franklin, and then they learned the truth.

"Laundry Lizz" is a melodramatic Triangle Komedy, with Fay Tincher as the star, and the big punch of this is the "stripped" comedienne's wild dash for liberty from a drunken husband while on the top of a ninety-foot cliff. It was necessary for the intrepid comedienne, according to our informant, to make this ninety-foot dive twice, for the first time the film buckled or something happened, and so a retake was necessary. But a mere trifle of making the second ninety foot dive is nothing in the young life of Miss Tincher, for she is a powerful swimmer and an expert



Ruth Stonehouse in "The Spring Song" (Universal)



The Nestor-Universal Comedy Company

diver, and recently won a swimming contest at some beach in California.

Frank E. Woods, manager of production, Triangle Fine Arts Company and right hand man of D. W. Griffith, has returned from a trip of one week spent in New York City. En route home he thought he would have plenty of time to go over the two suitcases of scenario and other matter pertaining to Fine Arts Company, and found that by sitting up late at night in his berth, he had waded through just a small portion of the great mass before he reached the land of filming.

A most remarkable cast has been picked to support Charles Ray in the English comedy drama now being filmed for the Triangle program by Raymond B. West, at the Ince Culver City plant. Included in this are Margaret Thompson, playing the lead opposite Ray, Howard Hickman, Marjorie Wilson, George Fisher, Charles K. French, Louise Brownell, Jerome Storm, Walter Whitney and others.

Arthur Shirley, star of Dixon's "Fall of a Nation," has been engaged as leading man for Thomas H. Ince productions, and his first work will be in support of Bessie Barriscale in the production of "The Mountains of Virginia," a fantastical comedy of the order of "Peggy," by Monty M. Katterjohn. The company producing this under the direction of Charles Miller, with a crew of carpenters, electricians, and Joe Dowling and J. Frank Burk, have gone to Thousand Pines in the mountains above Bar Valley to make exteriors. Practically all the scenes of this picture are exteriors, and the company will remain there at least three weeks.

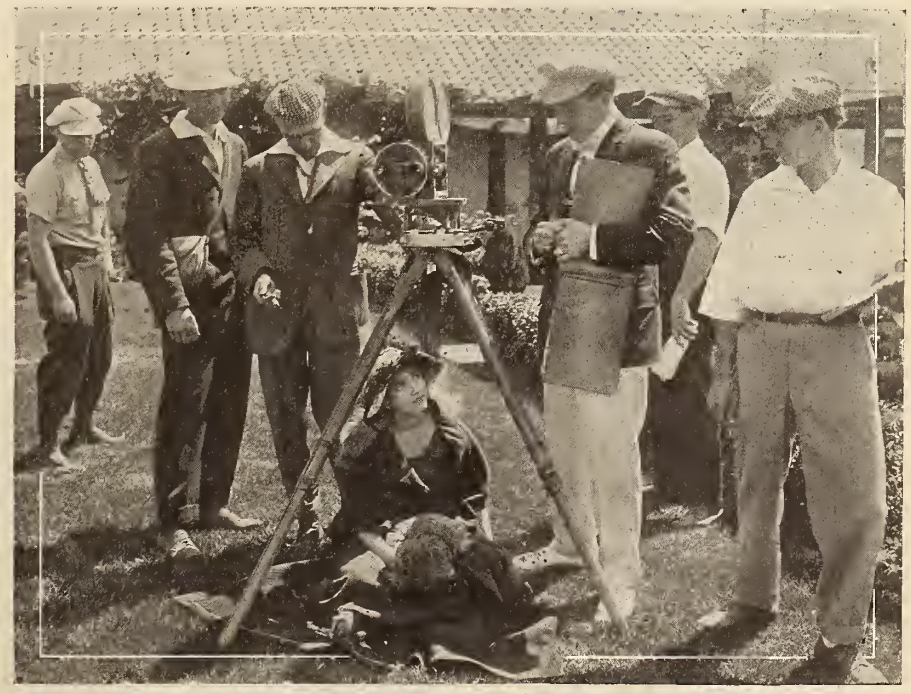
Ince Company With 61 People Off to San Diego

Another Ince company composed of sixty-one people is absent from the studio on a trip to and from San Diego for scenes in the Italian drama in which Clara Williams will be starred. The photoplay is by C. Gardiner Sullivan, and the direction in charge of Reginald Barker. The company had considerable difficulty in securing a monkey to take along with the Italian extras, it being the intention to have a member of the Ince stock company play the part of the organ grinder. This was impossible, however, for the owner of the monk held to the adage of "love me, love my monk," and refused to permit the pet to be taken unless he accompanied. The company worked Sunday in order to use a large vineyard near Redondo for location. Here was staged a genuine Italian fiesta with more than three hundred Italians taking part. Dago red flowed freely all day, and spaghetti proved to be the main item of the bill of fare.

A yacht is being used by the Walter Edwards Company to make the water stuff for the desert island story by Lanier Bartlett. Dorothy Dalton, William Desmond and P. D. Tabler are the principals. The boat was taken at Los Angeles harbor, and the company will go as far south as Santa Cruz Islands off the coast of Lower California. Tabler plays the part of a big Swede, and has made the sacrifice of his young life by permitting his beard to grow for the past three weeks in order to look —yes, and feel the part.

Roles of the same character seem to run in cycles of eight for William S. Hart, now working in a western as a bad-man. The last time he was seen in such a part was in "The Aryan." Since that he has appeared as the factor in "The Primal Lure," the minister in "The Apostle of Vengeance," a Castilian in the Aztex country in "The Captive God," a half-breed in the Indian story still unnamed, a reformed bandit in another picture recently made, and his last subject gives to him the role of a soldier of fortune. For the past week the company, which includes Enid Markey as leading woman and Bob McKim as heavy, have been camping in Topanga Canyon in order to be there early and late to secure dawn and sunset effects.

Director Henry Otto and a company of fifteen Metro-Yorke players left last week for Lake Tahoe, where exteriors for their first western made picture, "Mister 44," will be filmed. Four-fifths of the scenes for this subject are said to be exteriors, with many taken about mountain streams and lakes, the atmosphere of the subject being the Canadian woods. The party that went to the Northern California lake include Harold Lockwood, May Allison, Director Henry Otto and Assistant Director Bennett A. Molter, Antonio Gaudio, cameraman, and his assistant, Benjamin Pierpaoli; Franklin Hall, Yona Laudowska, Aileen Allen, Belle Hutchinson, Lee Arms, Elija Zerr and Ben H. Grimm. "Mister 44" is an adaptation from the E. J. Wrath novel of the same name.



Mary Miles Minter Resting Under the Camera at the American Studios. Director Wm. C. Dowlan at Her Left

Russell E. Smith, well known scenario writer who has been connected with eastern and western studios, has been engaged by General Manager Fred J. Balshofer of the Metro-Yorke Film Company as scenario writer, and is now preparing scripts for this company at their Hollywood studio.

Proctor Arrives in Hollywood

George D. Proctor, former managing editor of Motion Picture News, who has been writing scenarios for the past year with Metro and Gaumont, and has been engaged by the Lasky Company as scenario writer, arrived at Hollywood and has taken up work on his first production.

Director James Young and a company of Lasky players, including Blanche Sweet as star, have gone to Pine Crest, Cal., for mountain scenes in a coming production.

"Each Pearl a Tear" has finally been decided upon as the first vehicle for Fannie Ward since her return from a vacation. This is being made under the direction of William C. deMille, and was especially written for Miss Ward that she may display the new gowns she recently purchased in the east. Production of this was delayed slightly, because Los Angeles tax collectors insisted upon double taxes being paid on the car owned by Miss Ward and her husband, Jack Dean, and it took the couple two days to prove to the officers that they together owned one car.

Lou-Tellegen, appearing as a priest in the vehicle in which he is being starred, seriously objected to working on Sunday, and Director Frank Reicher used all his persuasiveness to prove to the actor that the



Thomas Meighan and Blanche Sweet in "The Storm," Lasky-Paramount

Sabbath is always the priest's busiest day. Cleo Ridgely appears opposite Tellegen as a famous dancer of Paris, introducing in one scene the dance of the seven veils. The veils, in the first attempt at making the scene, were so tightly fastened that Kenneth McGaffey has notified the wardrobe department that such course thread should not be used at such a refined studio.

The most recent addition to the technical department of the Lasky studio is a complete blacksmithing and iron moulding shop. This has been conveniently placed near the scenario department so that the anvil chorus may serve as an inspiration.

Three Fights in "Honorable Friend"

"The Honorable Friend," by Elizabeth McGaffey, with Sessue Hayakawa as star, is rapidly being filmed under the direction of E. J. LeSaint. In this Lasky play there are three fights, two of which are fought by Hayakawa and his fellow countrymen entirely by Jiu Jitsu.

Laura Marie Trainer, the Missoula, Mont., girl who is riding horseback to the Lasky studios at Hollywood from her home, has reached San Francisco, and is now on the last third of her journey.

The Fox Film Corporation players, under the direction of Oscar C. Apfel, have completed all scenes for the "End of the Trail," the Canadian Northwest story featuring William Farnum, and have now taken up the making of the last picture in which Mr. Farnum will appear prior to going east to work at the Fox studios there. The new picture has not been titled, but has an atmosphere of Virginia. Mr. Farnum will be supported by Gladys Brockwell, Nell Shipman, Henry Hebert, William Burress, Willard Lewis, A. H. Barrows and Little Elnora Crow.

Hettie Gray Baker, formerly in charge of the Bosworth scenario department, but for the past year or more writer and film editor at the Fine Arts studio, has accepted a contract as film editor for Fox, and took up her new work Monday, July 17. Miss Baker has written a number of highly successful photoplays, but recently has devoted all her time to writing, titling, sub-titling and editing the pictures after filmed.

Rumors have it that Western Representative A. Carlos, of the Fox Film Corporation, has engaged a number of directors and leading people for additional comedy companies, but up till now no announcement has been made.

Melbourne McDowell, legitimate stage star and former husband of Fannie Davenport and Blanche Walsh, has been engaged by a company now in process of organization, to appear in a five-reel present day society drama, "The Heart of Marcus." This will include an exposé on gambling and its effect upon society today. Harry DeVere will direct this, and besides Victor Innes, who will expose the inner secrets of a card shark in the photoplay, the cast will include Eva Lewis, Nita Davis, Jessie Hallott and Dick LeStrange.

Film Theatre as Set for Jungle Comedy

A motion picture theatre serves as the location for most of the action for the third of the E. & R. Jungle comedy series, "Napoleon and Sally in the Movies." This is titled "Napoleon's First Picture," and shows the theatre where his subject is run. Charles Carter is the orchestra leader, William Hutchinson the theatre manager and Virginia Ames his wife. More than sixty-five people were used in this one-reel subject, among them twelve professional dancers who appeared as fairies in the fairy tale.



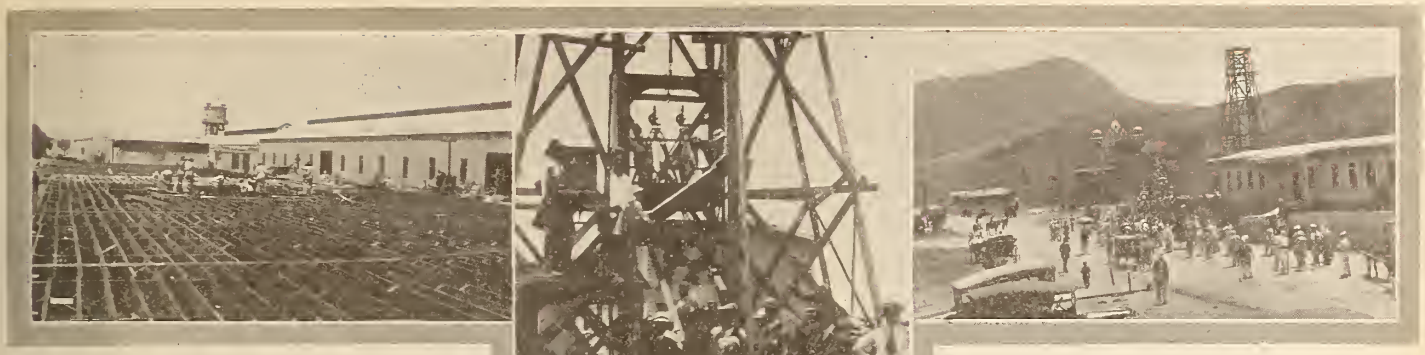
Carter De Haven, Star of "Timothy Dobbs," Talking Over His Scenario with Director Wallace Berry at "U" City

Al. E. Christie with a company composed of Billie Rhodes, Ethel Lyon, Harry Hamm, Harry Rattenberry and George French, left for San Diego on the S. S. Congress Thursday, and will make sea scenes for the one-reel comedy, "What's in a Name," while en route. The land exteriors were made on the beautiful grounds of the Beverly Hills Hotel.

The mammoth new stage at Universal City was christened last week when the Nestor Comedy Producing company, composed of Eddie Lyons, Lee Moran, Priscilla Dean, and Harry Nolan, under the direction of Louis Chaudet, made scenes there a few minutes after the flooring was laid. Scenes were for the one-reel comedy "The Terrible Turk," which has to do with a young man attempting to secure a highly priced jewel for his prospective father-in-law when it is sought by Turkish royalty. Lee Moran is playing the part of the Terrible Turk, and at the same time learning to drive his new Winton "6" of the chummy roadster type. The adventures he has oversteps into the melodramatic field. The story is by Harry Wulze.



Director-General McGowan and Helen Holmes in Front of the Signal Station



Scenes at Universal City (Left to Right): New Exterior Stage Being Built at the Big Plant—Portion of the Seventy Foot Camera Stand Being Used in the Production of "20,000 Leagues Under the Sea"—East Indian City Wall and Tower of Jewels Constructed for the Same Production

E. Mason Hopper, late director for the Essanay Company, where he filmed many of the George Ade fables, and who has since been with the Equitable in the production of photoplays starring Gale Kane, arrived at "U" City last week and will shortly begin producing there. Mr. Hopper was engaged by General Manager H. O. Davis. He will have as his leading woman little Zoe Rae, formerly known as Zoe Beck. Photoplays containing child emotional parts will be especially prepared for Director Hopper and Little Zoe.

Work of building one hundred dressing rooms at "U" City was begun last week. This tier is being erected at right angles with the first row of dressing rooms and when completed will form an "L," which will serve as convenient exterior scenes. Plans prepared provide for extensive decorations which will make the dressing rooms valuable for many different scenes.

This Promises a Lot of Fun, Old Top!

The ninth episode of the "Timothy Dobbs" series takes the tank town soda fountain dispenser, who has aspirations to be a motion picture star, to a grand movie ball where he poses as the expected leading man who was to be the honored guest. While in the height of his glory he observes his landlady and the second-hand clothing store man from whom he stole the dress suit, and his entire evening is spoiled. This is just a little of the fun Bess Meredyth has injected in this episode for Carter DeHaven and his beanpole partner, Robert Milash.

The Frederick Isham story, "Black Friday," adapted for the screen by Mrs. E. M. Ingleton, requires a number of large settings, duplicates of interiors of the famous buildings in Washington and New York. Dorothy Davenport and Emory Johnson have the featured parts in this five-reel drama of the 1871 period, and Director Lloyd B. Carleton has a supporting cast which includes Richard Morris, Virginia Southern, and Marc Fenton.

Alice Hagen Rice's novel, "The Romance of Billygoat Hill," is shortly to be seen as a Bluebird subject. Director Lynn Reynolds has prepared the screen adaptation and is now busy with the production of this well-known story. Myrtle Gonzalez and Val Paul play the featured leads, with Fred Church as the heavy. The supporting company includes George Hernandez and other well-known Universal players.

Ed Sedgwick, who without a show of modesty claims to be the handsomest fat man in pictures, with a scale record of 299 44-100 pounds, is to be featured in one-reel comedies, with Belle Bennett playing the opposite lead. Director Roy Clements, who has been making comedies for the Universal for more than a year, has been placed in charge of getting all the comedy possible into the first subject, "His Lucky Leap." A greater part of the scenes will be made on the streets of Los Angeles. Supporting the two leads are Evelyn Nesbit, Andrew Arbuckle, and Harry Griffith.

Two weeks more will be required for the filming of the Frederick Isham story, "The Social Buccaneer," which Director Jack Conway is filming with J. Warren Kerrigan in the featured part, with Louise Lovely playing opposite. Hayward Mack and Harry Carter have important parts, and Maude George appears as the feminine heavy. The story was adapted for the screen by Fred Myton.

While a five-reel story is being prepared for Director Joseph DeGrasse, who has just finished "If My Country Should Call," with Dorothy Phillips and Lon Chaney, he has undertaken the filming of a one-reel comedy entitled "Felix On the Job." The story was written by Harry Wulze and gives George Felix, a brother of Director DeGrasse, the featured part.

Always Make Sure You Haven't a Live Mummy

All the mummies of the Universal mammoth prop department have been brought into use for a one-reel Allen Curtis Joker entitled "The Queen of the Nile." William Franey appeared as a doctor who thinks he has discovered an elixir of youth, and to prove it is all he claims for it administers a quantity to a supposed mummy, which in reality is a dancer of a museum who fainted and fell into the mummy case while the janitor had the dead one out cleaning it. A jealous wife and the patrons of the museum make life unbearable for the doctor. The entire cast, including Gale Henry, Lillian Peacock, Milburn Moranti, and Charles Conklin, appear.

Another one-reel comedy on the way is "The Hookum Patrol," being made under the direction of M. L. Forrester, a new producer on the Universal lot. Pat Rooney is featured as the undersized chief of police, and is supported by an unusually large cast for a one-reel picture.

Two Universal companies are away for exterior scenes. Director William Garwood, with Lois Wilson and others are at San Francisco working on "Simple Honors," a two-reeler, and Director George Burton, with Robert Wilson and Paul Byron, are at San Diego for exteriors for "The Heritage of Hate," a five-reel melodrama by Walter Woods, written especially for the star. A number of the beautiful Passadena homes will serve as exterior locations.

The five-reel feature suggested by "La Tosca," which has been titled "The Chalice of Sorrow," will be finished within a few days. Cleo Madison has a wonderful part in this photoplay, which has an atmosphere of the City of Mexico. C. Cummings heads the big cast which supports Miss Madison.

Director Jacques Jaccard, entrusted with the large U serial "Liberty, the Daughter of the U. S. A.," is also writing the scenario, which means he has undertaken about the biggest and most strenuous task conceivable for a motion picture producer. The first two episodes have now been completed, and the big cast last week took up the third. Jaccard has as his assistant George Marshall, who has been directing, and two cameramen, M. M. Moore and Wade Mullen, who are working on this picture. Marie Walcamp is appearing in the name part, and the entire cast includes Eddie Polo, Jack Holt, G. Raymond Nye, Bertram Grassby, Roy Stewart and the well known Universal cowboys, Neal Hart, Bud Osborne, Tom Grimes, Pedro Leone and Bill Gillis.

Hartigan and Depp are "All in the Family"

P. C. Hartigan, former producer for Kalem and Pathe, is busy with the making of Universal comedies; and Harry Depp, late comedian of the legitimate stage, has been selected as leading comedian. The first subject is titled "All in the Family," and Yvette Mitchell plays the feminine lead.

"Then the Shoes Fit," a one-reel drama by Calder Johnstone, is the first picture to be made under the direction of Fred C. Kelsey, who came last week from the East to direct for the Universal. Irene Hunt will appear in the featured part.

Visitors at U City last week saw how film battles are staged, as Director Henry McRae with his company headed by Harry Carey and Edith Johnson were making battle scenes with a Mexican atmosphere almost every day for the five-reel story, "Behind the Lines."

Art Director Frank Ormston of the Universal staff, who was recently pressed into directing comedies, has now in the filming of "Herman's Legacy," a story of the poorest man of a village disliked by all in the home town because of his poverty, who suddenly inherits title and fortune and becomes the most sought after man of the place. Edith Roberts continues under Ormston's direction in the featured part, playing opposite Lee Kolmer, late of the vaudeville stage.

Smiling Billy Mason is working in a very timely comedy, "Mid-Summer Madness," in which Director John Steppling is injecting smiles plus laughs. The play was written especially for Mason, and gives him wonderful opportunity for his peculiar type



Jack Holt as Bob Rutledge in "Liberty," New Universal Serial

of comedy. Mason recently made a wager with ten members of the U Company that they would be unable to find him without a smile during the remainder of July, and if he wins he is to be invited to entertain the Scream Club at a dinner at a popular Los Angeles cafe.

Franklyn Farnum, late of Broadway attractions, who played with Ruth Stonehouse in the Bluebird "The Spring Song," is now playing a featured part with Ella Hall in "Bitter Sweets," which Director William Worthington is filming. The story gives to Miss Hall the little girl type of role. Adele Farrington is a prominent member of the cast.

Warrenton Child Players in "Vacation on the Farm"

Directoress Lule Warrenton has her child players appearing in a one-reel comedy drama entitled "Vacation on the Farm." The story is by Mrs. Warrenton, and is one of the series being especially made for children's matinee programs for the Universal.

Gertrude Selby, for almost two years comedienne appearing in L-Ko comedies, is now with the Universal and will play in comedy dramas. She is first cast for the name part of the one-reel picture "Maude's Summer Idol," which is being directed by Robert Sterling, another recent addition to the Universal directorate. Little Toma Maurese, well-known child actress of the legitimate stage, has a big part in this picture.

"The Child That Found Its Father" is the title give a Selig three-reel picture made under the direction of William Robert Daly, and features Fritzi Brunette. The atmosphere is that of the Fraser River gold rush in British Columbia in the middle of the last century. Leo Pearson, a young husband, leaves his wife, Fritzi Brunette, in care of his mother and seeks his fortune. Later the wife follows him in the guise of a boy, and after may adventures becomes ill at a gambling, dance hall and saloon resort, where she is befriended by the woman in charge. The husband, who had left the mining town to prospect, returns, and in an unusual manner is presented to his heir and wife. Supporting Miss Brunette are Lillian Hayward and James Bradbury.

Thrill Making at Signal

These are the days of thrill making at the Signal studio. Last week Paul Hurst did a daring leap from the top of a burning building into a fire net below, carrying with him the body of an exhausted convict. In "The Manager of the B. & A." Hurst plays the part of the heavy and is pardoned for this act of bravery. This leap was a sure enough one, the making of the same being witnessed by the News representative, who will take oath that the "dummy" so often used in pictures was relegated to the scrap pile before this scene was made. The fire scenes were made possible by the liberal use of distilate and crude oil, and no smoke pots were used.

The two-story building erected especially for the scenes was completely destroyed by the fire. The Signal studio grounds had previously been fitted with an extensive fire protection system, and this made it possible for three fire hose to be used during the making of these scenes. During the coming week Director J. P. McGowan will cause a locomotive to be blown up for additional scenes for the photoplay. The explosion of the locomotive sets a forest on fire, and the few scenes needed required that the Signal Company buy seven acres of timber land.

Harry Lloyd, an actor who has been a member of the Signal producing staff, has been promoted to the positon of assistant to Director General J. P. McGowan.

All members of the Signal producing staff have been seized with the desire to secure homestead land in the vicinity of the California-Nevada state line, and upon the completion of the present picture plan to go to this section and file on government reclaimed desert homesteads. The project was started by Helen Holmes receiving a letter from the government land office, and there is much agitation for the organization of the colony to go there and retain homesteads and make pictures at the same time.

The long sought for invention that will enable humans to walk on water has been perfected—at least sure fire enough for motion pictures, and is being used in a Mack Sennett comedy now being made with a cast which includes Hugh Fay as the inventor, Harry McCoy and Claire Anderson. The inventor interests a steamship



Helen Gibson in "A Plunge from the Sky," Kalem

company in his patent by demonstrating water walking shoes in a large tank. Later the sea is used to fully test the shoes. The ship is scuttled in mid-ocean and exciting scenes follow. A love interest is interwoven in the plot in which aeroplanes figure conspicuously.

Another Keystone nearing completion has been titled "The Surf Girl." It depicts the misadventures of life savers, an unfortunate father of a charming daughter, a stern mother and an athlete and his wife. The scenes take the players through drainage pipes, they are thrown from a ferris wheel, and are kicked through skylights, locked in at a beach concession where baseballs are thrown at them for cigars, and finally dashed off a race-through-the-clouds car to the sea below.

Directors William Campbell and Harry Williams, with a company headed by Chester Conklin and Mary Thurman as leads, Guy Woodward, Dora Rogers and twenty others are spending a week at Balboa, Cal., making a sea story of the Mack Sennett Keystone comedy type.

Wanted, One Tomcat in Its Right Mind

The Mabel Normand Company now engaged in producing its first picture has met with one difficulty after another, the most recent being the loss of an important prop, a large tomcat while on location on the

desert thirty miles from nowhere. The cat suddenly became insane while a scene was being made with Miss Normand holding it. She was scratched and bitten before members of the company could interfere and kill the feline. It was necessary for the company to go back to civilization for another cat before the scenes could be finished.

Four hundred yards of the bed of the dry Los Angeles River were blown up last week for scenes in the Horsley five-reel Crane Wilbur subject, "Somewhere in Mexico." At the studio an interior scene was made in a slum pool room in which Wilbur, as lieutenant of the National Guard, and a squad of members of the company under him, battle with gangsters who are attempting to kidnap a woman.

An animal drama was completed at the Horsley plant last week and has been titled "The Trap." It has a western atmosphere and offers William C. Clifford as star. The production was made under the direction of Al. Neitz. Other members of the cast were Jessie Burnett as the feminine heavy lead, Victor Rottman and Al. Blake. The Horsley Bostock trained pumas played an important part in this picture.

The Horsley Cub Comedy company was not working last week, owing to an operation performed on the eye of George Ovey, the leading comedian. The Cubs have completed fifty-seven one-reel comedies, and the next to be taken up will be in two reels, and of the nature of a military comedy drama, in which aerial scouting will be a feature.

The fourth Horsley company is being organized, and will have as its star Margaret Gibson, who is at present taking a short vacation after a year of continuous association with the Horsley producing organization.

SCENARIO EDITOR BUILDS HOME NEAR SAN DIEGO

Special to Motion Picture News.

San Diego, Cal., July 22.

William H. Clifford, scenario editor with the Famous Players Company and well-known playwright, is building a seaside home at Cardiff, north of this city.

Fay Tincher, a Reliance star, came to this city recently for a re-take, accompanied by Jack Rice, director, and a cameraman.

DeWolf Hopper and his wife were guests at the U. S. Grant Hotel last week. Another guest at the Grant has been Thomas Dixon, author of "The Clansman" and "The Fall of a Nation," both recent successes on the screen.

M. A. DeGroot, connected with the Hollywood studios, accompanied by Mrs. DeGroot, has been stopping at the Grant.

A company from the Universal Film studios has been in the city taking water-front scenes, including the burning of a ship carrying munitions of war. For this purpose a motorboat, the Gryme, running to west coast Mexican ports, was used, together with a large amount of red-fire. A battalion of the municipal fire department, under Chief Almgren, participated in the scenes at the municipal pier, where the main action took place. John Mackenzie handled the camera. The scenes taken are a part of the film, "The Heritage of Fate."



LINCOLN, E. K., leading man, Lubin; stage career, stock in Johnstown, Pittsburgh, Youngstown, Columbus and Paterson, then with productions of "Graustark," "The Squaw Man," "The Virginian" and "Over Night;" screen career, Vitagraph and Lubin, appearing in "The Call," "The Wood Violet," "A Million Bid," "Shadows of the Past," "The Wreck," "The Littlest Rebel," "The Girl from Alaska," "The Fighting Chance," etc.; hght. 6 ft., wght. 185 lbs., black hair and hazel eyes; all-round ahtlete, goes in for horses, motoring and show dogs, owning the Greenacre Kennels; owns modern m. p. studios at Grantwood, N. J., and Blandford, Mass. Address, 110 West 40th St., N. Y. C.

The Biography of every photo player in the Country will be published absolutely without cost to them in the second

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

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Film News From Foreign Parts

American Made Films Make Headway in Australia

Special to Motion Picture News.

Sydney, N. S. W., July 1.

"SHE," Rider Haggard's mystery novel, is one of the best "draws" yet screened at the Crystal Palace theatre, Sydney; packed houses being the rule since the opening performance.

"We have secured the exclusive rights for Australia to World Pictures." This statement by C. L. Yearsley of Australasian Films, Ltd., puts at rest the various rumors as regards the rights for the new World releases. This move by A. F., Ltd., is in line with the previous efforts to give to its customers the very best in the market. The first two features of World Pictures due to be released are "The Closed Road," with House Peters, and "La Boheme," with Alice Brady.

The same firm has also secured the rights to three big money-getters, "The Ne'er-Do-Well," "Battle Cry of Peace" and "Maciste." "The Ne'er-Do-Well" will no doubt prove a worthy successor to the "Spoilers." "The Battle Cry of Peace" has been renamed "The Invasion."

Fraser Films Company has a number of Universal Red Feather and Bluebird features scheduled for early release. The former productions have already become popular. The Bluebird brand will make its debut with the screening of "Secret Love," with Helen Ware. "Undine" and "The Path to Happiness" are coming releases by the same firm.

Archie Fraser wishes to deny the statement in an American trade journal of recent date, that the Co-Operative Film Exchange of Sydney has exclusive rights to the smaller subjects released by Universal Films, Ltd. "These one and two-reel productions," states Mr. Fraser, "are handled jointly between ourselves and the Co-Operative Exchange."

Mr. Fraser is enthusiastic in his praise of the Studio Directory number of Motion Picture News.

Donald Cornwallis, a local producer of "Kinema Poems," is at present producing a two-reel subject at Spencer's Studio, Sydney. A novel method of lighting has been introduced in a church scene necessary in the production. The interior of the church is in complete darkness, until the rising of the moon, then one of the rays shines through a window and rests upon the kneeling figure of one of the characters at the altar. This method gives the scene a touch of "atmosphere" that would have been absent had it been handled differently.

Walter G. Sully of Variety, Sydney, and L. J. Ross, have been added to the reviewing staff of the Reliance Photoplay Reviews, Sydney.

The loss of the Hampshire has caused a wholesale revival of topicals, gazettes, etc., which have scenes relating to the works of the late Lord Kitchener.

Fox and Triangle pictures have made successful debuts to Tasmanian audiences through the respective mediums of the Strand and Her Majesty's theatres. "Carmen" and "The Stepping Stone" are current attractions at these theatres, and are repeating the success which attended their screening in this city.

"The Birth of a Nation" opens at Her Majesty's theatre, Brisbane Queensland on June 24 for an indefinite period. Prices for the season are 3/, 2/ and 1/. At present a huge advertising campaign is being carried out by the management, J. C. Williamson, Limited.

A luncheon was tendered to J. H. Perry, late manager of Amalgamated Pictures, Ltd., Melbourne, who has been secured by the Co-Operative Film Exchange to occupy a similar position. Mr. Perry had been with Amalgamated Pictures, Ltd., for a considerable period and earned the respect of his employees. An inscribed gold watch was presented to him by the Melbourne showmen.

The Winner, a Melbourne paper, has begun a half-page motion picture department full of witty articles, and run on lines similar to the American papers of similar class.

"Doc." Henry is touring Queensland with three money-getting features: "The Nigger" (Fox), "Maori Maid's Love" (Australian Vita) and "The Woman in the Case" (Willoughby). The first named, which has been successfully screened in Brisbane, is peculiarly suited to the Queensland picture fans, as it deals with the colored labor question, and a good deal of the work done on the Queensland Sugar plantations is carried out by Kanakas.

Allan Doone, the Irish comedian, has just returned from America, after a prolonged visit to the motion picture colony of America—Los Angeles. When interviewed Mr. Doone stated that although his picture was doing good business under the management of W. H. Bell in Chicago, he preferred to stay before the footlights, asserting that acting for the pictures was mechanical. Mr. Doone scored well in his own production of "The Rebel," in which he was featured.

Sir Rider Haggard, the eminent novelist, became a film actor recently, for when leaving Government House, Sydney, while on his Australian visit, he was "shot" by Cameraman Sully of the Australian Gazette. The famous writer's mystery novel, "She," produced by Neptune Films, England, is at present playing to S. R. O. at the Crystal Palace theatre, Sydney. Alice Delysia, an English stage favorite, plays the title role.

Ola Jane Humphrey, now appearing in "Under the Crescent" series showing in several city houses, scored a huge success several years ago as Glory Quayle opposite Charles Waldron in "The Christian" at Her Majesty's theatre, Sydney.

In response to the clamoring of various parties for a strict censorship of motion pictures in New South Wales, the Australasian representative of Motion Picture News pointed out that it was the methods adopted by various exchanges and exhibitors in advertising the films so that it appeared the pictures were of a suggestive nature. The motion picture department of the Theatre Magazine, Sydney contains an article in the June issue which endorses these statements, and condemns the proposals of the Chief Secretary to conduct a board of film censors.

A popularity contest conducted by the Herald newspaper, Melbourne, Victoria, resulted in an easy victory for Mary Pickford. Little Mary received 30,053 votes, while the second candidate, Vivian Martin, polled 10,907.

Fox features that have been screened recently, include the following: "The Soul of New York," with Valeska Suratt and "Secrets of Society," featuring Theda Bara. The latter picture was known in America as "Lady Audley's Secret."

"The Mutiny on the Bounty," the multiple reel feature produced by Raymond Longford, has been completed, and will be released shortly. The feature will run into something like ten reels.

Paramount pictures have been very popular within the past few weeks, some of their features that scored being "The Warrens of Virginia," "The Puppet Crown," "The Code of Marcia Gray," and the first Pallas production to be screened here, "He Fell in Love With His Wife." The novel on which this picture was based is one of the best sellers on the Australian market, and helped towards the success of the film.

"Langdon's Legacy" and "The Suburban," are recent Universal features, while the Red Feather productions made their debut in the production of "The White Scar."

Two recent features by Pathe and World drew large crowds. One reason being that they had been very popular on the legitimate stage some time before. "Via Wireless" was played here at Her Majesty's theatre, while "The Butterfly on the Wheel" was staged at the Royal with Madge Titherage and the late Lewis Waller on their last visit to this country a year ago.

J. C. Williamson, Ltd., has secured the



Tense Moments from Chapter Nine of "The Secret of the Submarine," American Serial

Australasian rights to the six-reel production by Jos. W. Farnham which features Ormi Hawley.

According to advices received locally, C. Post Mason has succeeded in disposing of rights to two locally manufactured subjects, "How We Beat the Emden," and "The Martyrdon of Nurse Cavell." The latter picture is the joint work of C. Post Mason and John Cavin and features Vera Pearce, a popular Australian actress. The former subject is a combination of topical and educational pictures made under the supervision of Alfred Rolfe, for Australasian Films and depicts the training of Australian Naval Cadets.

Metro subjects screened recently include: "Cora," "The Silent Voice," "What Will People Say?" and "An Enemy to Society."

Hoyt's Limited, the Melbourne film magnates, announce that they expect to have completed the remodeling of the old Colonial theatre in Sydney about the end of July, when it will reopen as a first-class photoplay theatre, with a seating accommodation of four thousand. The management expects full houses.

After eight weeks' wonderful business at the Theatre Royal, Sydney, "The Birth of a Nation" has given place to a season of legitimate attractions starring Julius Knight. "The Nation" in its last few weeks' run drew more people to the Royal than any attraction previously offered at that theatre. The picture will be classed as one of the greatest successes of the Australian amusement world, and is sure to have a return showing in this city It was the general belief and also the original intention of J. C. Williamson, Ltd., that on the conclusion of the "Nation" season they would return to their weekly change with Fox features. Consequently, it came as a great surprise when the management of the Royal announced a series of dramatic revivals. Fox films, therefore, will continue to be screened at J. C. Williamson's other photoplay house, the Strand.

Triangle pictures at the Lyceum, Sydney, are retaining their popularity, recent successes being "Cross Currents" and "Daphne and the Pirate" (Fine Arts), and "The Green Swamp" and "The Edge of the Abyss" (Kay-Bee). "The Moral Fabric" was screened at the Crystal Palace recently.

Speaking to Major Z. C. Rennie, a retired officer of the U. S. Army, on the subject of "The Birth of a Nation," I learned the interesting fact that he had raised a brigade and financed them at the Civil War, taking command himself. He took active part in the battles of Petersburg and Gettysburg on the Union side. Major Rennie was, until a few years ago, general manager of the Mutual Life Insurance Company, New York, and is seventy-nine years old.

Triangle pictures have now been booked by over fifty exhibitors in New South Wales. Thirty-five suburban exhibitors are running these pictures to good business.

J. C. Williamson's screen adaptation of George M. Cohan's "Seven Keys to Baldpate" played a short season at the Broadway theatre, Sydney, this month. It is the finest attempt yet made by "J. C. W." in the way of local production, although it is a noticeable fact that the artists appearing in the picture are off the legitimate stage, Dorothy Brunton playing Mary Norton and Fred Maguire playing the leading role of the novelist. Monte Luke directed, and the photography was the work of Mr. Bertel. "Seven Keys to Baldpate" was made popular on the stage here by Fred Niblo and Josephine Cohan.

In response to the publication in these columns of the formation of the George Willoughby Photoplays in Australia, Mr. Willoughby has been deluged with letters from members of all ranks of the profession after engagements. One offer was from a cameraman in far away Canada, who was desirous of securing an engagement in this country. Stage favorites' names are signed at the foot of a few of the letters received.

Martin Keith of the Willoughby Photoplays is exploiting their productions in Adelaide, South Australia, while Charles Knight, business manager of the company, is touring the country districts of New South Wales taking bookings for "The Joan of Arc of Loos" and "The Woman in the Case."

Jean Robertson and Austen Milroy, appearing in that company's productions, are at present fulfilling stock engagements in Brisbane.

Alex C. Butler, who was associated with Stanley H. Twist at the Australasian Films studios, and later appeared in the J. C. W., Ltd., feature productions, is at present playing and directing for the Barker Film Company of London, England, following a short engagement with the Samuelson Company.

It is extremely likely that within the next few weeks Sydney will be possessed of a Screen Club to be run on similar lines to organizations of the kind in America. Representatives of Motion Picture News, Mirror, Theater Magazine, Moving Picture World, Sydney Morning Herald, Sydney Telegraph and Variety are being approached on the movement, which it is hoped will prove a success.

Five thousand feet of film has been screened at local theatres by an arrangement with the military authorities, which depicts the various work performed by local members of the Expeditionary Forces. Burt Ives, the official government photographer, has secured the finest and clearest pictures of any local subjects yet filmed.

Chaplin's "Burlesque on Carmen" has arrived at last, and is being screened at three of Waddington's theatres in Sydney to record business. Clement Mason, who controls the Essanay-Chaplin releases in this state, predicts big time bookings for the feature. This firm will shortly release a Mutual Masterpicture—the first of this year—entitled "The Miracle of Life."

HAL H. CARLETON.

PROMINENT PEOPLE PASS ON "DAMAGED GOODS" IN EDMONTON

Unwilling to judge the seven reel Mutual film, "Damaged Goods" himself, Howard Douglas, Alberta film censor sent out invitations to over 200 doctors, lawyers, club women and well-known patrons of motion pictures to witness a private exhibition of the film at the Garland theatre in Edmonton. With two exceptions all those invited were present. At the conclusion of the seventh reel the censor asked for a rising vote to determine the issue. The audience was unanimous in its approval of the picture on condition that children under sixteen years old are prohibited from the theatre where "Damaged Goods" is exhibited.

The only dissenting votes were those of a half dozen local club women who insisted upon the censor asking the audience for expressions of opinion as to why they approved of a film of this type. However, this was overruled and as a result "Damaged Goods" will be shown in Edmonton.

McMACKIN DIRECTING TWO-REEL BEAUTY COMEDIES

The Beauty Comedy company under the direction of Archer McMackin, is putting on two-reel comedies.

AMONG THE EXCHANGES

No Managerial Changes in Crescent City Exchanges for Several Weeks, Though Formerly They Were as Frequent as Window Cleaning

WARM weather, while not taking the "pep" out of New Orleans exchangemen, is nevertheless holding down business considerably. Unsettled conditions prevail among suburban exhibitors, who always find the month of July unbearable from a weather and a business standpoint. This month was ushered in with a cold and rainy spell, which quickly changed to the warmest brand of warm weather.

Mutual is about to fire the opening gun in what is to be an unprecedented advertising campaign in New Orleans. According to Manager S. T. Stephens, details of the campaign are not yet announced, but it is known that the New Orleans exchange will work in close advertising co-operation with Mutual exhibitors.

Hunter Bennett, out of the New York office of the Mutual Film Corporation, was a recent visitor to the Crescent City branch. It is very probable that a branch of Mutual will be established in Birmingham in order to route films. This branch will be under the supervision of Mr. Stephens.

First run Fox features will be shown in New Orleans hereafter for an entire week, instead of four days. This announcement was made by Manager R. E. Barron last week. Jac. Miller, owner of the Empire theatre in Canal street, has closed the Fox first-run contract, and the first picture under the new arrangement will be "The Beast," featuring Anna Luther and George Walsh. The few remaining chapters of "Gloria's Romance" will be run in conjunction with Fox first-runs at the Empire, assuring that house one of the strongest programs in Canal street.

Louis Levin, southern district manager of Fox, is in New Orleans this week. He had made arrangements to go to New York to participate in the managers' meeting, scheduled for the first week in August, but was notified that the meeting was put ahead two months.

H. S. Wilkes, manager of Paramount, attended the Paramount managers' meeting in New York.

Newspaper men were guests of R. King Evans, V-L-S-E manager, at the initial showing of the Selig athletic pictures. They were projected at a private room in the General Film office in Baronne street.

Conditions in the New Orleans territory among the exchange managers are rapidly becoming stable. Several months ago managerial changes came as frequent as window cleanings. Now there hasn't been a new manager in weeks, which of course is encouraging.

GROSS AND MARTIN BUY ILLINOIS AND MICHIGAN RIGHTS TO "DIANA THE HUNTRESS"

Gross and Martin, 1307 Pabst Building, Milwaukee, have purchased the Illinois and Michigan rights to "Diana the Huntress" from McMahan and Jackson and are now booking Michigan. Illinois, it is said, has been resold to one of the largest of the Chicago firms and will be handled directly out of that city

This picture, which was one of the sensations of the convention, promises to be one of the real successes of the season and the demand for it is growing daily.

TWO MORE DALLAS EXCHANGES MOVE TO FILM ROW

Two of the last exchanges of the small number left on Main street have moved into Film Row, the 1900 Block on Commerce street, in Dallas. These are the Exclusive Feature Film Service and the United Program Film Serivice, formerly at 1917 Main street, now at 1911½ Commerce street, in the old Fox Film location, upstairs over the present Fox exchange.

This makes a total of fourteen exchanges in the 1900 block on Commerce street, and with the Pathe and General in the next block above Film Row is much ahead of Movie Alley, as the Commerce men call Main.

The firms in the trade that remain on Main are the H. K. Barnett Film and Supply Company, the Progressive Feature Film Company, Mutual Film Corporation, United Music Company and the Southern Theatre Equipment Company.

Of course, the Exclusive and United have not yet got things straightened out in their new quatrers; but Colonel E. T. Peter, the head of both these firms, says: "We will soon have a very up-to-date exchange and we are now hampered by moving in, filling all our orders on time. Our customers cannot tell by the service given them that we have moved."

LUNTZ VISITS "U" CITY

Charles I. Luntz, formerly connected with the Los Angeles Universal Exchange and now in charge of the Bluebird Exchange at San Francisco, spent the past week in Los Angeles and at Universal City securing information concerning future productions. Mr. Luntz reports excellent business in the San Francisco territory for Bluebird subjects.

GRAHAM MADE MANAGER OF KLEINE BRANCH IN MINNEAPOLIS

H. D. Graham, one of the best known of the Milwaukee managers and the one who opened the Merrill theatre in that city with such great success, has resigned as manager of that house to accept a position with George Kleine as manager of the Minneapolis branch of the Kleine Film Company. Mr. Graham's departure from the city has occasioned much surprise, as he has been very successful at the Merrill. Mr. Graham has been connected with the industry for about five years and in that time he has had an interesting and varied career. His first position in Milwaukee was as manager of the Atlas theatre, an outskirt house, for J. R. Freuler. From there he was transferred to the Butterfly theatre, Mr. Freuler's downtown house.

He attracted much attention by his work and was offered a position as manager of the new Merrill theatre, which had been contemplated. He accepted and was in charge of all the details of the building and planning of the theatre.

PRACTICALLY ALL FRISCO EXCHANGEMEN JOIN BOARD OF TRADE

Fred S. Peachy, manager of the Film Exchange Board of Trade of San Francisco reports that practically all of the releasing exchange men in San Francisco are now in line to become members of the Board of Trade.

The General Film Company, of 255 Golden Gate avenue, is one of the latest firms to join the organization. This board now has its offices at room 714, Hughes Building.

JUNE A BIG MONTH FOR UNIVERSAL IN DETROIT

"June was one of the best months this office has ever had," said George W. Weeks, manager of the Detroit Universal Film exchange. "We are rather upset for a few weeks after the fire in May, but today our business is better than ever. Everything is in demand, our regular program, Red Feather and Blue Bird productions." The new Universal exchange at Fort and Cass avenues is one of the finest in the country.

BARACH IS GUEST OF SUDEKUM

Nat Barach, special representative, World Film Corporation of Atlanta, was in Nashville last week, and during his stay was the guest of President Tony Sudekum, Crescent Amusement Company. Mr. Barach reports excellent business, especially with the Brady-made service.

PITTSBURGH FILM MEN OUT OF CITY TO ESCAPE HEAT

Many of the people employed by the moving picture exchanges in Pittsburgh are out of the city at present, spending their vacations at the seashore and in the mountains. Many of the exchanges are almost deserted, and it is possible that this condition will prevail until the first of September.

The summer months are poor ones in that section of the country for the moving picture men, and many of the smaller theatres are closed during the summer. Open air theatres do not pay in that section, and as a result there are few if any of film men inclined to take the chance.

Among some of the managers who are out of town at this time are A. W. Cross of the Hudson exchange, Edward Sheppard of the Weiland Film Company, Max W. Herring of the Quality Film Company, Charles Walken of the Metro Film Corporation, R. E. Peckham of the Unicorn Film Company, James B. Clark of Clark and Rowland, Charles F. Miller of the Bluebird exchange, H. F. Greele of the Supreme Feature Film Service, and a host of others.

W. K. HOWARD IS NOW WITH CHICAGO V-L-S-E

Sidney E. Abel, Chicago manager of the V-L-S-E, announces that W. K. Howard, one of the best known film salesmen in the country, has been taken on the sales force of the Windy City office.

Mr. Howard, who joined the Big Four on July 10, began his connection with the photoplay industry as a lecturer with one of the first feature films, "Dante's Inferno," and later was connected with "Oliver Twist," in which Nat Goodwin was starred. This line of work carried his activities to the exploitation of a production made by the Essanay Company for the Weideman Company of Newport, Ky.

Later, Mr. Howard entered the exchange business, beginning as shipping clerk of the World Film Corporation in its Cincinnati office. Then he was manager of the Bluebird Company in the same city, returning later to the World as assistant manager.

MICHIGAN METRO LEASES HALF A FLOOR

A lease has been taken of one-half of the second floor of the building at 73 Broadway, Detroit, by the Michigan Metro Film Corporation, now located at 183 East Jefferson Avenue. Carpenters are working at the new quarters.

The removal to the new location will be made early in August. The Triangle Film Corporation occupies one-half of the sixth floor of the same building.

UNGER AND WARNER VISIT LOS ANGELES

J. J. Unger, San Francisco territorial manager of the Metro Pictures Corporation, and J. L. Warner of the J. L. Warner Film Attractions Company, have left for a visit among the exhibitors in Los Angeles. Mr. Warner is going to book "The Prima Donna's Husband" in the southern part of the state.

Universal Exchange in Kansas City Is Receiving Inquiries About "Liberty" Serial; Levy After the New Film Company

THE Universal Film and Supply Company, Kansas City, Mo., is getting quite a number of letters from exhibitors asking for bookings of the new serial, "Liberty," which starts the middle of August. George H. Bowles, publicity man, said that the exhibitors throughout that territory expect to do a big business with the film. Their reasons are that the picture, which is patriotic in theme, will strike the right chord in the people at this time. There is also a big business in the special features: "Traffic in Souls," "Williamson's Submarine Expedition," and "Damon and Pythias." The exhibitors report that these pictures are doing well and are bolstering up the hot-weather receipts.

E. H. Goldstein, assistant to M. H. Hoffman, general manager of the Universal exchanges, visited the Kansas City office on his way East from a trip over the country, on which he visited every exchange. Mr. Goldstein reports the growing popularity of short pictures. This agrees with the general trend of orders received by the salesmen, some of whom have sold pictures of the shorter kind to houses which formerly put on the screen only five and six reel lengths. Mr. Goldstein accompanied Mr. Cropper when the latter went to the convention at Chicago.

R. C. Cropper, manager of the Universal Film and Supply Company's exchange, returned July 17 from the convention at Chicago. Mr. Cropper said that it was different from most conventions in that considerable business was done. While there he met the different officials of the Universal Film Manufacturing Company.

M. A. Levy, president of the United Film Company of Chicago, visited the Kansas City exchange during the last week. Mr. Levy announced that he went to Kansas City to buy the branch of the New Film Corporation, owned by Abe Warner. The newly acquired company is on the floor below the office of the United Film Company, which is managed by the president's brother, Joe Levy. Joe Levy said that the booking force would probably be enlarged. Joe Levy will manage both offices.

BOWLES MAKES USE OF MYSTERIOUSLY WORDED ENVELOPE TO ADVERTISE "LIBERTY" SERIAL

When it comes to putting ont advertising that grabs the attention and holds on to it with the tenacity of the bulldog, honors must be given to George H. Bowles, publicity man of the Universal Film and Supply Company, Kansas City, Mo. Mr. Bowles, who has had experience on Kansas City newspapers, intends to wake up the exhibitor by compelling advertising. Every week sees some new and brilliant piece of advertising put in the mails for the moving picture manager.

Mr. Bowles has jnst started a series of cards, each of which is abont fonr inches square, and has on one side an envelop with the red-lettered direction: "Sh-h! It's in the Envelope," going the rounds of all honses that are operating in his territory. On opening the envelope the theatre owner reads on a small card the question: "What is it the henpecked husband craves?" Not another word is on the card except the address on the other side.

Each week a similar card reaches the exhibitor, bnt the direction and wording is different. At the end of the series a large summary card will be sent to the owners. This card will have in small letters at the top the questions asked on each card of the series. The answer, "Liberty," is written below in large letters. With such advertising no serial could fail to strike a showing at every house.

ST. LOUIS EXCHANGE MANAGERS WHO ATTENDED CONVENTION

E. W. Dustin, manager of the International Exchange at 3313 Olive Street, went to Chicago Friday evening to attend the motion picture convention held there last week. Dustin reports having had a good time and a very interesting meeting with other distributors, where many good ideas were exchanged for future work with International films.

H. P. Wolfberg, of the General Film Company, 3610 Olive Street, also attended the convention, and claims that he was the only distributor of the General program there, with the exception of the Chicago force.

Barney Rosenthal, of the Universal, and S. J. Baker, of the Bluebird program, at 2116 Locust Street, were both in Chicago for several days during the convention, and as Chicago is Mr. Rosenthal's home, he took advantage of his brief stay to visit with home folks when not actually busy with committee meetings.

Fred A. Kellar, of the Mutual exchange at 1311 Pine Street, stayed around the Mutual booth at the Coliseum much of his time during his visit to the convention, ready to greet any St. Louisan passing that way.

TWO UNICORN MEN IN WAY TO MAKE RECORDS FOR THEMSELVES

W. A. Kline opened the Washington office for the Unicorn Film Service Corporation about two months ago and made a remarkable record for himself in that territory, and Unicorn Service is now being used in exclusive theatres in Washington.

William Mack, formerly road man out of the Washington office, has been advanced to its manageship. Mr. Mack is well known in that territory and the exhibitors all wish him success in his new position.

FLINTOM AND BALSLY BACK IN KANSAS CITY

A. D. Flintom, president of the Kansas City Feature Film Company, distributors of Paramount pictures, and the advertising man, L. D. Balsly, have just returned from the convention and exposition at Chicago. According to Mr. Balsly enthusiasm was shown throughout the conference. The expositon proved a fitting time to hold conferences between the managers and publicity men of the different exchanges.

Representatives from the producing companies of Paramount held such a meeting. President Abrams of the Paramount Picture Corporation and President Zukor of the Famous Players-Lasky Corporation and Special Representative Carl Pierce of Morosco were present and took active part in the meeting.

DETROIT EXCHANGEMEN IN ACCORD WITH ORDINANCE

Another ordinance has been presented in the Detroit common council regulating film exchanges and those who in any way handle motion picture films. The ordinance is rigid in many respects, although it does not ask the impossible. Film exchange managers seem to be in hearty accord with most of the new requirements. One of the clauses requires film exchanges to pay a yearly license fee of $10.

The ordinance is now before a committee, and it is time now for exchanges and theatre owners to file any complaints if they have them. The ordinance will no doubt be approved by this committee and then passed by the council. Copies of the ordinance can be obtained at the office of the City Clerk, third floor of the City Hall.

BLUEBIRDS BOOKED IN ST. JOHN BY MARGETTS

Bluebird features are now being booked in St. John, N. B., by G. A. Margetts of the St. John Bluebird office. He reports that the Gayety theatre, in Fredericton, N. B., and the Gem theatre, St. John, N. B., will be the first two to use these photoplays.

Mr. Margetts also reports that the new Universal serial, "Peg o' the Ring," has been booked solid for the next sixty days, and is covering twenty-five per cent. more accounts than ever before handled with one serial.

MINNEAPOLIS WILL GET "CIVILIZATION" IN AUGUST

The premier mid-west presentation of Thomas H. Ince's eleven reel peace allegory, "Civilization," will be presented in Minneapolis the last week in August by the Supreme Feature Film Company, of which the active members are Harry Rathner and M. H. Conhaim. Mr. Rathner has also purchased the rights of "Civilization" for five other states besides Minnesota and contemplates opening "Civlization" in fourteen cities during the months of September and October.

PALMORE AND MOMAND OPEN UNICORN EXCHANGE IN BALTIMORE

Palmore and Momand, well-known film men of the state, have opened up a Unicorn exchange at 412 East Lexington street, Baltimore, Md. The heads of the exchange announce that at this early date they have signed up a number of Baltimore theatres for Unicorn service, and that all Baltimore exhibitors have expressed themselves as greatly satisfied with this service.

Board of Trade Is Planned for Denver by Exchangemen; Matrimonial Wave Hits Film Men

At a meeting of the exchange managers of Denver, Colo., at the Albany Hotel on July 18, plans for the organization of a Board of Trade were submitted, and it is expected that the exchange men will organize within the next two weeks. Among the exchange managers who were present and will become members of the new organization were William T. Binford, manager Metro exchange; J. S. Applegate of Pathe; Ward E. Scott, Mutual; M. H. Cohn, Paramount; F. Y. Langtree, Universal; M. H. Calkins, Bluebird; Denham Palmer, World; O. Henry, General; H. H. Buckwalter, Kleine-Edison.

Although Manager A. W. Eden of the Fox exchange and Walter S. Rand of the Triangle were not present at the meeting, it is said they will be members of the Film Exchange Board of Trade of Denver. The object of the organization will be to give better service to the exhibitor and aid him in any way possible. It will also serve to protect the exchanges from "fly by night" exhibitors, who make a practice of not paying for service, and are therefore undesirable.

A. W. Eden, manager of the Fox exchange of Denver, is making a trip through southern Colorado and western New Mexico. He will return to Denver the latter part of the week. Eden has been very successful in securing new accounts for Fox service.

"The Grip of Evil" is called "The Grip of Work" by J. S. Applegate, manager of the Pathe exchange. Applegate, better known as the "Roscoe Arbuckle of Denver," and his able assistant, Charlie, the booker, are working overtime every night, arranging the booking system to enable them to fill all the orders on the new serial.

William T. Binford, in charge of the Metro exchange, is getting pleasing results from the work of Eddie Dowling, roadman. At the present time Dowling is working New Mexico, and after three weeks in that state will return to Denver.

Frank Harris, manager of the V-L-S-E exchange of Denver, celebrated his first wedding anniversary on July 18. Harris has been in charge of the V-L-S-E exchange since its installation in Denver.

The matrimonial wave seems to be hitting the film men of Denver square on the nose. The latest reports around Denver infom us that "Joe" Ashby, former manager of the Universal exchange of Denver, now managing the Independent Film exchange for Swanson and Nolan at Denver, is the latest victim to be overcome by the matrimonial fever. Ashby married Hazel Lehew at 7:30 A.M. on June 30.

Ashby claims that the reason for the early rising was on account of the fact that members of the Rocky-Mountain Screen Club were planning to capture the bride-to-be just before the wedding, which was to be late in the afternoon, and delay the ceremony as much as possible. Ashby heard of the plan and fooled the plotters. After a two-weeks' honeymoon through Colorado's mountain parks, Ashby returned to his desk at the Independent. Mrs. Ashby was formerly employed as stenographer for the Universal exchange.

SAWYER COMPANY IN MONTREAL USES LARGE SPACE IN DAILIES

The Standard Film Service, Limited, of Montreal, Que., the incorporation of which was announced last week, is using large space in the Montreal papers to announce that it is marketing Metro pictures in Canada. A. H. Sawyer is the president and general manager. Mr. Sawyer was formerly manager of the Star Film Company, Ltd., of Toronto, which was marketing Metro pictures in Ontario.

IS MOST TIMELY TRADE PAPER

Motion Picture News,
Gentlemen:—

We are pleased to inform you that your magazine has proven of much value to us and we consider it the most timely trade paper that is being published.

Yours very truly,
Mutual Film Corporation,
John A. Cunningham, Manager,
Baltimore, Maryland.

"FALL OF A NATION" BOOKED FOR OCEAN GROVE AUDITORIUM

The Nation Film Corporation, F. B. Backer, managing director, which purchased the New Jersey State rights of "The Fall of a Nation," has effected a neat coup on owners of rival films by booking the Dixon-Herbert spectacle into the Ocean Grove auditorium on August 7 and 8.

This will be the first presentation of any of the great current pictures in the Jersey shore resort section.

NATIONAL ESTABLISHES EXCHANGE IN CALIFORNIA BOOKINGS OF DIXON PICTURE

In response to the requests for direct bookings from scores of exhibitors in southern California, the National Drama Corporation has established a "Fall of a Nation" film exchange for that territory, with Jordan Dixon of 1401 Northwestern avenue, Los Angeles, in charge.

UNITY TO SHOW "YELLOW MENACE" TO TRADE IN BOSTON ON JULY 21ST

The Eastern Feature Film Company, Incorporated, has purchased the rights of the Unity Sales Corporation's serial, "The Yellow Menace," for New England, will give an exhibition of the picture for the benefit of exhibitors at the Majestic theatre in Boston, Friday morning, July 21, at ten o'clock

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Norfolk, Va., Proposes to Regulate Film Programs

NORFOLK, Va., exhibitors are to be informed as to how to operate their houses with respect to the kind of programs to follow, if the ordinance recently proposed by President Truxton in the Board of Aldermen is adopted. Mr. Truxton would rid Norfolk of imaginary evil pictures by the establishment of a motion picture board of survey which would, no doubt, be given all sorts of powers, for the ordinance is very queerly drawn up. "The duty of said committee shall be directed to improving, as far as possible, the quality of the pictures, especially those of adventure and comedy, and to securing as large a proportion of educational films in each program as possible, without endangering the actual usefulness of motion picture theatres."

Norfolk exhibitors hold that the mayor and the police can step in and stop any objectionable picture and it does not require the appointment of a censorship board. At best this board would simply repeat the work now being carried on by the National Board and it would impose a great deal of hardship and annoyance upon the exhibitors of the city. Norfolk houses do not exhibit indecent pictures and there is no need for censorship, despite the contentions of a few people who assume the position of dictators of public morals. Nor do Norfolk theatres operate for the benefit of the children of the city. Juveniles form a small proportion of their patronage and even this the exhibitors do not seek.

The theatre men take exception to the remarks that pictures are shown in Norfolk that are a disgrace and a reflection upon the city, and will contest the proposed ordinance for which there is absolutely no use.

The proposed Norfolk ordinance in full is as follows:

"Whereas, Motion pictures have become an attractive form of amusement in this community, and it is desired that the children shall have the best that is obtainable in motion pictures; and

"Whereas, It is expedient that the worst of the films shall be eliminated and that there should be some regulation of the pictures exhibited in this city, which regulation or censorship should be done in a friendly spirit of co-operation and with a serious purpose and without prejudice;

"Therefore be it ordained by the council of the city of Norfolk:

"Sec. 1. That there be created a committee to be known as the motion picture survey committee of the city of Norfolk, which committee shall consist of five members, as follows: Three qualified voters of the city of Norfolk to be appointed by the judge of the Corporation Court and two women, preferably members of the league of mothers' clubs, to be appointed by the said judge upon the nomination of the league of mothers' clubs. The duty of said committee shall be directed to improving, as far as possible, the quality of the pictures, especially those of adventure and comedy, and to securing as large a proportion of educational films in each program as possible, without endangering the actual usefulness of the motion picture theatres; and if in the judgment of said committee the character of said pictures exhibited are such as should be prohibited or changed so as to make them unobjecteionable, and the proprietor or person in charge of the theatre in which said pictures are exhibited refuses to accede to their request, then and in that event the said committee is authorized to report the facts in the case to the chief of police who shall issue a warrant or warrants against the proper persons who, upon conviction, shall be fined not to exceed——dollars.

"Sec. 2. That the members of the said committee shall have the right to enter any building which falls under the provisions of this ordinance in order to inspect the exhibition of motion pictures therein.

"Sec. 3. That the proprietors of the various theatres of the city, the mothers' clubs and all organizations in this work are requested to co-operate with the abovenamed committee in a spirit of friendliness in order to obtain the purposes herein provided for."

EXHIBITOR IN INDIANA TOWN MAKES ANOTHER SUNDAY OPENING TEST

The Royal Grand theatre, Marion, Ind., a motion picture house, was opened Sunday, July 16, to test the Sunday closing law. Dollie Spurr, the owner, and Howard Spurr, her brother, the machine operator, were arrested and taken to police headquarters. They were permitted to give bond and will be placed on trial later, charged with Sabbath desecration.

For several weeks petitions have been in circulation asking public officials to permit Sunday pictures. The film exhibited was of a religious character. All vaudeville was eliminated and the music was of a sacred character. When Capt. Jacob Campbell and Patrolman Kocher made the arrests the house was promptly closed. Advertisement of the intention to open the show Sunday attracted a large crowd.

Several months ago a similar attempt to operate motion picture theatres in Marion on Sunday was made, when the Spurrs were arrested and locked in prison several hours before they were released. They were convicted and paid small fines at that time.

KANSAS FILM MEN TO MEET BEFORE PRIMARIES

The motion picture exhibitors of Kansas are making plans quietly to get some effective results from the primaries that will be held August 1. There will be a joint meeting in Topeka, before the primaries, of the branch of the national league and the Amusement Association of Kansas, when matters relating to the primaries will be taken up.

There probably will be no formal endorsement of any candidate, but exhibitors will be instructed as to getting candidates on record with reference to censorship, so that the next legislature will be fairly well understood in its attitude toward the industry. Slides are being sent out now, to be run before the primaries, with reference to censorship, and similar slides will be used before the election.

NO SUNDAY OPENING IN CHATTANOOGA IN SIGHT

The indications are that Sunday motion pictures in Chattanooga, Tenn., are a thing of the far distant future. The Sunday blue laws are being strictly enforced here, so far as this particular line of amusement is concerned, and until the Tennessee legislature enacts new laws or repeals the present ones, or the supreme court declines to change its construction of those laws, there seems to be no chance for the picture theatres to operate on the Sabbath.

Concerning petitions of labor leaders for Sunday motion pictures, Attorney-General M. N. Whitaker stated that he could not change his policy in regard to the showing of films on the day in question. He further expressed himself as determined to abide by his ruling, regardless of the number of people signing the petitions, which were understood to be in circulation. The attorney-general's ruling was based on a supreme court opinion in the case of Howell Graham, which went up from Hamilton county.

Fort Worth Theatres Open on Sunday, but Exhibitors Have Legal Fight on Their Hands to Block "Blue Laws" Injustice

ON Sunday, July 9, picture houses in Fort Worth, Texas, opened at 2 o'clock p. m., the first time since the agitation in March and the election in April, which allowed them to open.

In Texas, there is an old law on the statute books making it unlawful for a large number of businesses to "open" on the Sabbath. Picture shows or any kind of theatres, ice cream parlors, cigar stands, book stores—practically every thing except drug stores (and they can sell only drugs), restaurants, and such places that sell "necessities" of life, must remain closed according to this old law. In a large number of towns and cities, in fact almost all over the State, it is absolutely disregarded except in its application to picture theatres. Dallas, San Antonio, Houston, and Galveston and a number of other towns, have Sunday theatres, and have not been bothered in a long time. Fort Worth and Waco have been "havings it" for several months.

About two years ago, an initiative act was passed in the State Legislature, so that cities of a certain population, could decide whether they wanted various things or not. The pros in the picture business claim this permits cities to vote whether they shall have Sunday picture shows or not—the Pastors' Associations claim the old State law makes it strictly unlawful for theatres to operate on the Sabbath.

In March, Fort Worth had an election to determine whether Sunday amusements would be allowed. The vote was heavily in favor of Sunday theatres, and because of various threats of the Pastors' Association in that city, the theatres did not open until the 9th.

All during the day, the streets of Fort Worth's business section were crowded, and the exhibitors had "old time big business." But on Monday morning, bright and early, they were arrested, charged with violating the old Texas statute. They will not be tried until during the last of July, and the outcome will be watched with interest all over the State.

FIRST PROSECUTION UNDER DOMINION WAR TAX

The first prosecution under the Amusement Act was commenced before Col. Denison in the Police Court, Toronto, last week, when Mrs. E. McDonnell, lessee of the Alexandra theatre, a film house at the corner of Bloor street and Landsdowne avenue, was charged with an attempt to defraud the Ontario Government out of the war tax on theatre patrons. Mrs. McDonnell pleaded not guilty. Government Inspector Boyd claimed that at this theatre war tax tickets were not destroyed, but were resold, and based his claim on the fact that he purchased war tax tickets at this theatre, two of which were lying loose in the booth, and three from off the regular reel.

These tickets belonged to an entirely different service. The procedure, the inspector claimed, was for the tickets to be placed in a chopper and destroyed. There was a chopper, he said, at this theatre.

An employe of the Fox Film Company, which supplies the rolls of tickets to theatre proprietors, recognized the tickets exhibited as belonging to different rolls supplied to the Alexandria. The first two, he said, were from a series "S," which contained 2,000 admissions, and which were sold to the theatre on May 27. The tickets taken from the roll belonged to series "X," and were purchased on June 15. The case will be continued.

WOMEN CENSORS MAY BE BARRED FROM FILM CENSORSHIP IN CHATTANOOGA

It is believed that the action of the women's censorship board of the Women's Council of Chatanooga, Tenn., in securing the withdrawal from exhibition of "The Evil Thereof," at a theatre there a short time ago, has cost them their privilege of reviewing "suspicious" films before their public exhibition in that city. The censorship committee has not been invited to review any production at the picture houses since the censoring of "The Evil Thereof."

Hence this body of women is powerless and unable to fulfill the purpose for which they were named by the Chattanooga council of women. It is understood that since the stopping of "The Evil Thereof" the existence of the women's board has been ignored by Chattanooga exhibitors. The chairman of this board, in a statement, said that the exhibitors at first showed a disposition to co-operate with the women, but since the passing on the picture in question there has been no co-operation on the part of the exhibitors. She characterized the attitude of the exhibitors as one of indifference. "The Eternal Sappho," recently exhited there, came in for criticism from some of the members of the Women's Council.

NEW CORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In New York:

TURNER-GORDON AMUSEMENT CORPORATION; Moving picture theatre; capitalized at $5,000 in Manhattan; incorporators are: Herman Gordon, 1248 Wilkins avenue, Bronx; Bessie Gordon, 1348 Wilkins avenue, Bronx, and Clayton A. Turner, 176 Elm street, New Rochelle.

THE VILLAGE THEATRE CORPORATION; Theatrical and motion pictures; capitalized at $2,000 in Bronxville; incorporators are: Alleyne Archibald, Bronxville, N. Y.; Lewis P. Evans, Bronxville, N. Y., and A. Dudley Britton, Bronxville, N. Y.

CONTINENTAL THEATRE COMPANY, INC.; Theatrical and motion picture business; capitalized at $75,000 in Manhattan; incorporators are: Jas. S. Shields, 135 Ainslie street, Brooklyn; Peter Burns, 56 Union avenue, Brooklyn, and Jas. A. Kelly, 227 61st street, Brooklyn.

PITTSTON AMUSEMENT CO., INC.; Theatrical and motion pictures; capitalized at $2,000 in Manhattan; incorporators are: Geo. Bostford, 219 W. 46th St., N. Y.; M. E. Hauver, 219 W. 46th St., N. Y., and John K. Gorman, 1564 Broadway, N. Y. C.

MANUET HOLDING CORPORATION; Realty, motion picture film business, etc.; capitalized at $250,000 in Manhattan; incorporators are: Harry Harris, 31 Nassau St., N. Y.; Clifford G. Ludvigh, 31 Nassau St., N. Y., and Belle Burger, 31 Nassau St., N. Y.

THE S. & R. MOVIES, INC.; Motion picture business; capitalized at $3,000 in Manhattan; incorporators are: Albert Sadaca, 1745 Madison Ave., N. Y.; Henchel E. Levy, 600 W. 142nd St., N. Y., and Anna Ott, 550 W. 160th St., N. Y.

CLEVELAND AMUSEMENT CO., "INC."; Theatrical and motion pictures; capitalized at $500 in Brooklyn; incorporators are Benjamin M. Wisch, 645 Georgia Ave., Brooklyn; Samuel Rinzler, 643 Georgia Ave., Brooklyn, and Max Schnitzer, 673 Georgia Ave., Brooklyn.

In Delaware:

FRANCE FILMS, INC.; To conduct a general film exchange business; capitalized at $125,000 in Dover, Del.; incorporators are: E. S. Quay, Chicago, Ill.; James M. Burke, Chicago, Ill, and C. B. Collins, Chicago, Ill.

BRANDYWINE PICTURE THEATRE COMPANY; Conducting places of amusement; capitalized at $100,000 in Wilmington, Del.; incorporators are: Thomas R. Cloward, Wilmington, Del.; Wm. S. Hukill, Wilmington, Del.; Davis J. Cloward, Wilmington, Del.

FEDERAL FILM HOUSE, INC.; To own and conduct public and private moving pictures; capitalized at $100,000 in Wilmington, Del.; incorporators are: C. L. Rimlimger, Wilmington, Del.; Norman P. Coffin, Wilmington, Del., and Herbert E. Latter, Wilmington, Del.

BIRTH OF A RACE PHOTOPLAY CORPORATION; To conduct a film exchange business; capitalized at $1,000,000 in Wilmington, Del.; incorporators are: Herbert E. Latter, Wilmington, Del.; Norman P. Coffin, Wilmington, Del., Clement M. Egner, Elkton, Md.

In Illinois:

TRIANGLE ILLUSTRATING COMPANY; Moving picture films; capitalized at $2,400 in Chicago, Ill.; incorporators are: Erich Best, Emil M. Fahrner, Oscar M. Schoenberg.

THE KAYSEE COMPANY; Moving pictures, mfg. and mercantile; capitalized at $50,000 in Chicago, Ill.; incorporators are: Nicholas R. Selnik, Marie Quigley, Rudolph Wolfner.

LEWIS-SMITH STUDIO COMPANY; Photoplay and art; capitalized at $6,000 in Chicago, Ill.; incorporators are: David A. Lewis, Wilfred E. Smith, Fred W. Kraft.

In New York:

STRAND FILMS, INCORPORATED; Motion picture business; capitalized at $5,000 in Manhattan; incorporators are: Warren A. Miller, 67 Riverside Drive, N. Y.; Robt. L. Noah, 200 W. 94th St., New York City; Jacob Hoffberg, 16 E. 112th St., New York City.

EDWARD F. RUSH AND LYLE D. ANDREWS CO., Inc.; Theatrical and motion pictures; capitalized at $1,000; incorporators are: Edw. F. Rush, 1482 Broadway, New York City; Agnes N. Rush, Broadview, New Rochelle, N. Y.; Lyle D. Andrews, 1482 Broadway, New York City.

TALBOT AMUSEMENT CO., INC.; Theatrical; capitalized at $4,000 in Manhattan; incorporators are: Lewis Talbot, 701 10th Ave., New York City; Samuel Schoninger, 154 W. 18th St., New York City; Albert Hoogs, 136 W. 42d St., New York City.

CIVIC DRAMA ASSOCIATION, INC.; Present community dramas, pageants, masques, motion pictures, etc.; capitalized at $25,000 in Manhattan; incorporators are: Thos. Howard, 31 Liberty St., New York City; Thos. DeRose, 31 Liberty St., New York City; Jesse W. Ashley, 31 Liberty St., New York City.

THE CAMEO PRODUCING COMPANY, INC.; Theatrical and motion pictures; capitalized at $1,000; incorporators are: Edw. F. Rush, 1482 Broadway, New York City; Lyle D. Andrews, 1482 Broadway, New York City; Harry Clay Blaney, Knickerbocker Bldg., New York City.

LITTLE MUSIC SHOPS, INC.; Deal in pianos, musical instruments, music, moving picture machines, phonographs, etc.; capitalized at $1,000 in White Plains, N. Y.; incorporators are: Anne R. Devoe, 187 Main St., White Plains, N. Y.; Otto Rhein, 187 Main St., White Plains, N. Y.; Gustave W. Ullman, 187 Main St., White Plains, N. Y.

KINPORTS AMUSEMENT COMPANY, INC.; Operate moving picture theatres, etc.; capitalized at $6,000 in Brooklyn, N. Y.; incorporators are: L. Burrell Kinports, 9 Windom St., Woodhaven, N. Y.; Morris Levin, 500 5th Ave., New York City; Charlotte B. Giraud, 95 Remington Ave., Jamaica, N. Y.

In Virginia:

LITTLE VISITS CORPORATION; To manufacture, deal in and with motion picture films, machines and other supplies; capitalized at $15,000; in Norfolk, Va.; incorporators are: Paul T. Collins, all Norfolk, Va.; J. D. Hank, C. R. Keiley.

NORFOLK AMUSEMENT CORPORATION; To conduct moving picture shows, theatricals and places of amusement and to give public exhibitions; capitalized at $10,000 in Richmond, Va.; the incorporators of the concern are: H. C. Richardson, all Richmond, Va., Geo. T. Nelson, W. M. Otey.

JUST TO MAKE TALK

By LONGACRE

"PLOT" is all right in a scenario, but "atmosphere" is also necessary. This is not one of our famous short-talks on the scenario, but a glimpse at the desk of a scenario reader, and shows that it isn't always necessary to read the the script to get a good whiff of the atmosphere. The scenario was submitted to George Irving, of the Frohman company. The first page contained a cast of seven principals, followed by this:

"Extras:—College Boys, Professors, Rowing Crew, Baseball Team, Football Squad, Relatives, President, Distinguished Visitors, Jockies, Bookmakers, Race-track Followers, Men in Saloon, Gamblers, Women of 'Fast' Company, Dance Hall Habitues, Toughs, Bouncers, Slumming Party, Chauffeurs, African Natives of Jungle, Doctors, Nurses, Workmen, Strikers, Watchmen, Furnace Men, Men in Eating House, Street Crowd, Men in Hall, Girl Wire-workers, Store Clerk and Proprietor, Clerk in Hotel, Road Thugs, Mill Thugs, Foreign Strikers, Chorus Girls, Mother with Baby, Children, Dispossessed Man and Wife, Scrubwoman and Drunken Husband, Bystanders in Square, Woman in White, Crowd in Front of Office Building, Policemen, Detectives."

It we only had the rights to this cast, we wouldn't need a scenario—we could write it ourselves.

Now that we are on the subject of scenarios, it is hard to leave it. Out in Illinois is an ambitious young writer, who believes there is something new under the sun after all. His latest invention is scenarios in verse. The writer says of them: "* * * they could after perusal by experts in that line, I believe, be arranged for one or two reels, and should prove instructing, attractive and amusing, being serio-comic in nature, as you can see from the inclosed specimens of two of them." The specimens are these:

THOSE VICIOUS KICKING MULES

Way down in old Virginny where zephyr breezes blow,
A group of piccaninnies stood watching poor old Joe,
Whose stubborn mules while kicking had backed into a ditch,
For which they got a licking with a tough hick'ry switch.
This raised their ire, I grieve to say, and with friend Joe they ran away;
Then down a hill went dashing as he kept yelling whoa,
And 'gainst a stump went crashing, which badly shook up Joe;
For though he loud was bawling, soon with an awful thud
Those mules sent poor Joe sprawling ker-flop into the mud;
And to his cries they paid no heed, but galloped off at break-neck speed.

"THE HEN-PECKED HUSBAND;
OR,
LOOK BEFORE YOU LEAP."

I courted and married a buxom young lass, but wish I had left her alone;
As much of my time now in sorrow I pass since marrying Bridget Malone,
For with her tongue-lashings from morning 'till night and clouts from an old stubby broom,
Which Mrs. M. uses with all of her might when chasing me over each room,
I try to escape from these vicious assaults but oft get a whack on the head;
And added to this she has other grave faults which now make me wish I were dead.

Any producer interested in this novelty may obtain the author's name and address at this office.

J. Cunningham Flinn reminds one of the proverb regarding actors with a day off—they always spend it at a matinee. J. Cunningham went on his vacation from the Lasky offices last week; he is spending the time out at Hollywood.

Faithful to our trust, which means the chronicling of all news events, it devolves upon us to report that Janet Priest was the guest of Irene Howley at luncheon last Tuesday.

A letter from Scranton, signed by Edward Plottle, and addressed to "Limerick Editor, MOTION PICTURE NEWS," has been placed in our basket. It contains these gems:

When Sidney Drew plays in our town,
(As a general rule)
The theatres go on a drunk,
Because there always "Full."

After watching a mob scene,
Upon the picture sceen,
The other night,
I went home,
And chewed on a bone,
The "Soups" gave me an appatite.

Send us some more "limericks," Edward. We like 'em.

This post-card from the front, "somewhere in Texas," will explain itself:

"Co. B., 7th Inf., N. Y.

Dear Mr. Longacre:

I've written many scenarios about soldiers, and now I'm living them all out—all but the fighting. When we skirmish across a cactus-strewn plain in a mimic engagement I always feel that there must be a camera grinding away on us from some place. We step lively for our directors down here—only we call them Captains and Majors. Oh, for a luncheon at the Claridge or a drink at the Screen Club bar! My regards to the boys.

Sincerely,
(Private) HOWARD IRVING YOUNG."

Officer, he's in again! In what? In the Motion Picture Studio Directory, which already is beginning to head toward the press.

An intensely realistic romantic drama has just been written, staged and acted by E. Richard Schayer, publicity man for the Clara Kimball Young Company. It is called "His Great Step," and the principal scenes were made at the New York City Hall, Saturday, July 22. At that time and place Mr. Schayer played the role of bridegroom, with Ethel Cotts, of New York, playing opposite. The element of surprise was contributed when E. Richard began to introduce Mrs. Schayer around among his friends. Mr. and Mrs. Schayer will spend a short honeymoon on and around Little Neck Bay, and will take up their residence for the rest of the summer at Bayside, L. I.

A line from Bert Angeles, dated Chicago, July 15, announces that he has just closed a three-weeks' run with an opera company, in Toronto, and is heading back toward New York. He is going back into pictures when he gets here.

"Smith" and "Jones" as great American names, are going into the discard. From a piece of Pathe publicity, we glean that the staff of that concern's Minneapolis office is organized somewhat as follows: Manager, H. E. Friedman; Cashier, Demetrius Karalis; Shipping Clerk, Berger Tomte; Stenographer, Esther Hanson.

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." Bayside, L. I., August 5, 1916.

—Gasoline is 26 @ 27 cts. along Bway, and 25 cts. along Hillside ave. this week.

—Alan Dale was a N. Y. visitor Mon. last.

—Numbers of our people are patronizing the bathing beach and at the Yacht club this hot weather.

—Geo. Irving is on the health committee to prevent infant paralysis in our midst, he being inspector of sidewalks and stables.

—Bill Johnston is back from Chicago, Ill., where he went to be in attendance at the big Convention.

—Pearl White had a party at her house last week, we not getting any details, or much else.

—Lambert Guenther, the artist, who draws the ads. for Metro pictures, has moved to Kissena Park, one of Bayside's fast-growing suburbs. He threatens to get a flivver and become one of our set.

—Why Jim Corbett drives about in a car all closed up in glass such weather as this, we can't understand, and maybe it is none of our business, moreover.

—The BUGLE has received a postcard from Cliff Bruce up somewhere in Maine, where he is working for the Metro company in a new picture.

—Charlie Logue was out calling on Jack Clymer, and helping him write a new scenario, one day last wk.



Released August 14

"LIBERTY"



UNIVERSAL Serial Glorious

Featuring

Marie Walcamp, Jack Holt and Eddie Polo

Breaking away from all the old time traditional serial stuff—again producing the biggest, strongest, newest and cleverest, the most original and most timely of serial productions, the mighty UNIVERSAL presents in "LIBERTY" the most remarkable serial achievement in film history. A great love story; scenes laid along the Mexican Border; with enough of the military atmosphere in each episode to stampede your audiences into bursts of patriotic feeling and appreciation, "LIBERTY" is the greatest opportunity ever offered to Exhibitors for continuous capacity business for 20 straight weeks. Complete Advertising Campaign Book makes it easy for you to boost "LIBERTY" to a colossal success. Write or wire your nearest Universal Exchange today for full particulars, or address

UNIVERSAL

Film Manufacturing Co. - CARL LAEMMLE President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - NEW YORK

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

Alice Howell L-KO STAR

Alice Howell Appears Exclusively in L-KO Komedies



Alice Howell the Most Fearless Most Remarkable Woman on the Screen

Pronounced by hundreds of Exhibitors and millions of Movie Fans the Greatest Comedienne that ever appeared in pictures

ALICE HOWELL—the magic name of the Comedy world in moving pictures today. The most remarkable, most fearless Comedienne that ever appeared in moving pictures. The one woman who stops at nothing, who risks and has risked her neck that millions might laugh and be amused at her antics. Alice Howell appears exclusively in L-KO Komedies. Her work is just one convulsion after another—Her make-ups are extraordinary—her stunts are without doubt the craziest ever shown on any screen. Possessed of beauty of face and figure, equipped with a style of comedy that has never been equaled, Alice Howell's name in front of any Theatre means capacity business profit, prestige and popularity, plus convulsions to the fans. Alice Howell supported by Fatty Voss appears in "Unhand Me Villian" (Title changed from "The Villain Still Pursued Her"), latest 2-reel L-KO, released Aug. 9th. It's a scream from start to finish. Book it. It will pack your House. If you can get L-KO'S regularly, grab 'em. If not watch your first opportunity and sign up for L-KO'S exclusively for your House. The best the Komedy world has to offer each week, in L-KO'S. Write or wire your nearest Universal Exchange.

L-KO KOMEDY KOMPANY

6140 Sunset Boulevard, Hollywood, California
Eastern Offices, 1600 Broadway, New York City

"RACE SUICIDE" DRAWS GOOD HOUSES

"Race Suicide," the six-part attraction, being distributed by Joe Farnham, 220 West Forty-second street, New York, has already hung up records for attendance and bookings in the states of Ohio and Kentucky, where it is handled by the Exclusive Photo-Play Service of Cleveland; in Oregon, Washington, Idaho and Montana, in which territory it is controlled by the Reelplay Features Company of Seattle; in Colorado, Wyoming, Utah and New Mexico, where it is handled by Willis Kent of Denver.

Mr. Farnham has had many negotiations for other territories on this picture, and has succeeded in selling the South African rights to Joe Fisher of Cape Town, the rights to Australia and New Zealand to the J. C. Williamson and Company, the rights for Virginia, West Virginia, Delaware, Maryland and District of Columbia to William Notes of Washington, and the rights to the state of Michigan to the United Film Service.

FLORENCE VIDOR SIGNS WITH PALLAS

Florence Vidor, whose work under the Vitagraph banner has been attracting considerable attention, has been engaged by Pallas Pictures to appear in important ingenue roles for the Paramount Program. Although scarcely twenty years of age, Miss Vidor has achieved considerable success in the silent drama, one of her most noteworthy portrayals having recently been



Florence Vidor (Pallas)

presented in "The Yellow Girl." Prior to her affiliation with the Vitagraph company in Santa Monica she appeared on the screen under various brands in the East.

The initial production in which Miss Vidor will appear for Pallas pictures, is "The Intrigue," a story of present international conditions by Julia Crawford Ivers. This photoplay will also mark the return to the screen of Lenore Ulrich, who is starred.

OUT OF PICTURE BUSINESS BUT READS THE "NEWS"

Motion Picture News,
New York City.
Gentlemen:—

Enclosed find check for two dollars for one year's subscription.

Although I am out of the picture business, I cannot be without Motion Picture News.

Yours truly,
Sam Hartman.
Mount Vernon, Ohio.

LEAH BAIRD FORCED TO STOP WORK FOR A FEW DAYS BY ILLNESS

Leah Baird, the Vitagraph star, has been home ill for the last few days. Although she has been with the Vitagraph Company for a number of years, this is the first time in her experience that she has been forced to remain at home through illness.

When word of her illness came to the studios the other day, all the players manifested great concern and immediately flowers and all sorts of delicacies were dispatched to her bungalow at Manhattan Beach.

It is reported that she is recovering rapidly, however, and she is expected back at the studios in the near future to continue work on "The Bond of Blood," which is scheduled for release the early part of August.

OHIO EXHIBITORS ELECT OFFICERS

Special to Motion Picture News.

Cleveland, July 22.

The northeastern district of Ohio Motion Picture Exhibitors League of America has elected the following officers: B. J. Sawyer, president; Henry Lustig, vice-president; C. A. Megowan, secretary; E. Mohrer, treasurer.

The following were elected delegates to the national convention in Chicago July 10 to 18: Samuel Bullock; W. J. Slimm, C. A. Megowan, W. H. Horsley, S. J. Deutsch; alternates, Henry Lustig, B. J. Sawyer, J. H. Simpson, George Heinbuch, Ernest E. Schwartz.

MORE MINISTERS APPROVE "WHO'S GUILTY?"

Manager Johnson of Pathe's Cleveland office has already made a drive on the ministers in his territory in connection with "The Grip of Evil." He sends in three letters from John I. Wean, pastor of the Lakewood Methodist Episcopal Church, Lakewood, Ohio, another from Dwight J. Bradley, the Highland Church, Cleveland, Ohio, who recently delivered a sermon on "Who's Guilty?" and another from Dan. F. Bradley, Pilgrim Church, Cleveland, Ohio. Each of these letters show deep interest in Pathe's fourteen chapters, serial.

KNOLES DIRECTS ALICE BRADY IN "HER MAJESTY"

"Her Majesty," with Alice Brady in the leading role, is now being made at the Peerless studio, under the direction of Harley Knoles. Arthur Ashley, Montagu Love and an all-star cast supports Miss Brady.

LINDA GRIFFITH, POWELL STAR, IS A BIOGRAPH GRADUATE

Linda A. Griffith, now starring in the first photoplay of the Frank Powell Productions, made her advent into the motion picture world with the old Biograph Company.

In the summer of 1908 she played the female lead in "An Adventurous Dolly," the first picture produced by David Wark



Linda A. Griffith (Powell)

Griffith for that company. She acted in Gaumont pictures abroad, and upon her return to this country was featured in productions of the Kinemacolor Company. Later she went back to Biograph. She has written many scenarios and numerous magazine articles.

DONOVAN IN CHARGE OF PRODUCTION FOR MILO, BALTIMORE

Frank P. Donovan has joined the Milo Pictures Corporation, of Baltimore, where he will assume charge of production.

Mr. Donovan was formerly editor of the motion picture section on the New York Star, Photoplayers Weekly, of Los Angeles, and on the staff of the New York Journal. He in association with J. T. Reardon made the Billy Quirk series of Harvard Comedies, as well as the Fad Brand, with Tammany Young and Marie Weirman starred.

He organized the Manhattan Feature Film Corporation. He started the United Films, Monitor Film Manufacturing Company, of New York and Washington, Harvard Producing Company, and has learned all branches of the business.

It is his intentions to make slap-stick comedies, and later feature productions starring popular players of the screen, two of which have been engaged and will join the Milo Company, at the completion of their present engagement.

The Milo Pictures Corporation is backed by Baltimore capitalists and is not a stock selling proposition. They have studios in Norfolk, Va., and in Baltimore at 356 North Gay street.

NEW YORK SLIDE COMPANY IS GIVING AWAY SLIDES

The Greater New York Slide Company, Academy of Music Building, N. Y., is giving away to every picture theatre on request, a slide which has been approved by the Board of Health, giving notice to patrons that children under sixteen will not be permitted until further notice.

"Branding the Innocent" Divorce Muddle Based on Law Facts

Albert S. LeVino, at Work on Script for Other "Who's Guilty?" Series for Arrow Release Through Pathe, Quotes U. S. Supreme Court in Support of Points Involved

VARIOUS numbers of the Pathe and Arrow "Who's Guilty?" series have stirred up much talk and debate. A minister based a sermon on the topic discussed in one issue while many others have aroused widespread opinion. "Branding the Innocent," the eleventh of the series, bids fair to be the cause of more discussion than any of the preceding chapters, for in it the present evils of the divorce laws, which vary so greatly in different states, is dealt with.

When shown, this chapter immediately started the trade reviewers talking and MOTION PICTURE NEWS in review mentioned the probability of audiences doubting the legal facts set forth in the drama. This called for a long and interesting letter of gentle protest from Albert S. LeVino, formerly identified with the Arrow Film Corporation in an official capacity, who is now doing a number of the "Who's Guilty?" scenarios. Many of the facts of the letter will doubtless be of great interest to exhibitors and, on the other hand, the possibilities contained in them for advertising purposes are manifold. He says:

"In your issue of July 29, Page 634, Mr. Peter Milne makes comment on the eleventh "Who's Guilty" picture to the following effect: "In 'Branding the Innocent' the author has juggled with the divorce laws of New York and Connecticut."

Mr. Milne, as one of the very best photoplay reviewers in America, so far as this company and the writer are able to judge, has aired a very important dissension, to our minds, when he makes this comment. We have not "juggled" with the divorce laws of New York and Connecticut; quite on the other hand, it is the legislators of these two states who have done the juggling.

It is a fact that Mr. and Mrs. John Smith may be married in New York; that Mrs. Smith may go to Connecticut and stay there three years to establish her legal residence, and then bring suit for divorce against her husband; if John Smith does not come personally into the jurisdiction of the Connecticut courts—that is to say, if his wife's divorce complaint is not served personally upon him while he is within the jurisdiction of the Superior Court of Connecticut—that divorce will not be recognized in New York State.

What is true of New York and Connecticut applies equally well to many other states. So far as the writer is able to ascertain from a long scanning of law reports and from the decisions of the U. S. Supreme Court on this subject, there seem to be forty-eight different divorce codes in our forty-eight states, one code for each state.

The U. S. Supreme Court has been cynically indifferent to this state of affairs, as may be cited by the following direct quotation from the minority decision of the U. S. Supreme Court on the divorce decision which now is the law of the land. It relates to exactly the case cited of Mr. and Mrs. John Smith, and the Court went even further in declaring that when Mrs. Smith remarried in the State of New York, after having obtained in Connecticut a divorce from her husband, she had committed bigamy in New York, and that the children by her second marriage were illegitimate and could not inherit her second husband's property when he died.

I may add that the Supreme Court's decision was rendered only by a 5 to 4 vote, showing how very evenly the court was minded with regard to this terrible divorce evil. .The minority's decision, written by Mr. Justice Holmes, says:

"We do not suppose that civilization will come to an end whichever way this case is decided." But "It is likely to cause considerable disaster to innocent persons, and to make illegitmate children heretofore supposed to be the children of lawful marriage."

The writer wishes to say further that the basis of this story is a plot written for us by William Hamilton Osborne, who is a practicing attorney in New York City, familiar with divorce practice. We wish further to say that our own attorneys went over this story very carefully for its legal points; and we wish to make the final statement that we submitted the scenario to a judge of the New York State Supreme Court, where divorce proceedings are tried in this commonwealth, and he O. K.'d the story as in every respect correct within the law as it is interpreted day after day throughout New York State."

So no matter how much dissension "Branding the Innocent" may stir up, the exhibitor may rest assured that the photoplay is technically correct.

Mae Murray Begins Work on "The Big Sister"

Atmosphere of Picture, Under Direction of O'Brien, Is Strictly Eastern—New Regime of Famous Players-Lasky Means Economical Production Without Lessening of Quality

ONE of the first outward manifestations of the practical advantage of the recently formed merger of the Famous Players-Film Company and the Jesse L. Lasky Feature Play Company is the fact that Mae Murray, who has appeared under the Lasky banner since her debut on the screen, is now working on her new Paramount picture, "The Big Sister," at the Famous Players' studio under the direction of John B. O'Brien, Famous Players' director.

It so happens that the atmosphere of "The Big Sister" is strictly Eastern in every aspect, and that although it could be produced at Hollywood, Cal., where the Lasky studios are situated, the transportation of Miss Murray to New York represents a far less expense than that which would be incurred in travelling on the Pacific coast in search of location and of devoting great areas of floor space to the erection of studio sets.

"This is only one instance where it will be found economical and convenient to shift the stars of both companies back and forth from one studio to the other," declared Adolph Zukor, president of the Famous Players-Lasky Corporation, as he emerged from a conference with Jesse L. Lasky and Samuel Goldfish.

"Under the old regime, before the merging of the companies, we had to send a whole organization to the Pacific coast when Mary Pickford went West to do some stories. On the arrival of the company at the coast they had to hire a studio and then re-equip it to suit their own requirements and all that involved tremendous expense.

"Now if we want to buy a story requiring strictly Western atmosphere all that we have to do is to send Marguerite Clark or Pauline Frederick or any of our stars to the Lasky studio at Hollywood, where she will be surrounded at once by an excellent cast which can be selected in advance and work can begin immediately under the most favorable circumstances. In these days of great salaries, the tremendous savings that will be effected by such a method of operation will be readily appreciated.

"Not only is this important to us as producers but to the entire Paramount public, because it is through such economics in production that we can devote more time and money to the details of story and production.

"It is at once apparent that the new arrangements, as we announced at its formation, will tend to improve the realism of our productions since those which require Eastern settings will be made in the East and those which are distinctly Western in character will be staged in their proper environment. Automatically too, the scenario editors of the company find they have a wider latitude in the selection of material, as they are at liberty to consider scripts without regard to the locality involved."

MUTUAL DIVIDES VOGUE COMEDY PLAYERS INTO TWO COMPANIES

Mutual has divided the Vogue comedy players into two companies. Rube Miller will direct one company with Roy McRay as assistant and with Ben Turpin and himself as chief funmaker. Lillian Hamilton, Harry Huckins and Evans make up the cast.

Henry Kernan and Jack Gaines will direct the other film corps. Paddy McQuire, Arthur Moon, Ed. Laurie and Gypsy Abbott have the leads.



The Kalem "Girl from Frisco" Players on the Edge of the Mojave Desert

CLEVELAND SCREEN CLUB PLANS PERMANENT QUARTERS SOON

Special to Motion Picture News.

Cleveland, July 22.

The question of club quarters was discussed at the last meeting of the Cleveland Screen Club in the Rookwood Fountain room of Hotel Olmstead. Several sites are being considered, and it is probable that the organization will find itself in permanent quarters in the near future. Applications for membership are being considered, and a large number will be passed upon at the next session.

Bluebird Arranges List for Releases Covering Many Weeks

"Clique of Gold," Based on Gaboriau's Novel of Same Name, Is Produced by Rupert Julian—"Betinna Loved a Soldier" Set for August 14

SAVE for the final action of selecting the release dates Bluebird Photoplays, Inc., has arranged its features for several weeks to come, and is now prepared with completed pictures to undertake the regular theatrical season. In entering upon their campaign of national advertising, appealing direct to purchaser of moving picture theatre tickets, the Bluebird people announced that they knew what they were doing when they adapted the policy of depending upon plays rather than players for the permanent success of their program with the public.

"The Clique of Gold," based on Emilie Gaboriau's novel of the same name, has been produced from E. J. Clawson's scenario by Rupert Julian. Elsie Jane Wilson will be featured for the first time in "Bettina Loved a Soldier," the Bluebird set for release on August 14. Hobart Henley, Douglas Gerrard, Sydney Dean and Francelia Billington will have important roles in "The Clique of Gold."

"Saving the Family Name" was last week shown to the employees of Bluebird. Mary Maclaren, heroine of "Shoes," has Phillips Smalley for her leading man and Lois Weber (Mrs. Smalley) provided the scenario, the Smalleys directing. There is neither crime nor "problem" in this release, but it is nevertheless, purposeful and so constructed that the crux of the situation is not revealed until the very end of the story.

In "The Social Buccaneers," based on Frederick S. Isham's novel. Louise Lovely, who has been previously a lone-star in Bluebirds, will appear with J. Warren Kerrigan, another star in the series, as her leading man. Miss Lovely will also have a new director in Jack Conway, who will produce on the scenario F. McGrew Willis has made from the novel.

"Little Eve Edgarton," based on Eleanor H. Abbott's serial in Everybody's, is the release fixed for August 21, preceding "The Lady of Lost Lake," in which Myrtle Gonzales and Val Paul will be the leading players. Ella Hall and Herbert Rawlinson will have the leads in "Little Eve Edgarton," with Doris Pawn. Gretchen Lederer, Thomas Jefferson, son of the immortal "Rip Van Winkle" Joseph, and Marc Fenton, other principals.

Another of Frederick Isham's novels to be made into a Bluebird is "Black Friday," in which Dorothy Davenport will be featured with Richard Morris in the leads. Wilfred Rogers, Emory Johnson, Virginia Southern, Marc Fenton and Gretchen Lederer will also appear.

Flora Parker De Haven may return to Bluebird if it is definitely determined to release "The Undercurrents" under that brand. Otis Turner has completed the production, directing Bertram Grassby, Nannie Wright, Jack Mulhall, Marjorie Blinn, Jack Lott and Ed Horn in the same company.

"The Chalice of Sororw" has been completed by Rex Ingram, who prepared the scenario based on the grand opera, "La Tosca," directing Cleo Madison, who will, in this feature, make her first appearance under the Bluebird gonfalon. Wedgewood Nowell, Blanche White, and other new players to this series will be introduced under Mr. Ingram's direction.

Two more Smalley productions are ready for release, "Wanted a Home" and "Idle Wives." In both features Mary MacLaren will be prominent, and both scenarios have been furnished by Lois Weber who will assist Phillips Smalley in direction of the production.

Gaumont Makes Tabloid Photodramas for Reel Life

No Footage Is Used for Introductions, Owing to the Short Length of Film Which Can Be Devoted to the Subjects—"Ant and Grasshopper" Situation Is the First

AN innovation in motion pictures has just been inaugurated by the Gaumont Company, to give greater variety to its entertaining single-reel release, Reel Life, the Mutual Magazine in Film. This is the incorporation of an episode filmed at the Gaumont studios which points a moral without "preachiness," illustrates a fable, or satirizes some human foible. It is a complete motion picture compressed into 250 feet at most.

The work has been carried on quietly at the Gaumont studios under the direction of Edwin Middleton. Owing to the short length of film which can be devoted to these subjects, no footage is used for introductions, but a number of the more important Gaumont players have appeared in these tabloids. A recent whimsical series enlisted the services of Iva Shepard, who appeared to advantage as a comedienne, and "Budd" Ross, who has had the star role in so many of Gaumont's Casino Star Comedies.

Reel Life has been released as a Mutual picture for nearly four months, and in that time has received only favorable comment from reviewers, exhibitors, and patrons of motion picture houses. The introduction of these tabloid photoplays in the Mutual Magazine in Film, as the reel is known, is due to the desire of the Gaumont Company to make Reel Life resemble a magazine as much as possible. The film playlets have their counterpart in magazines in the space devoted entirely to fiction.

In experimenting with these pictured episodes and anecdotes, it was found that their production was a distinct branch of the motion picture art. The story is the thing, just as in photoplays of greater length. Yet the working scenario does not fill one typewritten page. There can be no footage spent upon "atmosphere." The director depends for his effects upon situations. As great care is taken with these Gaumont tabloids as with Gaumont five-reel features.

One of the first productions required thirty extra people. Scenery and properties are the same as in the long photodramas. The first of the little plays, for which an early release is being scheduled, is a dramatic presentation of the world-old "Ant and Grasshopper" situation.

Second Ivan All-Star Cast Is in Preparation by Abramson

Story Will Be Based on Sociological Subject and Probably Include Marguerite Snow, Alma Hanlon, Rose Coghlan, Arthur Donaldson and Edward Mackay

HAVING completed "The Faded Flower," the first Ivan production to be made under that company's new policy of all-star cast productions, Director Ivan Abramson is now busily engaged writing a photodrama to follow this.

The story of the new play will deal with a sociological subject, as is Mr. Abramson's wont, and will point out some evil in everyday life and its remedy.

Immediately the scenario is completed, an all-star cast will be selected. It is expected that the cast for the next Ivan production will introduce Marguerite Snow, Alma Hanlon, Rose Coghlan, Arthur Donaldson and Edward Mackay, who appeared in "The Faded Flower," the first all-star cast Ivan.

Preliminary scene plots having been already made, elaborate settings are being constructed in the Ivan studio, so that immediately the scenario is finished and the cast chosen there will be no delay in the actual filming of the picture.

Work on this feature is expected to begin about the 28th of July, and it will be finished in time to be released as the regular Ivan feature for September through the Ivan exchanges.

"SAME SUN BUT IT WORKS HARDER FOR PRODUCERS HERE"—IVY CLOSE

Ivy Close, who is now busily engaged at Jacksonville, Florida, as a Kalem star, confesses to being unusually enthusiastic following her first experience with American picture producing methods. "I admire your energy and speed while working on a picture," she declares, "and also your insistent demands for variety. Why, your directors seem always to be seeking a new angle on a scene, a new touch. There is no following the line of least resistance.

"But most of all," she continues, "I like your sun. Of course, it's the same sun we have in England, but how much harder it works for you here. English producers and players would think it Paradise to be able to enjoy day after day and week after week of continuous sunshine."



Three Views of the Oriental City Constructed by Universal for Their Production of "Twenty Thousand Leagues Under the Sea"—Left and Right—Stuart Paton, Director, and Martin Murphy, Assistant Director

BOOKINGS OF "GIRL FROM FRISCO" GREATER THAN "PIRATES"

Reports received from General Film exchangemen following the initial announcement of Kalem's new series, "The Girl From Frisco," indicate that there is a strong demand for quality pictures with Western settings and action. The return of True Boardman, the popular Stingaree, to the screen is another point spoken of frequently in exchange and exhibitors' letters. Already the bookings on "The Girl From Frisco," which is not released until August 9, have surpassed the high mark set by "The Social Pirates."

No Summer Let-up Contemplated by Kalem Forces

Activity Is Evidenced by the First Four Releases of Western Serial, "The Girl from Frisco," and the Ivy Close Subjects Advertised for August Schedule

WITH the first four releases of the new series of the West, "The Girl From Frisco," and the early releases of the widely advertised Close comedies on the August schedule, further evidence is given that no "summer let-ups" is contemplated by the Kalem forces. In addition to these two new features the usual one-a-week releases of the "Hazards of Helen" and the "Ham and Bud" comedies will also be found in the Kalem output.

These productions will all be found in the regular service of the General Film Company. Ivy Close comedies get off to their start with the last Friday release in July, when "The Girl and the Tenor" is issued. The first week of August brings the second Ivy Close comedy, "Peaches and Ponies," on Friday, August 4. On the following Friday, August 11, "Daisy the Demonstrator," another Ivy Close comedy, is issued.

These new comedy releases are all of one-reel length. In addition to the English beauty in the leading parts, Henry Murdock, the acrobatic comedian who achieved such popularity in "Sis Hopkins" comedies, is seen in prominent roles. Arthur Albertson, William McKey, Mary Taylor-Ross, Frances Nemoyer and C. D. Peruchi are others seen in the all-star cast. Robert Ellis is in charge of the direction.

Four episodes of "The Girl From Frisco" series are scheduled for release through General Film exchanges during August. Wednesday, August 9, brings the initial episode of this series, featuring Marin Sais and True Boardman, this two-reel issue being titled "The Fighting Heiress."

"The Turquoise Mine Conspiracy" follows on Wednesday, August 16. It was in filming this episode that the company encountered such dangers in the Mojave Desert. "The Oil Field Plot," which has its setting in the Bakersfield oil district, is then issued on Wednesday, August 23, while the month comes to a close with the release on August 30 of "Tigers Unchained," fourth episode in the series.

In addition to Marin Sais and True Boardman others seen in the casts of the four "Girl From Frisco" episodes are Frank Jenasson, E. Forrest Taylor, Ronald Bradbury, Edward Clisbee, B. Furey, Jack MacDonald, Rupert Dell and Hart Oxie.

"The Heart Menders" is the one-reel comedy that will mark the first appearance of Ham and Bud on the August schedule, being released Tuesday, August 1. Ethel Teare is also seen in this single reeler which finds Ham and Bud leading a jolly life as menders of marital breaks. The same week also see the release on Saturday, August 5, of "A Mytsery of the Rails," a "Hazard of Helen," which finds Helen Gibson performing new feats.

Selig Studio Adjoining the Zoo Is Again Scene of Activity

Preparations for Making of Several Big Productions Immediately Taken Up by McGee and Nash—Neilan Assigned to "The Country God Forgot"

Special to Motion Picture News.

Los Angeles, July 22.

THE Selig Polyscope studio adjoining the Selig zoo, is again a scene of considerable activity in the production of photoplays, occasioned by the return of practically all the players and directors who were called east for the making of "The Crisis" and "The Prince Chap." The only ones still remaining east are Director Colin Campbell, who is supervising the cutting of "The Crisis," and Bessie Eyton, who decided to see a little more of the east before returning to her native state. Those who arrived during the week were Director Marshall Neilan, George Fawcett, Charles Girrard, Tom Santchi, Leo Pearson, Cecil Holland, Frank Campbell, Mary Charleson, Gerald McKinsey and Lynn Darling, Cameramen Gabe Pollock and Mack Giboney.

Preparations for the making of several big subjects were immediately taken up by Manager James McGee and Production Manager Thomas S. Nash. Director Marshall Neilan has been assigned to the making of "The Country God Forgot," a five-reel dramatic story with desert atmosphere. Exteriors will be made on the Mojave desert and at Newhall, a small town that retains its frontier appearance. Mr. Neilan is the author of the story and has as his players George Fawcett, Charles Girrard, Charles LeMoyne, Cecil Holland, Sid Smith and Mary Charleson, who was late with Vitagraph. While this picture is being made, settings will be built for a ten-reel subject which Mr. Neilan will direct. It is an adaptation from the Zane Gray western story, "The Light of Western Stars," and will have a big cast headed by Kathlyn Wiliams, Tom Mix, George Fawcett, Frank Campbell, Charles Girrard and others.

Al Green, who for three years has served as assistant to Colin Campbell in the making of big Selig features, is demonstrating his ability as a director this week in his first subject, titled "The Temptation of Adam." It will consist of three reels and has as its principals Guy Oliver, Kathlyn Williams, Eugene Besscrer, Charles West, Jane Keckley, Vivian Reed and others. It is the story of a man who would not fulfill his mother's wish in becoming a minister, but instead took up a business career to accumulate wealth to satisfy his wife. Kathlyn Williams appears.

J. C. Jessen.

"NEWS" BEST PRINTED PICTURE JOURNAL

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Motion Picture News is without the least shadow of a doubt the best printed, moving picture Journal in the country. I can readily advise any booking manager who is alert, to subscribe. It is got up in excellent style.

Very truly yours,
J. Schrohel, Jr.,
West Orange, N. J.

FRANK POWELL BEGAN STAGE DIRECTING CAREER WITH AUGUSTUS THOMAS

Frank Powell, president and director of the Frank Powell Productions, Inc., has a noted career behind him both in connection with the screen and stage. He started as a stage director for Augustus Thomas, then joined Kirk LaShelle, and still later directed stage productions with Ellen Terry on tour in Europe. He made his debut in the motion picture field with the Biograph company, where he directed comedies.



Frank Powell

After two years he returned to Europe and in Paris directed feature productions for Pathé Freres. On his return to America he assumed directorial duties with the Powers's Motion Picture Company and then rejoined the American Pathé as director of features. Previous to the organization of his own company Mr. Powell worked for William Fox, and here he produced some of the best features turned out by this company. Now he is at work producing a feature starring Creighton Hale and Linda A. Griffith, which will be ready for state right buyers in the early fall.

NEW INCORPORATIONS IN THE UNITED STATES AND CANADA

New companies receiving federal incorporation, in Ottawa, Canada, during the past week, include the Standard Film Service, Limited, moving picture manufacturers. The capital stock is one million dollars.

Articles of incorporation have been filed with the secretary of state of Indiana, as follows:

Crossland-Gilmore Company, Marion, Ind.; capital, $20,000; motion picture show; directors, E. P. McClure, Lizzie Crossland, H. A. Crossland. The company has bought the Royal-Grand and Indiana theatres, which will continue to operate under the old management for the present.

The Michelson Photo Slide Company of Shelbyville, Ind., has filed articles of incorporation with the secretary of state of Indiana for $10,000. The directors are William Michelson, Stephan Michelson and Violet Michelson.

B. S. Moss Will Erect $1,000,000 Theatre for New Yorkers

Site Is at 181st Street and Broadway—Structure Will Be in Colonial Style, with White Terra Cotta Front—Inclined Planes Instead of Stairways a Feature

ON the heels of B. S. Moss' announcement of his new one-a-month policy on a state rights basis comes the news of his plan to erect a mammoth motion picture palace at the northwest corner of 181st Street and Broadway, New York City, which is the heart of the choicest residential section in the metropolis. This theatre will be one of the most elaborate in Greater New York, and will have a seating capacity of 3,500. A short time ago negotiations were closed by Mr. Moss for the property, and the plans were rushed through by Thomas W. Lamb, the architect, so that the theatre can be ready for its first audience probably in February.

The Broadway front and 181st Street front of the immense theatre, which covers fourteen city lots, will be leased to high-class stores. The land and the building involve, according to Mr. Moss, an investment of over a million dollars. The structure will be of pure Colonial style, with a white terra cotta front; it will be absolutely fireproof and contain the latest safety devices. and will be built of steel and concrete throughout. Interior decorators and mural artists have been engaged to confer with Mr. Lamb as to the decorative scenes. Vaudeville will also be played at this theatre. Probably one of the most remarkable features of this new theatre will be the fact that within the four walls there will be no stairways whatsoever. From the lobbies those sections of the audience wishing to reach the upper part of the building, such as the balcony and gallery and lounging rooms, will walk easily up inclines, the system of inclines being so built that it is planned it will be possible to drive an automobile from the main entrance to the top gallery without the slightest mishap or difficulty.

"My selection of this site for a new theatre," said Mr. Moss, "which should surpass anything yet built, was based on a careful study of the various sections of New York. It has always been my hobby to watch my audiences and the neighborhood from which they come, and I am convinced that the present patrons living in the neighborhood of 181st Street and Broadway and its surrounding districts are anxious for a project of the kind I am going to carry through. Ground will be broken there at once, probably within the next week, for the new theatre, and the work will progress night and day under my personal supervision. I have many other novelties in connection with the new theatre, which I shall enlarge upon at the proper time."

The pictures now ready for distribution, beginning next October, on the Moss one-a-month plan are "The Power of Evil," a society drama; "In the Hands of the Law," a photo-drama dealing with an unwritten phase of the laws of to-day; "Boots and Saddles," Eugene Walter's drama of the Mexican border; and "One Hour," a sequel to Elinor Glyn's "Three Weeks" and "One Day."

Brady Announces World Film Releases up to October 30

On August 21 "The Rail Raiders" Will go to Exhibitors; "Husband and Wife" on the 28th; "The Other Sister" on September 4th, and "The Almighty Dollar" on 7th

WITH the summer's end approaching and arrangements going forward for the beginning of the autumn season, William A. Brady announces definitely the forthcoming releasing program of the organization of which he is the directing head.

While the autumn season proper does not begin until September 4, the latter part of August will see the beginning of the new Brady-Made program which was put in production when Mr. Brady assumed control of the World Film in June.

On August 21 a Maurice Tourneur production "The Rail Rider," will inaugurate the new season and House Peters will be the featured player supported by the typical Brady cast.

On August 28 the first all-star Brady-Made picture, with Holbrook Blinn, Ethel Clayton, Gerda Holmes, Emmett Corrigan, Montagu Love and Dion Titheradge will be offered in a production directed by Barry O'Neill called "Husband and Wife."

On September 4 Gail Kane will make her appearance in Frank Powell's "The Other Sister," in which Miss Kane plays her first dual role.

On September 11 another all-star cast containing E. K. Lincoln, June Elvidge and Frances Nelson will be featured in "The Almighty Dollar."

Robert Warwick in "Friday the 13th," directed by Emile Chautard, will be the unit on the company's program on September 8.

On September 25, running out the month in a vivid dramatic concoction, entitled "The Scorching Way," will be seen Ethel Clayton, Irving Cummings and Madge Evans.

The week of October 2 is left open, in so far as the title and star is concerned, but on October 9 a two-star document with House Peters and Gail Kane named "The Velvet Paw" will precede the magnetic Alice Brady in her next picture, "Her Majesty."

Following Miss Brady will come Robert Warwick again with Gail Kane playing opposite him in a picturization of Clyde Fitch's tale of the famous historiacl episode, "Nathan Hale," which will be entitled, "The Heart of a Hero," and which is now in the course of production in the New England locales made famous by the Revolutionary period.

On October 30, the end of the second month of the autumn season, Kitty Gordon and Muriel Ostriche will be seen in a co-starring vehicle entitled "The Man She Married."

FAIRBANKS TURNS AUTHOR

Douglas Fairbanks, star of the Triangle forces, has undertaken to write a book on "The Road to Happiness via Health." A firm of Chicago publishers are going to bring out the book.



BLUE BIRD PHOTOPLAYS, (INC)

THE growing popularity of BLUEBIRD Photoplays is not surprising to those who have appreciated from the beginning the definite policy of their producers.

Not only was the BLUEBIRD standard fixed higher than then existing features, but every conceivable facility for the production and maintenance of that standard was available before the first BLUEBIRD was released.

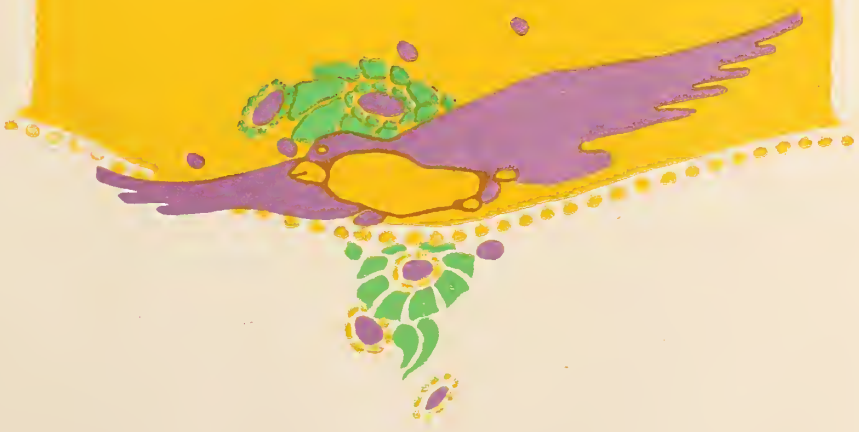
Another strong factor is the widespread publicity being given to the BLUEBIRD policy of "The Play's the Thing." The increased attendance at theatres showing BLUEBIRD Photoplays reflects the interest shown by the reading public in the half page advertisements appearing, and to appear for 52 weeks, in the Saturday Evening Post.

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IN PLOT, SITUATION, AND
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"LOVE'S LARIAT"

WITH HARRY D. CAREY,
OLIVE FULLER GOLDEN, &
A BRILLIANT SUPPORTING CAST
DIRECTED BY GEO. E. MARSHALL





Scenes from Three Coming Releases from the Offices of B. S. Moss—"The Woman Redeemed," Jeanne Iver in "One Day," and "The Hands of the Law"

IN AND OUT OF TOWN

Bennie Zeidman, formerly known as Bennie of Lubinville, and now a member of the publicity staff of Triangle-Fine Arts studio, arrived in New York last Tuesday and expects to leave for the coast on or about August 1.

David Wark Griffith is expected in New York next week.

June Caprice, the Fox-Adolfi star, is at her home in Arlington, Mass., to rest for a week prior to beginning her third Fox picture.

Sara Alexander, the 80-year-old star of the William Fox-Adolfi players, has gone to Maine for a few weeks rest. She worked from 8 A. M. to often as late as 7 P. M. with June Caprice in her last picture.

Hunter Bennett, sales manager, Mutual Exchanges, expected to spend these torrid days in a trip through Canada; instead he finds that he has drawn an assignment taking him to New Orleans, Dallas, and El Paso.

"In and Out (of Town) Again Freuler" is still commuting via the "Century."

Hal Williams of Mutual publicity department is back from his vacation spent in Canada.

Kathryn McCormick, secretary to Terry Ramsaye, has gone on a motor trip through New England. She is using her own car, is her own chauffeur, and her aunt is with her as chaperon.

Samuel Field, secretary and general consul for Mutual, has gone fishing in Northern Wisconsin. No reason for not giving the exact location of the fishing grounds.

Jack E. Pigler, Western representative for the Newspaper Feature Service in the Northwest and Canada, who is generally to be found in the vicinity of Levey's Cache, Los Angeles, is in town. His father is Arthur James Pigler, after whom Arthur (Metro) James was named (quite a long while after).

Eve Unsel, upon her arrival last week in the Lasky scenario department in New York, after her too-brief four weeks on the coast, began immediate work upon a feature which will star a new Lasky-ite, in that company's Hollywood studio.

Harry Charnas, of Cleveland, is in town.

Pell Mitchell, editor of the Mutual Weekly, has just returned to the Gaumont studios from a week spent in New England. As the guest of the Gaumont Boston representatives, B. F. Coolidge, Mr. Mitchell toured from Boston to a number of summer resorts on the Maine coast.

Margaret Gale, having finished her work in "The Yellow Menace," the sixteen episode serial in which she is featured with Edwin Stevens, has gone to California for a month's rest.

Florence Malone, having concluded her work in "The Yellow Menace," has gone to the Adirondacks for a vacation of three weeks.

William A. Brady, director general; Ricord Gradwell, vice-president, Alice Brady, and Harry L. Reichenbach, general press representative, of the World Film Corporation, have returned from Chicago, where they were in attendance at the Exhibitors' Convention.

Robert Grau, long associated with Thomas H. Ince, leaves Wednesday for a brief vacation at Asbury Park.

Scenario Man and Two Players Added to Morosco Roster

Jefferson Is Associate in Script Department—Kathleen Kirkham Made Appearance in Spoken and Silent Drama—Lucille Ward in Pictures Three Years

CLOSELY following its enlargement in studio capacity, The Oliver Morosco Photoplay Company announces an increase in its roster in the persons of L. V. Jefferson, who has been made associate scenario editor, and Kathleen Kirkham and Lucille Ward, both photoplay artists of prominence.

While it is conceded that the average writer's record of sucessful plays is twenty per cent., Mr. Jefferson's is over eighty per cent. In fifteen months he has written and produced over 142 plays, ranging in size from one reelers to big five and six reelers for such producers as Famous Players, Lasky, Thomas Ince, David Horsley, Gaumont, Nestor, Reliance-Majestic and many others. He has figured out that his writing during the last year has resulted in sixty-seven miles of motion pictures.

Kathleen Kirkham has appeared both in the spoken and silent drama with success. Miss Kirkham has been in the profession since childhood and has appeared in most every branch of the theatrical stage. She formerly played under Mr. Morosco's management at his Burbank Theatre in Los Angeles. On the screen she appeared under various brands and gained wide prominence as Worles Cleary's leading lady with the Majestic company. Her work in motion pictures was evidenced in her characterization in "Strathmore."

Lucille Ward entered the field of motion pictures about three years ago, following a career of twelve years on the speaking stage, where she appeared in vaudeville, musical comedy and stock. Her best works has been evidenced in comedy roles and on the screen she rendered important portrayals in such photoplays as "Southern Skies," "The Stronger Sex," "The Man of the Hour" and "Merely Mary Ann." In the title character of "Tillie's Nightmare" she toured the country, playing to record business everywhere.

"Body or Soul," the second Morosco subject starring Edna Goodrich, has just been finished by Mr. Jefferson. Both Miss Kirkham and Miss Ward will make their debut before Paramount patrons in this subject.

SCENARIO EDITOR MARGUERITE BERTSCH BEGINS PRODUCING HER LATEST SUBJECT FOR "V"

Marguerite Bertsch has started producing her latest effort, which will be released as a Vitagraph Blue Ribbon Feature.

For a number of years Miss Bertsch was the editor-in-chief of Vitagraph's scenario department and it was then that she wrote a number of the successes produced by that company.

It is only during the last year that Miss Bertsch has undertaken the actual direction of her pictures, but her first effort was such a marked success that she will continue along the producing end, both directing and writing the pictures.

Some of Miss Bertsch's pictures are "For a Woman's Fair Name," "Salvation Joan," starring Edna May, and "The Law Decides."

"THE FUGITIVE" IS FIRST THANHOUSER'S RELEASE THROUGH PATHE

"The Fugitive," a drama starring Florence La Badie, and "Hidden Valley," a tale of South African adventure, featuring Valkyrien, are the first five-reel features that Thanhouser will release under the new arrangement with Pathe.

Miss La Badie's latest vehicle is by Philip Lonergan, directed by Frederic Sullivan, and is the story of a girl who takes the blame for a murder she did not commit and who is apprehended after the death of the only witness who could prove her innocence.

Miss La Badie is supported by Ethyle Cooke and George Marlo. A factory fire is one of the scenes in the production. "The Fugitive" will be released on August 13.

"In Hidden Valley," Valkyrien is a white goddess who has been captured by savage blacks in South Africa. She is found by a young missionary, played by Boyd Marshall, and rescued from a sacrificial altar. The dance of the white goddess before the natives is one of the beautiful scenes in the production. The story is by Emmet Mixx and the director was Ernest Warde. The picture was made in Jacksonville, Fla., and the date of release is August 27.

Gladys Hulette and Florence La Badie probably will be the stars in the Thanhouser features released in September.

WORLD ANNOUNCES RELEASES FOR AUGUST

The August releases of World Film, just announced, are as follows: Ethel Clayton and Carlyle Blackwell in "A Woman's Way," August 7; Mollie King and Arthur Ashley in "The Summer Girl," August 14; House Peters in "B," a railroad story, the title of which may be changed, August 21, and an all-star cast including Ethel Clayton, Gerda Holmes, Holbrook Blinn, Emmett Corrigan, Montague Love and Dion Titheridge, in "Husband and Wife," for the last release of the month, August 28.

"A Woman's Way" and "Husband and Wife" are two of the William A. Brady stage successes which have been filmized under his supervision.

DOWLAN BEGINS "THE LIGHT" FOR MUTUAL

Director William C. Dowlan, of the American Mutual studios, who has recently completed the first Mary Miles Minter Mutual Star production, "Youth's Endearing Charm," has started work on the new five-reel Mutual feature, "The Light," in which Franklin Ritchie, Helene Rosson, Nigel de Brullier, and Eugenie Forde have the principal roles.

"RAMONA" TRAVELING COMPANIES READY BY SEPTEMBER 1ST

The Clune Film Producing Company has been arranging at its Chicago office for tours of "Ramona" companies. Thirty-eight prints are being made at the Los Angeles laboratory of the company, and all will be ready for the traveling organization by Sept. 1.

Linking Its Units Is Aim of Paramount at Its Convention

Stellar and Executive Representatives of Famous Players-Lasky and Pallas Companies, With Officials of the Parent Concern, Hold Session in Chicago

STELLAR and executive representatives of Famous Players-Lasky Corporation and Paramount Pictures Corporation returned to New York City on the 20th Century Limited last Monday morning after a five days' stay in Chicago during the National Motion Picture Exhibitors' League's Convention. During this time they took active part in the deliberations of the League's Convention at the Coliseum and principally at the Paramount Convention of exchange and district managers and publicity men, held at the Blackstone Hotel, for the purpose of linking together the various units which comprise the Paramount organization extending to producers, Paramount clearing house exchanges, and through them to the exhibitors of the country.

The climax of this activity was reached on Saturday, July 15, which had been designated by the convention authorities as Paramount Day.

The Paramount producing organizations were represented at this function by Adolph Zukor, president of the Famous Players-Lasky Corporation, Hiram Abrams, William L. Sherry and James Steele, respectively president, vice-president and treasurer of Paramount, Carl Pearce and Julian Solomon, Jr., of Pallas Morosco companies, Wallace Thompson, of Paramount, Al Kaufman, Frank Meyer, John C. Flinn and B. P. Schulberg, of Famous Players-Lasky Corporation.

The stars who appeared at the convention and exposition were Mary Pickford and Pauline Frederick.

Mr. Abrams struck the keynote of the Paramount Convention when he told the representatives of that organization, who were assembled from all parts of the country, that the producers and Paramount had determined upon a policy of absolute and consistent co-operation with the exhibitors, which was to include a sincere effort for the further unification of the various interests inter-linked in the Paramount plan.



Dorothy Green (Metro)

In this he was seconded by Mr. Zukor, who stated that the producers and Paramount had formulated a plan for the most aggressive campaign for better productions and more equitable and judicious distribution than probably ever before has been made in the motion picture industry.

He told Paramount representatives that he was proud of that organization and of the results they had obtained during the past year, adding with a sincerity that could not be doubted, that when he looked at the alert exchange and district managers those results seemed very natural and inevitable.

Paramount and producing representatives held morning and afternoon sessions every day during their stay in Chicago to devise ways and means of increasing co-operation with exhibitors and newspapers throughout the country looking toward greater exploitation of Paramount subjects and as a result of these meetings a number of original and feasible plans will be inaugurated immediately.

It is the belief of the Paramount executives and publicity men that these plans, through exhibiting and publicity channels, will tend to attract a greater interest to Paramount on the part of exhibitors and to those now Paramount exhibitors, on the part of the public. These plans, which were formulated at the convention are to be concluded in New York city and the nature and extent will be announced shortly.

The Paramount Convention terminated with an elaborate midnight supper given by Adolph Zukor at the Bismarck Gardens in Chicago in honor of Mary Pickford and Pauline Frederick, at which were present all the Paramount representatives and a great number of others. Among the special guests on that occasion were Marcus Loew, William A. Brady, Alice Brady and Messrs. Jones, Linick and Schaefer.

"FIGHTING INFANTILE PARALYSIS" FROM "U" ON JULY 27

The Universal Animated Weekly has obtained with the assistance of the Board of Health of the City of New York, a number of scenes showing some of the causes and the best known preventatives of the infantile paralysis plague now raging all over the country. The subject will be released with the Thursday Powers of July 27, under the title of "Fighting Infantile Paralysis." The educational entitled "Creating Life from a Dead Leaf" originally scheduled for that date will be withdrawn.

The Morgan Lithograph Company is getting up a special one-sheet type poster for the Universal that can be used in addition to the regular one-sheet that will be issued with the Powers of that date. Universal exhibitors desiring the posters will please wire their orders to the Morgan Lithograph Company.

BORZAGE BEGINS "MATCHIN' JIM"

At the Mustang-Mutual studios Director Frank Borzage has completed "Nell Dale's Men Folks" and is now working on "Matchin' Jim," in which he plays the title role and is supported by Anna Little. Both subjects are two-reel offerings.

WITH THANHOUSER PICTURES, PATHE WILL RELEASE THREE FEATURES A MONTH

With the addition of Thanhouser to the corps of Pathe producing companies, it is made possible for Pathe Exchange Inc., to release three feature pictures a month. This policy will go into effect on August 13 with the release of "The Fugitive," a Thanhouser product in five reels starring Florence LaBadie. Following this picture will come on August 20 "A Woman's Fight" produced by Popular Plays and Players under the direction of Herbert Blache. The third Gold Rooster for the month will be released on the twenty-seventh. This will be entitled "Hidden Valley" and will feature Valkyrien, the Danish beauty.

"The Fugitives," directed by Frederic Sullivan from a scenario by Philip Lonergan is a drama in which Miss LaBadie is given many opportunities to register effective work.

Geraldine O'Brien and Thurlow Bergen have the leads in the Blache production. Miss O'Brien will be remembered as star in Pathe's "Excuse Me," while Mr. Bergen has appeared in many feature plays, a number of which have been released through Pathe Exchange. In this picture Miss O'Brien has the part of a woman with a past who marries a clergyman interested in her. Her happiness is menaced by the appearance of a pal of former days but luckily he is killed by detectives.

Valkyrien has a unique part in "Hidden Valley," a picture abounding in artistic effects. The picture was made in New Rochelle by Ernest Warde from a scenario by Emmet Mixx.

AMBITIOUS GIRL PLOTS TO RULE EMPIRE THROUGH SULTAN IN "DAUGHTER OF THE GODS"

In "A Daughter of the Gods," the William Fox picture starring Annette Kellermann, there is a scene that will challenge the attention and curiosity.

An ambitious, scheming girl has been sold by her father into the harem of the Sultan. She has plotted to become the favorite wife of the ruler and at his death gain control over his dominion. Her plans are being overturned by Annette Kellermann, in the role of a maiden whom the gods protect. So, the scheming favorite seeks the aid of the witches and visits their uncanny cave. In this cavern scores of witches are at their dances and incantations, under the guidance of Dragona, the priestess of the evil spirits.

The plotting favorite is welcomed by the witches and permitted to witness their devotions before the grotesque idol. She is promised aid in destroying the influence of the dream maiden, providing she will pledge her soul to the witches. This she swears to do—and instantly a strange thing happens.

The Sultan and his wives, his large and picturesque retinue, are witnessing dances in the harem. Suddenly the grotesque idol becomes animated and begins to open its mouth, exposing huge fangs. Out of its mouth come showers of sparks and breaths of flame. This fire falls over the entire city. Thousands of the population rush pell mell through this deluge of fire, until the good fairy of the story comes to the aid of Miss Kellermann and quenches the flames with a torrential downpour of rain.

Members of Industry Invited to Attend Tuesday Meeting

Committee on Organization of National Association of the Motion Picture Industry, Will Meet at Hotel Astor, July 25, at 2.30—Everybody Should Turn Out

THE Committee on Organization, of the new National Association of the Motion Picture Industry, will hold a special meeting at the Hotel Astor, New York, Tuesday afternoon, July 25, at which it is expected the organization will be completed and started off in full working order. At this meeting, which is called for 2.30, a branch committee and directors for each of the five classes of membership will be selected.

The nature of the business to be taken up makes this one of the most important meetings yet held in connection with the new organization. Although the call was made by the original committee, everyone connected with the industry has been invited to attend.

Formal announcement has already been made that at the Chicago convention, the Motion Picture Exhibitors League accepted the proposal to become affiliated with the new organization, and has elected ten directors to represent the League in the Association. An exhibitors' branch has already been elected, with a membership of 102.

Other branches of the industry, including manufacturers, producers, supply men, and those connected with the miscellaneous branches, are earnestly urged to follow the example of the exhibitors, in order that the association may be organized promptly, and be placed in position at once to serve the entire motion picture industry.

The Federal Revenue bill will be another thing taken up at Tuesday's meeting. This bill proposes to impose upon all theatres in cities of more than 3,000 population a tax of one half of one per cent. of their gross receipts. The association is anxious to get the entire industry lined up, in order that its whole weight may be thrown against this measure.

"MUTT AND JEFF" IN DEMAND AT DENVER

The Independent Film Exchange of Denver has been very successful in placing the "Mutt and Jeff" cartoons with the exhibitors, and when the news that the "Katzenjammer Kids" were to be released through that exchange inquries from all parts of the territory came in every mail. Cartoon comedies have become very popular with patrons of the screen in Denver.

SUCCESSFUL WOMAN PLAYWRIGHT, NOW WITH "U," TO HAVE 2 PRODUCTIONS STAGED IN NEW YORK

Special to Motion Picture News.

Los Angeles, July 22.

Harry Wulze, who for more than two years has been affiliated with the Keystone Company in the capacity of scenario writer, has been placed in charge of the comedy scenarios of the Universal Company, and began work there last week, in co-operation with Ben Cohn. The first week was a decidedly busy one, and comedy scripts for eight reels were prepared.

Mrs. Eugenia Ingleton, recently sent to the coast as assistant to Eugene B. Lewis, scenario editor of the Universal Company, is soon to have two productions staged in New York. One is an opera entitled "Aphrodine," a story of the sea, and "Silent Sue," a three-act comedy in which Molly McIntyre will be starred. The latter is now in rehearsal. Mrs. Ingleton has had a very wide experience as actress, newspaper woman and playwright in Europe, South Africa and the United States. She is also the author of "The Willow Pattern Plate," a Chinese opera produced at the Strand, London, and the Fifth Avenue, New York.

J. C. Jessen.

BLANKMEYER COMPANY GOES IN BANKRUPTCY

The Grand Circus Theatre Company, 301 Woodward Avenue, Detroit, Mich., of which Art W. Blankmeyer is president and general manager, has filed a voluntary petition in bankruptcy. The schedule filed at the same time gives the liabilities at $18,929 and the assets at $28,000.

Included in the assets is a lease of the theatre, which is valued at $20,0000, the balance of $8,000 representing the equipment. The Grand Circus will continue operating as heretofore, the entire organization remaining intact.

NATIONAL LEAGUE EXPECTED TO SHOW GREAT ACTIVITY

(*Continued from page 736*)

hundred members of the Reel Fellows' Club from the Sherman House to the Coliseum. The parade was headed by a band playing "Liberty," a march written in honor of the new serial. That the procession was able to pass right through the heart of Chicago was due to H. H. Van Loan, who secured permission from the chief of police.

The Universal's exhibits in the convention hall were even larger than the imposing booths the company erected at Madison Square Garden, New York. Dozens of souvenirs were given out and Joe Brandt made a strong play to all exhibitors with the serial "Liberty." The timeliness of this subject made such an impression on the trade attendance that it is said that advance bookings on the serial have more than paid for the vast amount which Universal spent in making its end of the convention a success.

WINDFALL, IND., WANTS THEATRE TAX REMOVED

A petition has been presented before the people of Windfall, Ind., asking the city council to annul an ordinance taxing exhibitors of picture shows. The ordinance in question, places a tax on shows, circuses and amusements.

SCREEN EXAMINATIONS

"THE DARING OF DIANA"

(Vitagraph-V-L-S-E—Five Reels)

REVIEWED BY PETER MILNE

ANITA Stewart has attained such country-wide popularity through sheer ability combined with prettiness of countenance that her appearance in a Vitagraph feature goes a long way toward making it. But with "The Daring of Diana," Miss Stewart is heavily handicapped, for neither the author nor the director has given the star his share of assistance. Miss Stewart after an introductory scene, does not appear until the second reel is drawing to a close, and even thereafter her opportunities are confined.

The scenario came from Charles L. Gaskill. It is melodrama and there is a place or two where the arm of coincidence measures usually long. The characters sometimes suffer a lack of human intelligence to grant the author's whims; i. e., when Mr. Gaskill wants two of his characters to come together he brings them together without thought for the improbability of the situation. The subtitles show carelessness. "Although the owner of a great newspaper, I idolized my wife—," is a fair sample of their poor wording. Certain words in these subtitles are capitalized in an attempt to bring out a salient point or two, but instead they convey the impression that the lily has been painted, and badly too.



Diana Gives Briscoe Valuable Information

The direction was in charge of S. Rankin Drew, almost always a dependable man for the job. But here he has made a number of slips that a man of his reputation should have avoided. A Paris atmosphere should have been at least striven for in a series of scenes that supposedly take place in that city at the opening of the picture, but there is no suggestion of the foreign metropolis. There are other mistakes in detail that might be mentioned.

Diana is reporter on a New York paper. The managing editor has never seen his father, the owner of the sheet. Briscoe, the owner, is imprisoned in Paris by Stange, the French representative, who assumes his place. Stange comes to America, introduces himself to young Briscoe as his father and announces his intention of selling out. Diana is the means of clearing up matters. She enters Stange's house, gets the entire story of his duplicity from Fanchette, a woman in the villian's power, and rushes to the newspaper office just in time to prevent the sale.

Diana is imprisoned in a cellar when she realizes she must reach Briscoe to save the paper and incidentally the man she loves, but she is locked in. Following a subtitle, "The Daring of Diana!," the young lady burns the lock away from the door with a red hot poker. If that leader is left in there will be a laugh, for there is nothing particularly daring about Diana's act.

Francis Morgan as young Briscoe is a likeable hero. Anders Randolph makes a wicked heavy of Stange and Julia Swayne Gordon as Franchette acts with her usual ability. Donald McBride has a comedy role as Jimmy Towne, a reporter, and Mr. McBride is always excellent in a comedy part. Others are Charles Wellesley, Joseph Donohue and Lou Johnson.

"FATHER AND SON"

(Mutual Masterpicture—Five Reels)

REVIEWED BY E. DRAW

THIS picture is of unusual interest, if for no other reason than that it serves to introduce Henry E. Dixey to the screen. Doubtless a far better vehicle could have been provided to bring out the characteristics of such a well known actor. It is obvious that the role he is called upon to play is not altogether suited to him and one will look for better results in his next photoplay.

Fortunately a very capable cast has been brought together and their individual interpretations are good. Henry Dixey as Andrew Slocum, the pickle king, is not as smooth a performance as one expects from such an experienced actor. There were indeed times when his role was forced and over acted, although the major portion of his work was quite acceptable.

There is nothing original or novel in the construction of the story apart from the fact that it is all about pickles, which are seen in course of preparation in a genuine pickle factory. Surely this subject is mistitled, as it certainly does not suggest the burlesque farce type which undoubtedly it is. If the titles were re-edited they could be made exceedingly humorous and the offering would then be decided worth while.

Andrew Slocum and Mrs. Winkle are competitive pickle manufacturers. Slocum sends his son Andy to the Winkle factory to learn how the Winkle pickles are made so cheaply. He is engaged as a book-keeper and falls in love with Mrs. Winkle's daughter Matilda. Andy quickly gets results from doping the Winkle pickles as the public discovers his mischievious work. This causes the Slocum Dills to become the popular brand.



The Son's Wire for Help Arrives

Mrs. Winkle suggest a partnership with Slocum which he haughtily refuses. In despair she seeks employment with Slocum hoping to learn his pickle secrets. She is engaged as his secretary and at night blows open the safe and secures the formulas. Meanwhile Andy and Matilda have eloped, but in so doing their motor



Ivy Close, the New Kalem Comedienne, as She Appears in Three Scenes from "Peaches and Ponies," the Latest Comedy in Her New Series

car destroyed a milk van belonging to the sheriff and they have been arrested and put in jail.

When Mrs. Winkle reaches her office the next morning she tells her manager, Heaps, that she has obtained the Slocum formulas. In the excitement of finding a letter from Matilda announcing her elopement, Heaps manages to extract the formulas from Mrs. Winkle's bag and escapes.

For consolation Mrs. Winkle goes to Slocum only to find that he has gone to Shreeport to bail his son out of jail; she therefore follows. Slocum arrives at Shreeport where many complications take place. He is arrested and his son refuses to identify him, and it is only through the timely arrival of Mrs. Winkle that he is liberated.

Andy and Matilda, who were brought from jail to identify Slocum, manage to escape and board a train. Slocum and Mrs. Winkle travel by the same train and discover Andy and Matilda getting married. Officers board the train and arrest Heaps, who has been trying to make a getaway. The formulas are returned to their rightful owner and very soon the minister is uniting a second couple.

Henry Dixon is ably supported by Gladin James, as Andy; Milicent Evans as Matilda and Mabel Montgomery as Mrs. Winkle.

"THE SHADOW OF HER PAST"

(Pathe-Gold Rooster—Five Reels)

REVIEWED BY PETER MILNE

THE emotionalism of the continental players has never been so clearly evinced as in this Gold Rooster play which Pathe has imported for release in this country. Lina Cavalieri and



Elaine Comes to Act as Nurse for Peter

Lucien Muratore are co-starred and the latter in particular is violently profuse in gesture and expression. The story selected for their joint appearance which was produced by Muratore is mediocre as compared with the average Pathe product.

The box office value of "The Shadow of Her Past" will depend more on the sensations conveyed by the title than in its net contents. Coincidence, sometimes too obviously such, has been employed in the story's development. The subtitles show considerable room for improvement inasmuch as they are written in a style that can best be described as "slushy." The story is familiar and has long been favored by foreign producers. It moves slower than the average five reeler.

Elyane, a promising singer, is ardently loved by Peter, an artist. The charm of her voice brings her great popularity and this success carries her into a new circle of friends. She meets a Duke who shortly afterwards declares his love to her. Believing that he will marry her, she goes to Paris with him to live. He grants her every wish save one—he will not make her his wife. Peter paints a picture in which Elyane is the central figure. It wins the prize at the art exhibition and fame comes to the artist. Peter and the Duke come to a duel over a trite matter and Elyane nurses Peter back to health after the fray. Their old love is awakened again, but Elyane believing the shadow of her past will ever stand in the way of their complete happiness, takes her life.

The production is good in the matter of settings and photography.

"A CHINESE COOK"

(Bud Fisher—500 Feet)

REVIEWED BY PETER MILNE

THIS animated cartoon, drawn by R. Dirke of "Hans und Fritz" fame, is to be released by the Bud Fisher film exchange. Mr. Dirke, or whoever it is that is doing the animated work for him, has not yet mastered it, but aside from that the half-reel offered is very good.

The scenario deals with the manner in which Hans and Fritz brought about dire trouble to the Chinese cook. He is making chop suey soup, and when his back is turned the boys extract it all from the bowl by means of a pump. A long chase follows and the cook gets the worst of it when he at last catches the youngsters. Finally they return and substitute crude oil for the soup. The captain tastes this and the cook gets the blame, but in another chase ending in the water Hans and Fritz are captured and the posterior smash is administered.

"THE DISGUISE"

(Bud Fisher—Half Reel)

REVIEWED BY PETER MILNE

THIS is quite the best of Mr. Fisher's animated cartoons to date. The comedy itself is excellent, while the animation is smoother than the first of his efforts. While Jeff is asleep Mutt shaves off his mustache. After Jeff recovers from the surprise, Mutt dresses him as a woman, and without any money they board the train to Chicago. Mutt wins the conductor's heart, and both are getting along nicely on the free ride when Jeff gives the game away by loud talking They are thrown off the train Jeff wishes he had his mustache back again, and Mutt to oblige him picks up a porcupine and throws it in his pal's face As a result Jeff has enough bristles for several hirsute affairs



George Walsh and Anna Luther, of the Fox Western Aggregation, in Interesting Moments from the Forthcoming Feature, "The Beast"

"SHELL FORTY-THREE"

(Ince-Triangle—Five Reels)

REVIEWED BY PETER MILNE

PICTURES that attempt to deal neutrally with the European war or that are put out under such a declaration are usually things to steer clear of for more likely than not, the author has allowed his true sentiments to walk away with all thought of neutrality. But with the case of "Shell Forty-three" the exception and not the rule dominates. A careful diagnosis of the story brings light to bear on the fact that C. Gardner Sullivan, the author, strove to represent one side just as fairly as the other.

Outside of that neutrality which is merely a side issue to the main theme, "Shell Forty-three" is the best European war picture we have seen, bar none. It has not been produced for the sole purpose of exhibiting vast panoramas of battlefields, it is not a preachment against war or for preparedness—it has an idea—a drama—a real one, back of it. And continuing further, it is original in this business of feature pictures.

William Berner is introduced as an American newspaper man. He appears in Alsace-Lorraine and is the recipient of the confidences of the Germany army staff and the allied spies. It is not long before the observer discovers that he is an Englishman. A spy, caught by the Germans and told to seek out Berner for protection is the means of planting him as possessed of allied sentiments. The trick was a ruse of the Germans to test him. And he withstands the test—gives the spy up—but not without a great struggle. And after that Berner plots the defeat of the Germans but he does it in just that manner that calls for the remark that the picture is neutral. He saves a German lieutenant from death, sends him back to his wife and child, mother and sister; he puts his own love aside and is killed when the Allied army is victorious.

Quite the most remarkable thing concerning the story itself is that its ending is never in evidence. It never shows itself until the last series of scenes in which Berner is directing the Allied fire at the main trench of the Teutons—the very trench where he himself is. Berner, who is not Berner at all, but of the British Secret Service, is an ideal hero for a picture. His feats, and his daring, though impossible, sweep the spectator into conviction by their sheer heroism.

There are bits of battles shown, just enough of them to give the war atmosphere and being from the Ince studio they are good. Reginald Barker has seen to that and to our notion there is not one slip among his directorial work. The photography is excellent.

H. B. Warner lives the part of Berner, his strangely mask-like face attributes to the role all that there should be. Enid Markey, Jack Gilbert, George Fisher, Margaret Thompson, Louise Brownell, Charles K. French and J. P. Lockney render performances of a high order in other important roles.

"THE LURE OF ALASKA"

(Rothapfel—Seven Reels)

REVIEWED BY HARVEY F. THEW

THESE pictures, taken in the great northwest by Dr. Leonard Sugden, are described by S. L. Rothapfel as "one of the most remarkable series of motion pictures that I have had the honor to present in all my career." Such praise from such a source should give a picture considerable weight, and it appears to be well deserved. Both Mr. Rothapfel's judgment and Dr. Sugden's enterprise are upheld.

Dr. Sugden has spent seventeen years in the Alaskan regions. He went there with the gold rush of 1897, has acted as surgeon to the Royal Northwest Mounted Police and has won distinction as scientist, lecturer and explorer. In all he has taken some 12,000 feet of film, and of this amount, 7,000 feet were shown, in connection with a talk by Dr. Sugden, at the Rialto theatre, New York, last Friday morning. It is Mr. Rothapfel's intention to cut this film up into 1,000 feet lengths and show one of these sections each week as the scenic feature of the Rialto program.

The pictures are not only striking, but instructive and interesting. Dr. Sugden presents figures to show that neglected Alaska is by far the richest of all the United States' possessions. The voyage from Seattle, with the marvellous scenery of the Inside Passage, views of Juneau, Sitka, White Horse, Skagway, Dawson, the wild aspects of the mountain passes, the mining operations, fisheries, and everyday life in Alaska are the burden of the scenes.

Startling is the glimpse at the salmon fisheries, and the views of transportation, and the growth of industrial life are a revelation. Dr. Sugden considers the country the most picturesque and beautiful he has ever seen, and he has covered the globe pretty thoroughly. Considering the conditions under which it was made, the photography is excellent, and shows itself to especial advantage in pictures of the birth of an iceberg, and of Dr. Sugden shooting the famous White Horse rapids in a canoe.

PEACHES AND PONIES

(Kalem-General—One Reel)

REVIEWED BY HARVEY F. THEW

THE second sample of the new Ivy Close comedies fails to reveal anything out of the ordinary run of such offerings. In fact, it is a little disappointing in that Miss Close doesn't have enough to do; although the feature of the picture, her part is no better than that of the second lead, and not nearly so strong as that of Arthur Albertson, who plays opposite the English actress.

For her own part, Miss Close's work is too swift for photographic pantomime; in many violent scenes she registers little more than a presence, yet for all this, she manages to express the situation well enough.

The plot of this release concerns a young husband and wife. The husband has lost considerable money on the races, and when he leaves home for the office, the wife finds a notebook recording the sums spent on "Betty," "Nellie" and "Gladys." The wife, in a jealous fury, hires a comedy detective to follow her husband.

In the meantime, the young man's employer has given him money and told him to entertain a buyer who is due to arrive from another city, and land the order. The buyer proves to be an attractive girl, and the detective follows them to a cafe. He sends for the wife, and tells her to make her husband jealous; she succeeds so well that the husband pursues wife and detective home, and greatly impairs the latter's appearance.

The buyer telephones to the young man's employer, and he rushes to the restaurant, and lands the order himself. Eventually, everything is satisfactorily explained.

Arthur Albertson, Henry Murdock, Frances Nemoyer and William McKey all do acceptable work.

"THE BEAST"

(Fox—Five Reels)

REVIEWED BY HARVEY F. THEW

"THE Beast," though it will hardly rank as one of the important film offerings of the season, for there is nothing to mark it as out of the ordinary, is an acceptable picture.

The plot may be summed up in these twenty-eight words: A drunken ranchman carries off a millionaire's daughter; he repents before it is too late, restores her to her father, and later hunts her up and marries her.

What Richard Stanton has done to bolster up his subject, is to select a number of striking locations, and represent them by means of admirable photography; the scenes are a constant delight to the eye, and many of them must have been obtained at the expense of great work and patience.

George Walsh and Anna Luther play the leads. Their work is good and consistant; they have been surrounded by a good average company, and the settings and atmospheres are of great assistance.

Walsh is the ranchman; Anna Luther is the millionaire's daughter. She is on a trip through the West with her father and a party on a special train, which is halted by a wreck, and she and an English nobleman walk over to inspect the nearby town. There they are separated, and the ranchman fights a desperate battle with another cowboy for her possession. He wins, and rides off with the unconscious girl.

They are pursued by several Mexicans, attracted by the girl's gems. They escape, after killing one of their pursuers, by swimming the rapids, and when they regain consciousness on the opposite shore, the man has repented his action, and the girl modifies her views that he is a "beast." The father has sent out a search party, and the ranchman takes her to a spot where they can find her.

Later, he dresses up, and goes to the city to seek her. He saves the life of a clubman, who in return, gives the westerner a little city "polish." Thus he is received in the girl's society, but she fails to recognize him until he appears at a fancy dress ball as "The Beast." They fall into each other's arms. In the cast are also Herschel Mayall, Edward Cecil, Henry de Vere and Clyde Benson.

"THE GIRL FROM FRISCO"

(First and Second Episodes-Kalem—Two Reels Each)

REVIEWED BY H. S. FULD

IF the first two episodes of this series are to serve as a criterion for the others to follow theatre audiences are in for a novel treat. As if it were not enough to have interesting plots that have the welcome breath of all outdoors and a western atmosphere for a background we have also a heroine that is equally at home in any outdoor sport and rides as though born to the saddle.

In the first episode entitled "The Fighting Heiress," Marin Sais in the part of Barbara Brent, the daughter of Ace Brent, a wealthy ranch owner, is a revelation. To such lengths does she go to prove to her congressman lover, John Wallace (True Boardman), that "a woman can play the game as well as any man," one is all primed up for some more of the same for the second episode.

To say that the latter "The Torquoise Mine Conspiracy," was an agreeable surprise would be expressing it mildly. In the first we have Miss Sais, as an excellent example of the daughter of the west, riding miles in the saddle tracking the would-be murderer of her father and shooting him from the saddle, rescuing her lover from a prairie fire by lifting him to her saddle and riding double, back to the ranch. Surely this would be enough to make the most sluggish blood start racing through one's body.

In the second she goes out into the desert to be the first to stake a claim that has been located by a man whom her father grub-staked, beats two others to it, has a terrific hand-to-hand struggle for the precious water bottle with a thirst-mad member of the enemy, catches a horse and races for the lode, beating another gang to it and finally wins out.

Certainly there are thrills galore and the interest never lags for a moment. Beautiful outdoor views and perfect photography help not a little to enhance the good acting of the principals.

In the supporting cast of the first episode, those deserving special mention are E. Forrest Taylor as the ranch foreman, Frank Jonasson as Ace Brent and Ronald Bradbury in the heavy, playing Jim Bliss the sheep herder.

The same members of the company are in the supporting cast of the second save Taylor, and do the same good work. In addition, Jack MacDonald in the part of Sidewinder Steve, the old prospector, does some excellent acting.

Taken all together and judging from these two episodes, "The Girl from Frisco" is going to be a winner.

"THE STRENGTH OF DONALD McKENZIE"

(American-Mutual Masterpicture De Luxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

THE writer has seen any number of photoplays constructed along the lines of this one, but none of them has given the same impression of simple sincerity and real humanness.

William Russell, the director and star, is nine-tenths of the picture. He is almost an anomaly among screen heroes, for he is a two-fisted, honest-to-goodness man, and is also an actor. The men folk in your audience won't eye him with the tolerant, quizzical expression you have sometimes seen on their faces, for Russell is a man's man. Judging from the remarks voiced by a young lady at the trade showing, he is also a ladies' man.

The story is a rambling, easy-going affair that has been shrewdly tincured with innumerable fetching "human interest" touches. The placid plot is finally whipped into melodramatic fury, winding up with a strong denouement and the lovers' Graeco-Roman clinch.



Glimpses of Two of the August Triangle Releases. Left and Right, H. B. Warner and Enid Markey in "Shell 43"—Center, Tully Marshall and Norma Talmadge in "The Devil's Needle."

The background of nearly every scene is picturesque California scenery, admirably photographed. The supporting cast is adequate, the work of Charlotte Burton being perhaps the most effective. Others who appear are Harry Keenan, George Ahearn, Margaret Nichols and John Prescott.

While this film won't make anybory squeeze his chair, it will give an hour and a half of wholesome enjoyment to many.

Donald McKenzie is a professional North Woods guide. From his father he has inherited strength and courage, from his mother gentleness and a poet's vision.

Condon, a publisher, and his daughter Mabel, visit the Woods. McKenzie falls in love with Mabel, and his feelings inspire him to write poetry. When McKenzie finds that the girl he loves is engaged to Randall, a New York landowner, he is heartbroken.

Some months later, Mabel returns to the Woods, bringing Randall, her fiance. McKenzie saves a girl from Randall's attack, but he decides not to tell Mabel of the man's unworthiness. Finally Randall becomes jealous of Mabel's growing interest in McKenzie, and plans to discredit him. He hires Pierre, a drunken French-Canadian, to get the guide in a compromising position. This is done, but the girl whom McKenzie saved proves his innocence and Randall's perfidy. McKenzie marries Mabel, and his poems, when published, bring his a fortune.

"THE LIGHT AT DUSK"

(Lubin-V-L-S-E—Seven Reels)
REVIEWED BY PETER MILNE

THE fascination of this picture, and it has that element in plenty, lies in its powerful, well told story. A good author can take possession of an old theme, elaborate upon it, brighten it with new situations and he has a truly fine picture. Such has Anthony Kelly done. A Russian comes to America and by slow, hard labor in the steel mills pulls himself up to the top notch of finance. He forgets his wife and child in Russia, but in the end he learns through a series of impressive scenes that he has neglected his workers and with the opening of his eyes in this direction comes his reunion with wife and daughter.

There are many things that might be said on both sides concerning "The Light at Dusk." Ultimately, however, the better things triumph because of the fine production and the introduction of the religious element toward the close. But "The Light at Dusk" is a seven-reel picture and to use a bromide, there are places where editing would produce better results. Long scenes concluding with a slow "diaphragm out" could be cut. Done for



Krust Recognizes Olga

dramatic effect, this method of procedure is all very well in places but with this production there is just a little too much of it. Furthermore the story contains not one whit of comedy-relief. It is "heavy stuff,' 'as they say in the projecting room, from beginning to end.

The production is very good. Edgar Lewis directed. The atmosphere of the picture is remarkable, the illusion of reality maintained from beginning to end. The dream scenes in which a stranger, in reality a visionary reincarnation of the Christ, leads the factory owner to his workers and shows him their misery, are done effectively.

Orrin Johnson is cast as the Russian, later the "American" magnate. His performance is a strong one and he is constantly in the role. Robert Frazer, appears as the husband of the Russian's daughter and it is Mr. Frazer who appears as the Christ. His make-up and his acting are typical. Sally Crute, Mary Kennavan Carr and Hedda Kuszewski are others.

"THE YOKE OF GOLD"

(Red Feather-Universal—Five Reels)
REVIEWED BY PETER MILNE

LAID back in California mission days, this picture shows the great good worked by the padres in pacifying those persons inimical to the rich. Lloyd Carleton directed from a scenario by Calder Johnstone and he has succeed in reproducing the atmosphere of the bygone days to a realistic degree. Aided by some very pretty scenes and good photography, the picture leaves little to be desired from an artistic standpoint.

The story, however, has not got the life in it essential to continued interest. Jose, a Spaniard, comes under the influence of a bandit who tells him of his plan of robbing the rich to give to the



The Last Chapter

poor. Jose likes the idea and sets out to enter a wealthy land owner's home. On the desert he is lost and is near death when the land owner comes along with his daughter and saves him. Love for the girl causes him to renounce his original purpose of entering the house. Later he learns that the bandit plans to turn the trick and after a long ride he arrives in the nick of time to save the day. The bandit is reformed and enters a mission, while Jose and the girl are married.

With Emory Johnson and Dorothy Davenport in the roles of the lovers and Alfred Allen as the bandit the picture has been well acted.

"THE DEVIL'S NEEDLE"

(Fine Arts-Triangle—Five Reels)
REVIEWED BY PETER MILNE

IN Clyde Fitch's last play "The City," Tully Marshall gave one of the greatest performances of a "dope" that American boards had seen. Chester Withey and Roy Somerville, co-authors of "The Devil's Needle," evidently resolved to give Mr. Marshall opportunities to re-display such remarkable work on the screen, for he is cast as a character who comes under the influence of the needle. Mr. Marshall's work is superb and uncanny and terrible, and for "family groups" as the National Board would say, there is just a little too much of it. Apart from this the picture offers entertainment of a satisfactory and above-the-average order.

An artist, White, takes to using the needle at the instigation of his model, Rene. He marries into a rich family and a year afterwards is almost a hopeless wreck. He hears his wife telling an old lover that she will stay by her husband in her hour of need and he, pitying her for the sorry task she must necessarily undertake, leaves her. In the country White gradually regains his health. He renews his friendship with the model who has loved him all the time, but he is reunited with his wife when she is attacked by

gangsters, and the model, loving the artist more than ever, is a happy and a sad bystander.

Mr. Marshall is seen as White. Norma Talmadge as Rene has a part hardly worthy of her ability, but she handles it well, as might be expected. Marguerite Marsh does well as the wife and others are Howard Gaye, F. A. Turner, John Brennan and Paul Le Blanc.

In directing Chester Withey has given the story a production of corresponding worth. Realism predominates in every scene while numerous deft touches indelibly stamp the picture as a product of the Griffith studio.

"LOVE'S LARIAT"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

A VERY amusing feature is this Bluebird with Harry Carey in the leading role. The authors, George Marshall and W. B. Pearson, have taken a bunch of wild western cowboys and transplanted them to the midst of a big city. The cowboys, who incidentally are the real article and look it and act it, have never made the acquaintance of telephones, pajamas or strangers who refuse a drink and their awakward surprise at meeting such things results in comedy of a most genuine variety.



"You're a Fine Bunch of Short-Horns."

Harry Carey as "Sky High," the leader of the westerners, inherits a fortune and that is the cause of the cowboys' trip. For a plot there are the machinations of a scheming cousin who wants the fortune for himself and he employs an actress for the purpose of making Sky ashamed of his position, but the actress falls in love with him and the nephew gets the breath trounced out of him by the husky westerner.

Chief honors forgetting the laughs go to Neal Hart, one of the cowboys who doesn't like the east at all. The beauty of Mr. Hart's comedy is that he doesn't try to produce it. It's the situations he gets himself in and the foolish way he wriggles out of them that count.

"Love's Lariat" is on the whole a good picture. The authors might have put a little more action in the story, but even as it stands it makes for fine entertainment. Olive Fuller Golden is the actress and William Quinn the cousin. The photography, which is very good, was done by Milton Moore.

"UNDER COVER"

(Famous—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THE final surprise in "Under Cover," following a long train of situations full of suspense, comes like a bolt out of the blue sky. The absorbed spectator grins to himself and wonders why he didn't suspect something like it all along. For a moment he is just on the point of declaring that he has been fooled by a kind of after thought on the part of the director, who taking a chance of violating a fundamental rule of good construction, introduces an important incident for which no preparation has been made.

But he isn't guilty of any such thing. A sudden recollection of all that has gone before reveals the fact that a slight allusion to the new head of the secret service has been made in a letter in the beginning of the story. When you realize the deft manner in which this preparation has been made and how skillfully its real purpose is concealed throughout the five reels, until the very last few feet, you say "Well done; clever work."

Indeed, Robert Vignola has put on the Hazel Dawn-Owen Moore picture very effectively. And this is said without losing sight of the fact that the dramatic surprises are in the first instance due to the play by Roi Cooper Megrue on which the picture is based. Although the playwright furnished unusually good material to begin with, a less capable "stidio engineer" would have failed to seize upon these advantages.

Bearing in mind the pleasing performance of the star and her lead, the work of Frank Losee as Dan Taylor, the secret service man who is discovered in the end to be responsible for baffling smuggling deals, is the best in the cast. Losee makes his role flesh and blood; Dan Taylor stands out like a large bas-relief against delicately carved but faint intaglios. All the other male characters seem to be played as if they were only types; but Dan Taylor is made a strong individuality.

It should be said in justice to Owen Moore and William Courtleigh, Jr., however, that the men they impersonated, listless, money-burdened humans, without sturdy, electrifying aims or feeling the need of any ambitious guiding principle in their lives, naturally lacked sufficient ruggedness of character to make them forceful personalities.

Without ascending in the literary balloon of "the higher criticism" school of reviewing and leaving the reader to gasp in the rarified atmosphere of nebulous thought, with a despairing doubt as to what kind of a picture the writer thinks it is, we might say that the story is a running fire of snappy action.

The plot deals with smuggling by persons whose means should place them above the temptation of cheating the government of its just revenue on articles of luxury, and a trap set by the secret service department to run down dishonest officials.

"PURITY"

(American-Mutual—Seven Reels)

REVIEWED BY PETER MILNE)

THIS picture exploits Audrey Munson, the prominent artist's model whom Mutual exhibitors may remembers as the star in "Inspiration." Let it be said at the start that Miss Munson appears several times in the picture unhampered by garments of any sort whatsoever, and there is scene upon scene in which she walks about thinly and diaphonously clad. The sensuous is not included in Miss Munson's own character. Those scenes mentioned are never revolting and indeed one becomes acclimated to them after a while and feels surprised when Miss Munson dons clothes of the times.

But an experienced showman need not be told that however beautiful and non-salacious such scenes run, their chief spectators will be curiousity seekers. And most of them are void of any sense of the artistic. The producers have given Miss Munson a vehicle in which she has several opportunities of posing as certain famous statues—these are all well and good, but why the star is obliged to walk about in the allegorial scenes with an inadequate veil thrown around her is a mystery.

The introductory allegory shows Virtue happy in the garden of the world until Evil happens along. The story of the present introduces a poor poet, who loves Purity Worth. The artist has no money to publish his book and worrying about it brings on a fever. Purity for his sake, poses for an artist, obtaining enough money in advance to publish his book. Later, when success and fame have greeted the artist he learns that she has posed in the nude and denounces her, but still later comes his awakening to the fact that she is the very embodiment of Purity.

The production in charge of Rea Berger has been adequately attended to in the matter of artistic scenes. A beautiful California estate has been utilized for the many exteriors and its locations are a delight to the eyes. The interiors while of average sort are not at all apropos, specially with regard to the rooms in Purity's country home. She possesses a boudoir that would do justice to a Fifth Avenue mansion. The photography is good.

Nigell de Bruillier as the poet is Miss Munson's opposite. His long hair, windsor tie and pinched features enable him to give the popular characteristics to the role. Alfred Hollingsworth, William A. Carroll, Eugene Ford, and Clarence Burton are well cast.

DELAWARE WATER GAP, ONE OF FIFTEEN SCENIC MARVELS OF AMERICA, FILMED BY GAUMONT CAMERAMAN

SINCE Baedeker has called Delaware Water Gap one of the fifteen scenic marvels of the United States, it was only natural that the Gaumont Company should include it in its series of American points of interest, "See America First." This has been filmed by a Gaumont cameraman, and will be released August 9 as a Mutual Picture. One of the prettiest pictures taken was of the Delaware River as it is seen for miles winding its way to the sea.



The Delaware River as Shown in Gaumont's Scenic for the Coming Week

The entire region abounds in beautiful mountain brooks, falls and cataracts. The slopes are heavily wooded, and there are lavish displays of mountain laurel. These make for beautiful screen pictures, and full advantage has been taken of them.

Joined with the Delaware Mountain Gap in popular interest is that interesting playground known as the Pocono Mountains. It has also been pictured for this Gaumont release.

EDUCATIONAL FILMS CORPORATION BRINGS OUT ONE-REEL SCENIC OF HIGHWAY IN OREGON

THE Educational Films Corporation of America, 729 Seventh avenue, New York City, has just completed a one reel scenic picture of the New Columbia Highway and will have its first showing at the Rialto theatre, New York City, next week. On June 7 Multnomah County, Oregon, of which Portland is the chief city, dedicated to the public one of the most beautiful highways in the world. It has a paved boulevard forty-two miles long through the gorge of the Columbia River, connecting the other roads east and west, making all together a highway over two hundred miles in length.

It traverses some of the greatest scenery on this continent, extending from the eastern side of the Cascade Mountains to the Pacific Ocean. Another one reel scenic subject will be shown of Larch Mountain, which is reached by trail from the Columbia Highway. Robert C. Bruce, head scenic director, spent three days on this summit although it was covered with fifteen feet of snow.

Have you booked Frederick J. Ireland's
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Made by Emerald Motion Picture Company
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PARAMOUNT PREPARES NEW AIDS FOR EXHIBITORS SHOWING "BETTER BABIES" PICTOGRAPHS

NEW aids for Paramount exhibitors in presenting the "Better Babies" feature of Paramount Pictographs, have been prepared by the Paramount publicity department. Arrangements have been made whereby the exhibitors can profit by the "better babies" movement which is sweeping over the country, through co-operating with it.

Owing to the number of "Better Babies" weeks which are being held everywhere and the number of organizations which have been formed in various parts of the country to aid young mothers in getting the proper knowledge of how to care for their children, the editors of the Pictographs have placed a special reel devoted to this subject on the market.

Exhibitors both in the large cities and smaller towns are linking up the "Better Babies" films on their programs with the movement for healthier children, which is universal in its scope. In localities where "Better Babies" weeks are anticipated, exhibitors are lending their co-operation through this visualized lecture. Where the movement has not secured such a foothold many exhibitors are seizing the opportunity to inaugurate a week devoted to "Better Babies," and thus link up their theatres with a philanthropic movement.

ANOTHER PHOTOPLAY EDITOR'S POINT OF VIEW

(*Continued from page 734*)

and in their endeavor to exploit their own particular companies they are flooding the mails with matter which is relegated to the wastebasket on account of the manner in which it is prepared and the style which the company maintains because it may appear to be original and distinctive.

* * *

"IF the average motion picture editor is in my class, he will say that Metro, Mutual, Universal, Fox, Paramount, Essanay and one or two others are 'wise' to the manner in which copy should be prepared if the publicity departments want to see it in daily print without cost. Editors do not want long sheets of mimeographed matter which requires time to read and does not present sufficient variety to hold one's attention. The editor nowadays wants a "clip sheet" with a dozen or two brief paragraphs about popular players, their hobbies, new releases, etc. He doesn't care about utilizing valuable space in explaining an incident in the life of a player before he was initiated into screendom.

"In a letter to one company sometime ago, I called attention to the bulky press matter which the publicity department was sending out. Some of it required extra postage and all of it that came to my desk found its way invariably into the wastebasket. I suggested to the editor the matter of printing the press material on a large sheet so that the newspapermen, to whom it would be sent, could see at a glance what the page contained and would be enabled to clip whatever appealed to them most. The plan was adopted and that firm is securing as much space in my department as any other company which has adopted this idea.

* * *

"ONE big producing company is sending me every week a big bunch of cuts. I have notified the press department that I can use only single-column cuts. Yet, this company continues to forward big double-column cuts and is spending money with Uncle Sam uselessly in prepaying the postage to Lynchburg. Is it that some press folk do not consider their work seriously?

"When you're asking favors in this day and time, you've got to place yourself in position to receive whatever you seek. When the press agent doesn't conform with the ideas of the newspaper man, he cannot expect much in the way of publicity on the basis of non-payment for this value which he derives."

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Fatal Wedding." (Biograph. Three reels. Reissue.)—Most exhibitors are thoroughly acquainted with this picture, an adaptation of an old stage play. A cast composed of Irene Howley, Charles H. Mailes, Millicent Evans, Walter Miller, and Jiquel Lanoe interpret the principal roles with enthusiasm, which very often results in overacting. The strong situations of the play have been brought out with considerable force, and no doubt the appealing character of the plot will cause the picture to meet with still further success when reissued.

"A Sailor's Heart." (Biograph. Reissue.)—Supposedly a satire on the many sweethearts of the sailor, each one being "the only girl he ever loved." While there are a few laughs in this reel, it contains so many similar situations that it becomes tiresome before its close. The ending, which shows the sailor happy with one of the many girls, is hardly in keeping with the body of the picture. Wilfred Lucas, Claire MacDowell, Blanche Sweet, and Bess Meredyth are the principals.

"A Brother's Loyalty." (Essanay. Re-issue. Two reels. Tues., July 25.)—This re-issue not shown for review, the story follows: Hal neglects his wife and small child, having fallen in with an idle crowd in a cheap pool hall. Counterfeit bills are prevalent in the pool-room and Hal unwittingly passes one of them. A detective finds him at the home of his brother, Paul, a minister. The minister persuades Hal to change indetities with him for the sake of his family. The detective sends the minister to prison. Hal takes his place as a preacher, and goes into the pool hall to distribute religious tracts. By accident he discovers a counterfeit plant in the basement, and the policemen raid it. Hal reveals his identity, and his brother is pardoned. Thereafter Hal and his wife are among Paul's most devout parishioners. The leads are taken by Francis X. Bushman, Beverly Bayne and E. H. Calvert.

"Canimated Nooz Pictorial, No. 13." (Essanay. Split reel. Wed., July 26.)—This new installment of the series burlesquing the canimated weeklies shares the thousand feet with Western scenic.

"Repentance." (Essanay. Three reels. Sat., July 29.)—Not shown for review. The story follows: Helen Neal does not believe in God. Arthur Bennett, a missionary, is a boarder at her home. While they both love each other, he feels that he cannot marry an atheist, and so goes to India. Months later an epidemic of plague breaks out in Helen's town. She nurses many of the afflicted, including Bennett's mother. In the meantime, Bennett has been through the same experience in India. When he comes back, he finds that Helen, through all the suffering she has witnessed, has become converted, and so no obstacle now remains to prevent their marriage. The principals are John Lorenz and Anne Leigh.

"The Chimney Sweep." (Essanay. Two reels. Tues., Aug. 1.)—This will make an admirable juvenille picture because the principals are young people, and the plot is one that will interest the younger generation. The film will get by with adults as well. In the attempt to cut down excess footage, the action is at times speeded up too rapidly, but this fault is intrequent. The players taking the leading parts are much more convincing in juvenille roles than when called upon to impersonate grown-ups. Joyce Fair, the featured principal, is excellent, and the support given her by Tommy Harper, John Cossar and Fred Malatesta, is very good.

Jimmy, a wait who cleans chimnies, falls in love with the daughter of one of his rich employers. Jimmy is adopted by a wealthy man, and some years later is a prosperous young business man. He writes an annonymous note to the little girl he has loved, telling her that he will make known his identity to her in a short time. A false friend of his, who also loves the girl, tells her that he is the former chimney sweep, but Jimmy overhears this piece of perfidy and entering the room claims the girl.

"Vernon Howe Bailey's Sketch Book of Petrograd." (Essanay. Split reel. Wed., Aug. 2.)—These moving picture sketches of Russia's largest city, share the reel with 500 feet of Western scenic.

"The War Bride of Plumville." (Essanay. Three reels. Sat., Aug. 5.)—Reviewed at length elsewhere in this issue.

"Ham's Whirlwind Finish." (Kalem, Tues., July 25.)—This Ham and Bud comedy starts off with good speed, and maintains it. Ham and Bud, achieving a reputation as men whom dynamite will not harm, get jobs as cooks in an Italian mining camp. They flirt with pretty Bombino, and the Boss becomes so angry that he calls out his Black Hand men and they prepare a bomb for the two. The bomb is stuffed into a mail box which Ham is carrying around in the hope of catching valuable letters, and this time the dynamite does its work. All Bombino can find are pieces of shoes and coats. Lloyd V. Hamilton, Bud Duncan, Ethel Teare, and A. Edmonston are the cast.

"A Mix-Up in Art." (Kalem, Wed., July 26.)—This is the last release of the Ethel Teare comedies. In it Ethel plays the part of a bride, whose aunt wishes on her a career in painting. The groom's uncle wants him to become a musician, and aunt and uncle advance each of the two $200 for study. The money is invested otherwise, and when uncle and aunt call to inspect progress, the young couple call in an itinerant artist and a hurdy-gurdy to make things seem right. They are discovered in their deception, but the investment prospers just in time and everything comes out right. Victor Rottman, Myrta Sterling, and Gus Leonard assist.

"A Plunge from the Sky." (Kalem. Sat., July 29.)—An aeroplane, the old railway bridge, and "the plans" all make their appearance in familiar places in this "Hazard of Helen" episode. Plans for a new aeroplane are stolen by foreign agents, who escape on a locomotive. The inventor enlists Helen's aid, and she flies with him to head off the engine and prevent a collision by opening the drawbridge. She does this after a thrilling leap from the aeroplane into the water, and a swim to the bridge. The villains are overtaken, the plans recovered, and Helen makes her escape by air.

"Local Color." (Selig. Sat., July 29.)—This is a Western comedy full of exaggerated burlesque, but redeemed by the well-known cowboy stunts of Tom Mix and his cohorts. It ought to go well in audiences fond of Western atmosphere and deeds. Supporting Tom Mix are Victoria Forde, Joe Simpkins and Joe Ryan. Vicky Hoskins, a would-be authoress from the East, visits a Western town to get local color for a story. The cowboys decide to give it to her in bunches. They hang a dummy, telling her that it is a story writer. When Vicky recovers from her fright, she makes love to the foreman to see how he will behave. To carry the joke further, the cowboys force Vicky to take part in a mock-marriage ceremony with the foreman playing the groom. It is then discovered that the man who performed the ceremony is a real minister, but Vicky has fallen in love with the foreman and, therefore, is not too much provoked.

"The Old Man Who Tried to Grow Young." (Selig. Three reels. Mon., July 31.)—The plot of this release is luridly melodramatic, involving many incidents that challenge belief. This brand of story, however, makes possible many tense and swift moving situations that compel the attention. This picture ought to go well with audiences that like excitement at the expense of reality. The cast is uniformly adequate, being made up of Al W. Filson, Charles H. West, Vivian Reed, Harry Lonsdale and Eugenie Besserer. The directing was done by T. N. Heffron. The settings and photography are both satisfactory.

Graves, a millionaire, and Harding, his secretary, are both in love with Doris Keene. Graves wishes for his lost youth, so that he may win the girl. Dr. Ceneri, a charlatan, capitalizes Dr. Graves' longing, and sells him a solution of morphine, calling it the much-sought elixir of life. While under the influence of this drug, Ceneri dyes the hair and mustache of the millionaire. When Graves finds out that this rejuvenation does not soften Doris's heart, he plans to ruin his successful rival, Harding. He puts some money in the young man's suitcase, and then has him arrested for theft. He then promises Doris to obtain Harding's release if she will marry him. This she does, and after the ceremony is over, he tells her of his treachery. His confession is overheard by the butler. A few minutes later Graves dies of heart disease and the testimony of the butler is enough to secure Harding's release. Doris finds she has inherited a million dollars from her dead husband.

"An Angelic Attitude." (Selig. Sat., Aug. 5.)—Not shown for review; the story follows: Grace Williams, a young artist, goes West to make some sketches. Daniel Miller and his son Tom both fall in love with her. Grace loves Tom, but their amours are constantly interrupted by the susceptible old man. Grace persuades Daniel to pose as an angel, and hangs him from a rope tied to the limb of a tree. She and Tom then run off to get married. The leads are taken by Tom Mix, Victoria Forde and Joe Ryan.

"The Conflict." (Selig. Three reel. Mon., July 24.)—The well-chosen cast do much to counteract the effect of a time-worn plot. While the action and finale can be prophecied from the very beginning, many of the episodes introduced are sufficiently novel to liven up the intervening conventionalities. Fritzi Brunette is particularly good, presenting a sympathetic and convincing piece of characterization throughout. A well supporting cast includes Jack Pickford, Chas. West, Vivian Reid, Frank Clark and Harry Lonsdale. William Daly directed.

Paul Gilbert, a minister, is engaged to Alice Morgan, the sister of Harold Morgan, a young club man. When he refuses the rectorship of a fashionable church to take charge of an humble water-front mission, Alice breaks the engagement. Gilbert's strongest competitor is a saloon owned by Nell Gail. Harold Morgan becomes very much interested in Nell, and finally persuades her to close up her saloon. That night a man is murdered and circumstantial evidence points to Morgan. Nell and Gilbert together collect evidence to show that Morgan is innocent. This re-awakens Alice's love for Gilbert, and results also in Morgan's proposal to Nell. A double wedding precedes the final fade-out.

Selig-Tribune, No. 58. (Thurs., July 20.)—Naval recruits aboard U. S. S. Virginia off Charleston, Mass.; summer sports at Falmouth Heights, Mass.; submarine M-1 tried out at Provincetown, Mass.; picture theatre opened for French prisoners, Frankfort-on-Main, Germany; rejected army recruits form regiment, London, Eng.; county fair attended by society at Lake Forrest, Ill.; Elks convene in Baltimore, Md.; racing revived at Chicago, and other news.

Selig-Tribune, No. 59. (Mon., July 24.)—Search for sharks, Matawan creek, N. J.; Michigan national guard on border; Walter Hagen wins open golf championship, Garden City, L. I.; Thomas Osborne greeted by convicts on reinstatement to Sing Sing, N. Y., and other events of localized interest.

MUTUAL PROGRAM

"The Dyspeptic." (Mustang. Fri., July 21.)—In "The Dyspeptic," one of Karl Coolidge's latest stories, William Bertram has cleverly interwoven pathos and humor to a high degree, making this offering very acceptable. Tom is in love with Agnes, the daughter of Connell, an elderly millionaire. Tom has been told by Connell that he must not woo his daughter until he has proved his worth. The test to which Connell subjects Tom is in the business field; he stipulates that Tom must get some of the millionaire's money away from him

Fate brings Tom to the West, and there he learns that Connell is suffering from chronic dyspepsia and is on his way West in his private car. Tom decides to board the Connell's car as a bandit, wearing a mask. He compels the frightened occupants to go with him into the mountains to a secluded spot, where there is no possible chance of escape, except by passing a fierce Mexican. Agnes learns that Tom is the bandit, and of course helps him with his deception.

As time passes Connell becomes strong and well with the exercise and open life that he is

compelled to lead. When he is completely cured Tom discloses his identity, and reminds the millionaire of the time when he had offered a million dollars to anyone who could cure his dyspepsia. Connell makes good his promise, presenting Tom with the million and Agnes's hand.

The cast includes Ashton Dearholt, Nita Davis, and George Gebhart.

"In the Land of the Tortilla." (Beauty. Wed., July 19.)—This is only a moderate comedy, many good oportunities having been overlooked. Karl Kerner, an ambitious camera man, learns of the execution of a notorious bandit, and decides to be present with his camera at the appointed hour. He is able to secure admission to the execution park by the kindness of Francisca, the general's daughter, who is a great movie fan. Just as he is taking the picture from the lady's boudoir, Tortura, the girl's lover, fires on him, and he is compelled to make his escape, pursued by angry Mexicans. Luckily he is rescued by the United States kids, and is able to obtain real "battle pictures" while the Mexicans and United States kids are having a scuffle.

The cast includes John Gould, John Sheehan, and Carol Halloway.

"Jerry's Stratagem." (Cub. Fri., July 21.)—This is the usual George Ovey comedy. Jerry loves the daughter of a millionaire. Madge's father objects and determines to put an end to the courtship. The police are summoned and Jerry is put in jail, but manages to escape in a patrol wagon. Returning to his love he meets some men who are enjoying themselves practising the art of archery; unfortunately he becomes entangled with some of the flying arrows. Through this intrusion the men lose count of their score and start to fight. Jerry grabs a bow and arrow and flees at break neck speed. On the point of an arrow he throws a note into Madge's window whereupon she improvises a rope and escaping from the window, they speed away along the road to happiness. The cast includes George Ovey and Clara Alexander.

"The Ostrich Tip." (Centaur. Fri., July 21.)—Aside from the romantic and dramatic interest which this production offers there is an educational value in the film scenes of life on an ostrich farm, which makes an unique background for the action of this interesting drama. The various processes of securing the feathers, dyeing and curling the plumes, and preparing the formulas for tinting are all introduced.



Jane Gail as the Princess in Universal's "20,000 Leagues Under the Sea"

William Carr, manager of an ostrich industry, receives a big order for feathers of a particular tint. Judd Brown, head dyer, is ignorant of the necessary formula and makes a failure of the dyeing. The order is rejected. Carr sends for an expert dyer, one John Williams, who arrives with his daughter Bessie. Brown becomes jealous and insults Bessie, whereupon he is discharged. Brown seeks revenge and with some associates enters Williams' house, forcing him and his daughter to divulge the formula. Williams refuses and is dragged off to the factory by Brown and under threats Williams makes a sample of the dye. Brown finds out that it is not the real formula whereupon he threatens to throw father and daughter amongst the ostrichs, where they would be immediately crushed to death.

Carr, who had been working late at his office, finds Bessie's hat and his suspicions are aroused.



Glimpses of One of the Latest Myers-Theby Vim Comedies, "That Tired Business Man," and "Human Hounds," a Plump and Runt Comedy

He goes to the dyeing room and from the window witnesses the outrage at the ostrich pen. He arrives just in time to save the girl and her father from a terrible death.

The cast includes William Clifford, Joseph Hazelton, Margaret Gibson.

"For Ten Thousand Bucks." (Vogue. Sun., July 23.)—This is a fast and furious slapstick comedy, replete with mirth and fun. Bungling Bill and Bloggie are hired to steal a shipment of $10,000 for Carmen Sapho, an adventuress. They are arrested and compelled to work much against their will as strike breakers. Carmen learning of their failure, decides to go after them in order to get the money.

She succeeds in obtaining the money, but has to fight for it with Valentine, the villain; in the general scuffle Bloggie and Bungling get hold of the bag and return it to its rightful owner, whereupon they are rewarded for their virtuous efforts.

The cast includes Paddy McQuire, Ben Turpin and Gypsy Abbott.

"A Studio Satire." (Beauty. Sun., July 23.)—This is rather a good comedy with a very realistic studio atmosphere. An actor learns that he is to play the role of a "dare-devil," probably jeopardizing his life. This prospect does not please him so he decides to dope the director and author with his "Dreamo Pills." After the two men have been under the influence of these pills they quite forget about their original plot and proceed to write a story around their fantastic "Dope Dreams" casting the actor for a more congenial part.

The cast includes Orral Hunphrey and Jo. Taylor.

"The Dreamer." (American. Two reels. Mon., July 31.)—Moving picture enthusiasts who formerly attended the Ten, Twent' and Thirt' melodrama, will remember having seen the plot of this piece before. There is nothing unusual either in the story or its treatment, the only interest being centered in the excellent characterizations offered by the players. Prominent in the cast are Edward Coxen, George Field, Lizette Thorne, Frank Thomas, Louise Lester and John Gough.

Betsy is a slavey on a farm. Ezra Caldwell and George, his son, the owners of the farm, constantly abuse her. Delaney, a wealthy club man and idler, meets Betsy and is attracted by her intelligence. Delaney befriends Sim, a half-wit hired man, and wins his respect. Sim confides to Delaney that Betsy is the real owner of the farm, but, years ago Caldwell had hidden the "papers." Ezra finds out that Sim has betrayed him, so tried to marry Betsy to his son. Delaney goes to the city and proves that Sim's statements are true, and returns to have Caldwell arrested. He finds that Ezra has been torturing Betsy to make her marry George. He rescues her and takes her to his palatial home in the city.

"Painless Extracting." (Vogue. Tues., Aug. 1.)—Slap-stick fiends will delight in this picture, since it reeks with knock-outs, tripping, shooting, chasing, sand-bagging and all the other elements of the knock-about comedians' decalogue. The players are all experienced knock-down and drag-out artists and they use all their technique in putting over the meteoric business. Rube Miller, Owen Evans, Ward McAllister and Lillian Hamilton, compose the cast.

Two tramps break into a dentist's office during his noon hour, and after breaking all the patients' teeth, and picking their pockets, they go out in the park to flirt with the pretty girls. They unfortunately selected the wife of the dentist for their attentions, and she calls a squad of policemen. After a terrific chase, the two imposters are overtaken, and after being relieved of their plunder, their heads are rapped severely by the stuffed clubs in the hands of the patrolmen. The two tramps finally go crazy, as well they might.

"Dare Devils in Danger." (Beauty. Wed., Aug. 2.)—This burlesque on melodramatic thrillers was cleverly conceived and well worked out. Trick photography adds considerably to the effect of the picture and the favorite comedy trio, John Sheehan, Carol Holloway and John Stepling, does its usual good work.

Art Howell is the inventor of a self-aiming gun. The plans for this gun are stolen by some agents of a foreign government. Art pursues the thieves, and after a mad dash in automobiles, motor cycles, express trains, etc., and after jumping ditches, smashing fences and hurdling



Emily Stevens, Metro Star, and Her Pet Bulldog

walls, he finally captures them. Art's sweetheart, thinking that her fiance will be executed by the government for losing the plans, is about to commit suicide, when her lover returns with the recovered blue prints. Kisses and hugs melt into the "Passed by the National Board" seal.

"The Madonna of the Night." (American. Three reels. Thurs., Aug. 3.)—While the action of this film is too slow, and the punches too infrequent, the unusualness of the plot and characters will undoubtedly keep the interest alive. The locations used are remarkably beautiful and the photography throughout is superfine. Nita Davis is most convincing in the title role, and E. Forrest Taylor, who plays opposite her, is a good type for the part. Others in the cast are Dixie Stewart, Al Fordyce, Madeline Fordyce and Bessie Banks.

Mary, a girl attending a convent school, takes a train to go home during the Christmas vacation. The train stops in the middle of the Western prairie and Mary gets out for a breath of air. Before she can climb back, the train leaves her. Exhausted she finally comes upon some cowboys engaged in drunken revelry. She is about to be attacked by these men, when Art, a disinherited son of an English nobleman, carrier her off on his donkey. Art gets some clothes for Mary from a dance-hall girl, and after giving her some money, puts her on the train. A year later he is reinstated in his father's favor, and goes to claim the girl he saved.

"Sandy—Reformer." (Mustang. Two reels. Fri., Aug. 4.)—The theme of this Western is somewhat hackneyed, but this is counterbalanced



Three Scenes from Famous Players Latest Mary Pickford Release, "Hulda from Holland."

by well-chosen scenery, excellent photography and good acting. Art Acord, as the cowboy hero, does good work, and Helene Rossen is an admirable heroine. Others in the cast are Warren Ellsworth and Ashton Dearholt.

Sandy, a cowboy, invests all his savings in a mining scheme promoted by a man named Botsford. Sandy discovers that he has been defrauded, and so plans to get even with the crook. Botsford is deep in debt, and to get on his feet again, tries to marry his daughter Beth to Mortimer, a rich roue. Rather than do this, Beth runs away from home and becomes a waitress. She meets Sandy, and they fall in love with each other. By a clever ruse, Sandy recovers his money from the promoter, and with it marries Beth. Botsford very nearly dies of heart failure when he learns of this alliance.

"Just as He Thought." (Beauty. Sun., Aug. 6.)—Not shown for review; the story follows: Al goes on a spree, and in his drunken stupor "gets religion" at a revival meeting. The preacher asserts that the end of the world is at hand. Al scoffs at first, but going home finds some packages marked "G. O. D." This convinces him that the preacher is right, and wishing to get as near heaven as possible, he crawls upon the top of a haystack and falls asleep. The lighted pipe of a tramp sleeping below lights the haystack, and when Al awakes, he is somewhat scorched. He shouts at the top of his lungs, "In hell, just as I thought." Appearing in the cast are Orral Humphrey, Dixie Stuart, Jo Taylor and Joe Massey.

"Lost and Found." (Vogue. Sun., Aug. 6.)—Not shown for review.



Valkyrien in an Attitude and Costume That Illustrate Her Name

Mutual Weekly, No. 82.—French war scenes; Carrizal heroes buried at Washington, D. C.; California militia off for training camps; Japanese tennis champions at Narragansett Pier, R. I.; racing revived at Chicago; Osborne reinstated as warden of Sing Sing; shark captured off New Jersey; armory burns in New York City; other events, including more European war scenes.

PATHE EXCHANGE, INC

"Luke—Crystal Gazer." (Rolin. Week of July 24.)—This Lonesome Luke offering in which the comedian obtains a job in a fortune teller's parlor, is inferior to most of the Rolin comedies in that there is too much slapstick action. The story hardly ever gets a chance to assert itself. However, there are bits of incidental business that furnish a good many laughs, while the action goes at lightning speed all the time.

"Home, Sweet Home." (Goldberg. Split reel. Week of July 17.)—A most amusing half-reel depicting the manner in which a baby has to take care of itself when both father and mother are out. The animation is a good deal smoother than in the first of the Goldberg pictures, and the figures are, as always, funny. On the same reel with "The Caterpillar."

"The Caterpillar." (Split reel. Week of July 17.)—This divides the reel with "Home, Sweet Home," and shows in color, the habits of the caterpillar.

UNIVERSAL PROGRAM

"From Broadway to a Throne." (Red Feather. Five reels. Mon., July 31.)—Reviewed at length in the issue of July 22.

"Beer Must Go Down." (Nestor. Mon., July 31.)—A comedy by Ben Cohn, in which Eddie and Lee succeed in dissolving the beer trust in a truly uproarious fashion. Lee Moran is thoroughly at home in the detective's role, and cuts a most comical figure. Eddie Lyons and Marcia Moore furnish the slight love element, while Fred Gamble has the character part. Lyons and Moran directed.

"Who Pulled the Trigger?" (Gold Seal. Three reels. Tues., Aug. 1.)—A melodrama by Walter Woods, seemingly founded on the Leo Frank case, which lately held the attention of the entire country. Mr. Woods has made an exciting story of a white man accused of the murder really committed by a negro. Happily he has seen fit to contradict the actual case, and so his finale is of the happy sort. This story contained the elements of a very fine picture, but production that is at once slightly crude and old style, classes the subject among the mediocre. Henry McRae directed a cast including Lee Hill, L. C. Shumway, and Marie Walcamp.

"A Society Sherlock." (Victor. Tues., Aug. 1.)—A comedy laid at a week-end party. It is rather trite and just a little too stupid to heartily amuse, although there are times when it will meet with response. One of the guests at a house party who is quite a fop has ambitions to become a detective. Some jewels get misplaced, and he finds them quite by accident, and so his lady love accepts him. Paul West wrote the scenario, while William Garwood directed and played the principal role.

"Where Is My Husband?" (L-Ko. Two reels. Wed., Aug. 2.)—This is an excellent number. The business is uproarious, and the situations, though delicate, are handled so as to be funny and not offensive. Dan Russell as the man who wants a divorce simply can't keep from getting into precarious situations with his lawyer's wife, and at the end of the last reel a chase is staged. A trolley car is the most prominent feature in it, and this is finally smashed to smithereens when it comes in the path of an engine. The producer has not overworked any of his various comedy appliances at all, and the results will certainly show for themselves. Dan Russell is supported by a cast of capable players.

"The Lucky Gold Piece." (Imp. Wed., Aug. 2.)—A gold piece, long treasured by a factory owner, proves the means of reuniting him with his childhood sweetheart when he tells the story of the coin to a girl in his employ. This makes light entertainment of a fair sort, and is enacted well by Ben Wilson and Edna Hunter in the major roles.

"My Lady's Millions." (Laemmle. Two reels. Thurs., Aug. 3.)—A substitute for gasoline is incidentally the means of bringing on a romance between the daughter of the head of the gasoline trust and a young man who backed the inventor of the substitute with his last hundred dollars, which the girl placed in his pocket while he was sleeping on a park bench. There are a number of pleasing twists to this drama which should provide very good entertainment. Hobart Henley, Catherine Calvert, Howard Crampton, and Marcus Morarity are the leads.

"A Man's Hardest Fight." (Big U. Thurs., Aug. 3.)—Some interesting views of lumber camps help tone up this melodrama, which shows the machinations of a defeated rival. Jay Hunt produced it, with a cast composed of Albert McQuarrie, Jack Nelson, Lucille Younge, and Mrs. Jay Hunt.

"When the Minstrels Came to Town." (Victor. Two reels. Fri., Aug. 4.)—An H. C. Matthews juvenile production that should go extremely well with the little folks. The kids make up their own minstrel show, and steal the baby to play a part. With faces blackened, the children go to it, but there's an awful rumpus when mother discovers the absence of her youngest. Baby Early and Frank Butterworth lead the juvenile cast.

"A Daughter of the Night." (Imp. Fri., Aug. 4.)—An underworld drama in which a little child is the means of reforming a despondent couple. The atmosphere of this is very good, and the scenes are enacted realistically, but there is not enough substance to the story to warrant it an altogether warm reception. Francis Powers directed from a scenario of his own, while Agnes Vernon, T. D. Crittendon, and Doris Baker are the leads.

"Under the Lion's Paw." (Bison. Two reels. Sat., Aug. 5.)—The theme—father disapproves of his daughter's sweetheart—is stretched over two reels. The young man's heroism in protecting his younger daughter from a lion, at last convinces the father of his worth. This release is largely padded, while the animals are merely incidental to the plot. The scene in which the hero fires three shots at the lion without wounding or killing him fails utterly to convince. Jay Hunt directed from a story which he collaborated with Harry Schenk. The cast includes Rex de Rosselli, Mrs. Jay Hunt, Goldie Colwell, Colin Chase, and Clara Horton.

"Kate's Lovers' Knot." (Joker. Sat., Aug. 5.)—Rivals for the hand of the old maid turn out to be long lost brothers, and each lets the woman go for the other's sake—and she gets left. A. E. Bishop wrote this scenario, and, as handled by Allen Curtis and his Joker company, it makes an excellent comedy. William Franey, Gale Henry, Charles Conklin, Milburn Moranti, and Lillian Peacock are the principals.

"Peg o' the Ring." (Universal Special Feature. Two reels. Week of July 24.)—Dr. Lund, Sr., dies from the slow poison administered to him by Mrs. Lund. Mrs. Lund looks over some papers with her confederates. At the circus there are some more scenes of the clowns performining which are very funny. The closeups of various sections of the audience given are hardly necessary, however, and some of them are foolish. Peg manages to have another fit during her act and the episode closes with her strangling Flip.

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, July 31, 1916.

BIOGRAPH—Gold and Glitter, D., 1000 (Re-Issue)... 20971
LUBIN—Otto the Gardener, C., 1000..... 20972
SELIG—Selig-Tribune, No. 61, N., 1000..... 20970
SELIG—The Old Man Who Tried to Grow Young Com.-D., 3000 20966
VITAGRAPH—His Hard Job, C., 1000..... 20969

Tuesday, August 1, 1916.

BIOGRAPH—The House of Discord, D., 2000 (Re-Issue) 20978
ESSANAY—The Chimney Sweep, D., 2000..... 20973
KALEM—The Heart Menders, C., 1000..... 20975
LUBIN—The Price of Dishonor, D., 2000..... 20976

Wednesday, August 2, 1916.

ESSANAY—Vernon Howe Bailey's Sketch Book of Petrogard, Cart., and 500 ft. Sc..... 20980
KALEM—No release this day.....
VIM—Hubby's Relatives, C., 1000..... 20981

Thursday, August 3, 1916.

SELIG—Selig-Tribune, No. 62, N., 1000..... 20982
VIM—Human Hounds, C., 1000..... 20983

Friday, August 4, 1916.

KALEM—Peaches and Ponies, C., 1000..... 20984
KNICKERBOCKER STAR FEATURE—No release this week.....
VIM—Wait a Minute, C., 1000..... 20986
VITAGRAPH—A Race for Life, C., 1000..... 20985

Saturday, August 5, 1916.

ESSANAY—The War Bride of Plumville, Com. D., 3000 20987
KALEM—A Mystery of the Rails, D., 1000..... 20993
SELIG—An Angelic Attitude (Tom Mix) C., 1000.... 20994
VITAGRAPH—The Bond of Blood, D., 3000..... 20990

RELEASES FOR COMING WEEK

Monday, August 7, 1916.

BIOGRAPH—The Telephone Girl and the Lady, D., 1000 (Re-Issue) .....
LUBIN—Title Not Reported.
SELIG—Selig-Tribune, No. 63, News, 1000.....
SELIG—The Gold Ship, D., 3000.....
VITAGRAPH—Pa's Overalls, C., 1000.....

Tuesday, August 8, 1916.

ESSANAY—Title Not Reported.
KALEM—Ham Comedy (Title Not Decided).....
LUBIN—Their Mother, D., 2000.....

Wednesday, August 9, 1916.

BIOGRAPH—The Fatal Wedding, D., 3000 (Re-Issue)
ESSANAY—Title Not Reported.
KALEM—The Fighting Heiress. (First Episode of "The Girl from 'Frisco"), D., 2000.....
VIM—That Tired Business Man, C., 1000.....

Thursday, August 10, 1916.

SELIG—Selig-Tribune, No. 64, News, 1000.....
VIM—Dreamy Knights, C., 1000.....

Friday, August 11, 1916.

KALEM—Daisy the Demonstrator (Ivy Close), C., 1000
KNICKERBOCKER STAR FEATURE—The Better Woman (Reaves Eason), D., 3000.....
VIM—Rushing Business, C., 1000.....
VITAGRAPH—Romance and Rough House, C., 1000..

Saturday, August 12, 1916.

ESSANAY—Title Not Reported.
KALEM—Hurled Through the Draw Bridge, D., 1000
SELIG—A Western Masquerade (Tom Mix), C., 1000..
VITAGRAPH—No Broadway Star Feature this week

MUTUAL FILM

Monday, July 31, 1916.

AMERICAN—The Dreamer, D., 2000..... 04936

Tuesday, August 1, 1916.

VOGUE—Painless Extracting, C., 1000..... 04938

Wednesday, August 2, 1916.

MUTUAL—Mutual Weekly, No. 83, Topical, 1000..... 04939
BEAUTY—Daredevils and Danger, C., 1000..... 04940
GAUMONT—See America First, Sc., and Kartoon Komics, Split reel..... 04941

Thursday, August 3, 1916.

AMERICAN—The Madonna of the Night, D., 3000..... 04942

Friday, August 4, 1916.

MUSTANG—Sandy, Reformer, D., 2000..... 04945
CUB—When Jerry Comes to Town, C., 1000..... 04947

Saturday, August 5, 1916.

CENTAUR—Fate's Decision, D., 2000..... 04948

Sunday, August 6, 1916.

BEAUTY—Just as He Tought, C., 1000..... 04950
VOGUE—Lost and Found, C., 1000..... 04951
GAUMONT—"Reel-Life," Magazine Reel, 1000..... 04952

Monday, August 7, 1916.

AMERICAN—The Little Troubadour, D., 2000..... 04953

Tuesday, August 8, 1916.

NO RELEASE SCHEDULED FOR THIS DAY.

Wednesday, August 9, 1916.

MUTUAL—Mutual Weekly, No. 84, Topical, 1000..... 04955
BEAUTY—Billy Van Deusen, the Cave Man, C., 1000 04956
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split reel..... 04957

Thursday, August 10, 1916.

AMERICAN—The Power of Mind, D., 3000..... 04958

Friday, August 11, 1916.

MUSTANG—The Courtin' of Calliope Clew, D., 2000. 04961
CUB—Jerry's Celebration, C., 1000..... 04963

Saturday, August 12, 1916.

CENTAUR—For Her Good Name, D., 2000..... 04964

Sunday, August 13, 1916.

BEAUTY—Too Bad Eddie, C., 1000..... 04965
VOGUE—Some Liars, C., 1000..... 04967
GAUMONT—"Reel Life," Magazine reel, 1000..... 04968

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 14, D., 2000 01658

Monday, July 31, 1916.

RED FEATHER—From Broadway to a Throne, D., 5000 01640
NESTOR—Beer Must Go Down, C., 1000 01641

Tuesday, August 1, 1916.

GOLD SEAL—Who Pulled the Trigger?, D., 3000 01642
VICTOR—A Society Sherlock, C., 1000 01643

Wednesday, August 2, 1916.

IMP—The Lucky Gold Piece, D., 1000 01644
L-KO—Where is My Husband? C., 2000 01645
ANIMATED WEEKLY—Weekly No. 31, News 1000 .. 01646

Thursday, August 3, 1916.

LAEMMLE—My Lady Millions, D., 2000 01647
BIG U—A Man's Hardest Fight, D., 1000 01648
POWERS—Rough Riders of India, Ed., 1000 01649

Friday, August 4, 1916.

IMP—A Daughter of the Night, D., 1000 01650
VICTOR—When the Minstrels Came to Town, C., 2000. 01651

Saturday, August 5, 1916.

BISON—Under the Lion's Paw, D., 2000 01652
BIG U—The Girl in Lower "9," D., 1000 01653
JOKER—Kate's Lover's Knot, C., 1000 01654

Sunday, August 5, 1916.

BIG U—The Captain of the Typhoon, D., 2000 01655
IMP—The Finishing Touch, D., 1000 01656
L-KO—The Youngest in the Family, C., 1000 01657

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 15, D., 2000 01677

Monday, August 7, 1916.

RED FEATHER—The Mark of Cain, D., 5000 01659
NESTOR—All Bets Off, C., 1000 01660

Tuesday, August 8, 1916.

GOLD SEAL—Onda of the Orient, D., 3000 01661
POWERS—The Henanpup, Juv.-Com., 1000 01662

Wednesday, August 9, 1916.

LAEMMLE—A Knight of the Night, D., 1000 01663
L-KO—Crooked from the Start, C., 2000 01664
ANIMATED WEEKLY—Weekly No. 32, News, 1000 .. 01665

Thursday, August 10, 1916.

VICTOR—The Marriage Broker, Com.-D., 2000 01666
BIG U—The Silent Stranger, D., 1000 01667
POWERS—Ben the Sailor, C., and Salmon, from the Egg to the Table, Ed., Split reel 01668

Friday, August 11, 1916.

LAEMMLE—The Highway of Fate, D., 2000 01669
REX—By Conscience's Eye, D., 1000 01670
NESTOR—Some Medicine Man, C., 1000 01671

Saturday, August 12, 1916.

BISON—The Guilty One, W. D., 2000 01672
LAEMMLE—Her Mother's Sweetheart, D., 1000 01673
JOKER—She Wrote a Play and Played It, C., 1000 01674

Sunday, August 13, 1916.

VICTOR—What Darwin Missed, C., 1000 01675
IMP—The Speed King, D., 2000 01676

UNICORN PROGRAM

Monday, July 24, 1916.

RANCHO—The Black Mask, W. D., 1000 825
HIPPO—Guilty Neighbors, C., 1000 826
SUPREME—Shadows of Doubt, D., 1000 827

Tuesday, July 25, 1916.

UTAH—Their Frontier Wives, W. D., 1000 ..... 827A
JOCKEY—The Terrible Turk, C., 1000 ..... 827B
SUPREME—The Greenville Code., 1000 ..... 827C

Wednesday, July 26, 1916.

BUFFALO—The Honor of the Tribe, W. D., 2000 828
JUDY—Stringing Them Along, C., 1000 829

Thursday, July 27, 1916.

HIAWATHA—The Call of the Desert, W. D., 1000 ..... 829A
JUDY—Fifty-Fifty, C., 1000 ..... 829B
SUNSET—The Brand of Shame, D., 1000 ..... 829C

Friday, July 28, 1916.

BUFFALO—An Indian Maid's Vengeance, D., 2000 830
SUPREME—The House on the Hill, D., 1000 831

Saturday, July 29, 1916.

RANCHO—The Man Who Came Back, W. D., 1000 832
SUNSET—The Stolen Jewels, D., 1000 833
GAIETY—Wifie's Frame-Up, C., 1000 834

Sunday, July 30, 1916.

BUFFALO—Treachery of the Red Men, W. D., 2000 835
SUNSET—Life's Lottery, D., 1000 836

Monday, July 31, 1916.

RANCHO—The Dare Devil Ranch Girl, W. D., 1000 ... 850
JUDY—The Lost Ring, C., and U. S. Fighting Craft, Ed., Split reel 851
SUPREME—In the Governor's Keeping, D. 852

Tuesday, August 1, 1916.

RANCHO—The Sentinel on the Mountain, W. D., 1000 852A
PURITAN—The Silent Battle, D., 1000 ..... 852B
SUPREME—Panhandle Pete, C., 1000 ..... 852C

Wednesday, August 2, 1916.

RANCHO—Bad Man of Angel Trail, W. D., 1000 853
HIPPO—Love Sick Larry, C., 1000 854
SUPREME—The Little Sister, D., 1000 855

Thursday, August 3, 1916.

UTAH—The Nevada Rangers, W. D., 1000 ..... 855A
SUPREME—Nostrand's Discovery, D., 1000 ..... 855B
HIPPO—The Missing Link, C., 1000 ..... 855C

Friday, August 4, 1916.

JOCKEY—A Foolish Romance, W. D., 2000 856
HIAWATHA—An Indian Maid's Vengeance, W. D., 1000 857

Saturday, August 5, 1916.

RANCHO—Soldier's Squaw, W. D., 2000 858
LILY—The Vicar's Trust, D., 1000 859

Sunday, August 6, 1916.

BUFFALO—A Westerner's Daughter, W. D., 2000 860
LILY—Shadows of the Past, D., 1000 861

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

6—26. The Unwelcome Guest, D. (Re-issue).1000
6—28. A Fair Rebel, D.....3000
7— 3. The Blue or the Grey, D. (Re-Issue) 1000
7— 4. His Trust and His Trust Fulfilled, D. (Re-Issue) 2000
7—10. The Squaw's Love, D. (Re-Issue)....1000
7—12. Men and Women, D. (Re-Issue).....3000
7—17. The Informer, D. (Reissue).....1000
7—18. By Man's Law, D. (Reissue).....2000
7—24. A Sailor's Heart, D. (Re-Issue).....1000
7—26. The Billionaire, C.....3000
7—31. Gold and Glitter, D., (Re-Issue)....1000
8— 1. The House of Discord, D., (Re-Issue) 2000

EDISON

6— 7. Love's Labor Lost, Cart., and Camping with the Black Feet, Sc., Split Reel
6—13. The Man in the Street, D. (Re-issue).3000
6—14. The Charge of the Light Brigade, D.1000
6—20. Out of the Ruins, D.....3000
6—21. The Pied Piper of Hamelin, Juve....1000
6—27. The Southerners, D.....3000

ESSANAY

6—24. A Traitor to Art, D.....3000
6—27. The Voice in the Wilderness, D. (Re-Issue) 2000
6—28. Vernon Howe Bailey's Sketch Book of St. Louis, Cart and 500 ft., Sc..Split Reel
7— 1. The Regeneration of Margaret, D.....3000
7— 4. The Fable of the Fearsome Feud Between the Furst Families, C..2000
7— 8. Power, D.....3000
7—11. The Private Officer, D. (Re-Issue)...2000
7—12. The Fable of the Small Town Favorite Who Was Ruined by Too Much Competition, C.....1000
7—15. The Secret of the Night, D.....3000
7—18. The Other Man, D. (Reissue).....2000
7—19. Vernon Hoew Bailley's Sketch Book of New Orleans and Scenic..Split Reel
7—22. The Grouch, Com-D.....3000
7—25. A Brother's Loyalty, D. (Re-Issue).2000
7—29. Repentance, D.....3000
8— 5. The War Bride of Plumville, Com-D.3000

KALEM

6—16. The Stenographer's Strategy, C.....1000
6—17. A Race Through the Air, D.....1000
6—19. In the Service of the State, D.....2000
6—23. Her Great Invention, C.....1000
6—24. The Mysterious Cipher.....1000
6—26. The Music Swindlers, D.....2000
6—28. When Opportunity Knocked.....1000
6—28. The Lotus Woman, D.....5000
6—30. Setting the Fashions.....1000
7— 1. The Engineer's Honor.....1000
7— 3. Black Magic, D.....2000
7— 4. The Peach Pickers, C.....1000
7— 5. Notch Number Nine, D.....1000
7— 7. The Psychic Phenomenon, C.....1000
7—11. The Baggage Smashers, C.....1000
7—12. The Quack Quakers, C.....1000
7—14. The Wishing Ring, C.....1000
7—15. The Broken Brake, D.....1000
7—18. The Great Detective, C.....1000
7—19. A Watery Wooing, C.....1000
7—21. A Double Elopement, C.....1000
7—22. In Death's Pathway, D.....1000
7—26. A Mixup in Art, C.....1000
7—28. The Girl and the Tenor, C.....1000
7—29. A Plunge from the Sky, D.....1000
8— 4. Peaches and Ponies, C.....1000
8— 5. A Mystery of the Rails, D.....1000

KNICKERBOCKER STAR FEATURES

5—26. The Flirting Bride, D.....3000
6— 2. Shadows, D.....3000
6— 9. The Stained Pearl, D.....3000
6—16. Pay Dirt, D.....3000
6—23. The Ancient Blood, D.....3000
6—30. The Master of the House, D.....3000
7— 7. The Crooked Road, D.....3000
7—14. The Dupe, D.....3000
7—21. Sybil's Scenario, D.....3000
7—28. The Sand Lark, D.....3000

LUBIN

6—22. Love is Law, D.....3000
6—24. Persistency, C.....1000
6—26. No Place Like Jail, C.....1000
6—27. Out of the Flotsam, D.....2000
6—29. The Return of John Boston, D.....3000
7— 1. Edison Bugg's Invention, and Under a Barrel.....Split Reel
7— 3. Otto the Traffic Cop, C.....1000
7— 6. The Stolen Master, D.....3000
7— 8. A Terrible Tragedy, C., and The Rival Queens, C.....Split Reel
7—10. Otto the Sleuth, C.....1000
7—11. The Half Wit, D.....2000
7—13. Expiation, D.....3000
7—15. Hang On Cowboy, C.....1000
7—17. Otto's Vacation, C.....1000
7—20. The Rough Neck, D.....3000
7—22. Americans After All, C.....1000
7—24. Otto the Salesman, C.....1000
7—25. By Right of Love, D.....2000
7—27. In the Hour of Disaster, D.....3000
7—29. It Happened in Pikersville, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

6—17. The Cowpuncher's Peril, D.....1000
6—19. The Reprisal, D.....3000
6—24. Taking a Chance, W. D.....1000
6—26. The Sacrifice, D.....3000
7— 1. The Girl of Gold Gulch, D.....1000
7— 3. The Return, D.....3000
7— 8. Some Duel, Com. D.....1000
7—10. The Milk White Flag, C.....3000
7—15. Legal Advice, C.....1000
7—17. The Private Banker, D.....2000
7—22. Shooting Up the Movies, C.....2000
7—24. The Conflict, D.....3000
7—29. Local Color, C.....1000
7—31. The Old Man Who Tried to Grow Young, Com-D.....3000
8— 5. An Angelic Attitude, C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

7— 5. Housekeeping, C.....1000
7— 6. A Day at School, C.....1000
7— 7. Furnished Rooms, C.....1000
7—12. Spring Cleaning, C.....1000
7—13. Spaghetti, C.....1000
7—14. The Great Safe Tangle, C.....1000
7—19. The Connecting Bath, C.....1000
7—20. Aunt Bill, C.....1000
7—21. Help! Help! Help! C.....1000
7—26. Will a Woman Tell? C.....1000
7—27. The Heroes, C.....1000
7—28. What Will You Have? C.....1000
8— 2. Hubby's Relations, C.....1000
8— 3. Human Hounds, C.....1000
8— 4. Wait a Minute, C.....1000

VITAGRAPH

6—24. Would You Forgive Her?, D.....3000
6—26. The Foxy Trotters, C.....1000
6—30. Losing Weight, C.....1000
7— 1. Letitia, D.....3000
7— 3. Billie's Mother, C., and a tour from Bergen to Bandak, Sc.....Split Reel
7— 7. When it Rains it Pours.
7— 8. No "Broadway Star Feature" this week.
7—10. Wrong Beds, C.....1000
7—14. The Man from Egypt, C.....1000
7—15. The Waters of Lethe, D.....3000
7—17. The Musical Barber, C.....1000
7—21. The Fur Coat, C.....1000
7—24. A Cheap Vacation, C.....1000
7—28. A Jealous Guy, C.....1000
7—31. A Hard Job, C.....1000
8— 4. A Race for Life, C.....1000
8— 5. The Bond of Blood, D.....3000

MUTUAL PICTURES

AMERICAN

6—19. The Gentle Conspiracy, D.....2000
6—26. The Fate of the Dolphin, D.....2000
6—29. Tangled Skeins, D.....3000
7— 3. Killed by Whom? D.....2000
7—10. Love's Bitter Strength, D.....2000
7—13. Quicksands of Deceit, D.....3000
7—17. The Dancer, D.....2000
7—24. Pastures Green, D.....2000
7—27. Out of the Rainbow, D.....3000
7—31. The Dreamer, D.....2000
8— 3. The Madonna of the Night, D.....3000

BEAUTY

6—18. Pedigrees, Pups and Pussies, C.....1000
6—21. The House on Hokum Hill, C.....1000
6—24. The Day's Work, C.....1000
7— 2. The Gink from Kankakee, C.....1000
7— 5. Billy Van Deusen Masquerader, C..1000
7— 9. The Gink Lands Again, C.....1000
7—12. Two Slips and a Miss, C.....1000
7—17. The Rummy Act of Omar K. M., C...1000
7—23. A Studio Satire, C.....1000
7—26. Gamblers in Greenbacks, C.....1000
7—29. A Germ Gem, C.....1000
8— 2. Daredevils and Danger, C.....1000
8— 6. Just as He Thought, C.....1000

CENTAUR

7—16. The Fool's Game, D.....2000
7—22. The Ostrich Tip, D.....2000
7—29. The Haunted Sympony, D.....2000
8— 5. Fate's Decision, D.....2000

CUB

6—23. Jerry's Elopement, C.....1000
6—30. Jerry's Big Haul, C.....1000
7— 7. A Merry Mix-Up, C.....1000
7—14. The Hero of the E. Z. Ranch, C.....1000
7—21. Jerry's Stratagem, C.....1000
7—28. The Masque Ball, C.....1000
8— 4. When Jerry Comes to Town, C.....1000

FALSTAFF

5— 1. The Dashing Druggist's Dilemma, C..1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000
5—15. Deteckters, C.....1000
5—20. Steven's Sweet Sisters, C.....1000
5—22. Politickers, C.....1000
5—27. Sammy's Semi-Suicide, C.....1000
5—29. Disguisers, C.....1000
6— 3. Peterson's Pitiful Plight, C.....1000
6— 5. Advertisementers, C.....1000
6—10. Where Wives Win, C.....1000
6—12. Real Estaters, C.....1000
6—17. Doughnuts, C.....1000

GAUMONT

6—25. "Reel Life," Magazine Reel.
6—28. See America First, Sc., and Kartoon Komics .....Split Reel
7— 2. "Reel Life," Magazine reel.....1000
7— 5. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
7— 6. The Hidden Face, D.....3000
7— 9. "Reel Life," Magazine Reel.....1000
7—12. See America First (Glacier National Park), and Kartoon Komics....Split reel
7—17. Reel Life, Magazine Reel.....1000
7—20. Gate of Divorce, D.....3000
7—23. "Reel Life," Magazine Reel.....1000
7—26. See America First, Sc., and Kartoon Komics .....Split Reel
7—29. "Reel Life," Magazine Reel.....1000
8— 2. See America First, Sc., and Kartoon Komics .....Split Reel
8— 6. "Reel Life," Magazine Reel.....1000

MUSTANG

6—23. A Modern Knight, D.....2000
6—30. The Demon of Fear, D.....2000
7— 7. The Taming of Wild Bill, D.....2000
7—14. The Good-for-Nothing Kid, D.....2000
7—21. The Dyspeptic, D.....2000
7—28. That Girl of Burke's, D.....2000
8— 4. Sandy Reformer, D.....2000

RELEASE DATES FOR READY REFERENCE

MUTUAL WEEKLY
Issued every Thursday.

VOGUE
6—29. Ruffhouse, C.....1000
6—25. The Iron Mitt, C.....1000
6—27. A Safe Loss, C.....1000
7— 2. Just for a Kid, C.....1000
7— 4. The Chaser Chased, C.....1000
7— 9. Hired and Fired, C.....1000
7—11. Stung by Gum, C.....1000
7—17. A Deep Sea Liar, C.....1000
7—23. For Ten Thousand Bucks, C.....2000
7—25. Jealousy a la Carte, C.....1000
7—29. Bungling Bill's Dress Suit, C.....1000
8— 1. Painless Extracting, C.....1000
8— 6. Lost and Found, C.....1000

PATHE EXCHANGE, INC.

Week of July 17, 1916.
Who's Guilty? No. 11, The Lost Paradise, D.2000
The Grip of Evil, No. 1, Fate, D.....2000
Unfriendly Fruit, C.....1000
Home Sweet Home, Cartoon and The Caterpillar (Colored), Ed.....Split Reel
The Shadow of Her Past, D.....5000

Week of July 24, 1916.
Who's Guilty? No. 12, "Weighed in the Balance," D.....2000
The Grip of Evil, No. 2, "The Underworld," D.....2000
Luke Crystal Gazer, C.....1000
Paper Parasols, and Ornate Pagodas....Split reel

Week of July 31, 1916.
Who's Guilty? No. 13, "The Goad of Jealousy," D.....2000
The Grip of Evil, No. 3, "The Upper Ten, D.....2000
A Matrimonial Mixup, C.....1000
Losing Weight, Cart., and Some Tropical Birds (Colored), Ed.....Split reel
Uncle Sam's Immigrants, Ed.....1000

Week of August 7, 1916.
Who's Guilty? No. 14, "The Irony of Justice," D.....2000
The Grip of Evil, No. 4, "The Looters," D, 2000
Luke's Lost Lamb, C.....1000
Tokio, Japan, and Jumping analyzed, Ed., Split reel
Florence Rose Fashions (A Day With Betty Young) 1000

UNICORN FILM PROGRAM

BUFFALO
7— 7. The Double Penalty, D.....2000
7— 9. The Indian Warpath, D.....2000
7—12. The Heart of an Indian, D.....2000
7—19. The Redemption, W. D.....2000
7—22. The Slumbering Memory, W. D.....2000
7—26. The Honor of the Tribe, W. D.....2000
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000

GAYETY
6—12. Little Grains of Rice, C.....1000
6—15. Love and Overalls, and His Wife's Visitor, C.....Split Reel
6—19. Little Grains of Rice, C.....1000
7— 2. The Lure of the City, C.....1000
7—14. Daddy Puts One Over, C.....1000
7—17. The Love Doctor, C.....1000
7—23. Love and Overalls and Borrowed Finery, Com. Split.....1000
7—20. Wifie's Frame-Up, C.....1000

HIAWATHA
6—26. The New Prospector, D.....1000
7— 3. Wisdom of the White Man, D.....1000
7—10. The Mohawk's Treasure, W. D.....1000
7—27. The Call of the Desert, W. D.....1000

JUDY
6—30. A Resourceful Lover, C.....1000
7— 4. Family Troubles, C.....1000
7— 8. Caught in the Movies, C., and Eastern China, Ed.....Split reel
7—13. A Telephone Entaglement, C.....1000
7—18. Half a Chance, C.....1000
7—27. Fifty-Fifty, C.....1000

HIPPO
6—10. Hubby's Escapade, and His One and Only, C.....Split Reel
6—14. Wifie's Dilemma, C.....1000
6—17. A Circumstantial Hero, and the Live Wire, C.....Split Reel
6—21. Wifie's Dilemma, C.....1000
6—24. A Circumstantial Hero, and The Live Wire, C.....Split Reel
6—29. Family Troubles, C.....1000
7— 6. Foxy Cupid, C.....1000
7—10. Love and Carnations, C.....1000
7—16. Romantic Miss Fortuce, C.....1000
7—20. Galloping Romeo, C.....1000
7—24. Guilty Neighbors, C.....1000

PURITAN
7— 5. The Rise of a Nation, D.....2000
7— 8. Little Joe's Daddy, D.....2000
7—14. The Temple of Mammon, D.....2000
7—15. Loved and Lost, D.....1000
7—16. When Love is Law, D.....2000
7—21. Whom God Hath Joined, D.....2000
7—23. The Accusing Conscience, D.....2000

LILY
7—11. The Triumph of Right, D.....1000
7—13. The Torn Note, D.....1000
7—17. The Springtime of Love, D.....1000
7—20. Diverging Paths, D.....1000

JOCKEY
6—13. Their Noble Relation, C.....1000
6—18. The New Maid, C.....1000
6—20. General Mix-up, C.....1000
6—26. Clarence the Cowboy, C.....1000
6—27. A Bald Lie, C.....1000
7— 3. The Closed Door, C.....1000
7— 5. A Vacation Romance, C.....1000
7—11. A Gay Deceiver, C.....1000
7—21. Make-up and Marriage, C.....1000
7—25. The Terrible Turk, C.....1000

RANCHO
6—18. The Man Who Came Back, W. D....1000
6—23. From Out of the Past, D.....1000
7—13. The Outlaw Colony, W. D.....1000
7—17. His Leading Lady, W. D.....1000
7—24. The Black Mask, W. D.....1000
7—29. The Man Who Came Back, W. D...1000

SUNSET
6—29. Fires of Fate, D.....1000
7— 4. The Missing Bracelet, D.....1000
7—10. Mother, D.....1000
7—18. As of Old, D.....1000
7—22. Love's Awakening, D.....1000
7—27. The Brand of Shame, D.....1000
7—29. The Stolen Jewels, D.....1000
7—30. Life's Lottery, D.....1000

SUPREME
6—18. The Little Heroine, D.....1000
6—19. The Two Waifs, D.....1000
6—23. The Eternal Truth, D.....1000
6—25. The Nobler Love, D.....1000
7— 7. The Little Heroine, D.....1000
7— 9. The Cashier's Ordeal, D.....1000
7—12. Threads of Fate, D.....1000
7—19. The Noble Sacrifice, D.....1000
7—24. Shadows of Doubt, D.....1000
7—25. The Greenville Code.....1000
7—28. The House on the Hill, D.....1000

UTAH
7—11. For the Papoose, E. D.....1000
7—15. His Promise, W. D.....2000
7—18. Fortune's Turn, W. D.....1000
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
7—20. His Own Story, D.....1000
7—27. Priscilla's Prusiberm, D.....2000
7—28. A Great Love, D.....1000
8— 3. A Man's Hardest Fight, D.....1000
8— 5. The Captain of the Typhoon, D.....2000

BISON
7— 1. The Money Lenders, D.....2000
7— 8. The Committee on Credentials, D...3000
7—15. The Human Pendulum, D.....3000
7—22. A Midwinter Madness, D.....2000
7—29. For the Love of a Girl, D.....2000
8— 5. Under the Lion's Paw, D.....2000

GOLD SEAL
7—11. Nature Incorporated, Com.-D.....2000
7—18. The Crystal's Warning, D.....3000
7—26. A Splash of Local Color, D.....2000
8— 1. Who Pulled the Trigger? D.....3000

IMP
7— 4. The Clever Mrs. Carter, C.....1000
7— 6. The Man Across the Street, D.....2000
7— 7. The River Goddess, Com-D.....1000
7—11. A Stranger in His Own Home, C....1000
7—14. The Little Grey Mouse, D.....2000
7—16. Two Seats at the Opera, C.....1000
7—21. Le Blount Goes Home, D.....2000
7—27. Won by Valor, D.....1000
7—28. The Circular Room, D.....2000
7—20. Mutiny, D.....1000
8— 2. The Lucky Gold Piece, D.....1000
8— 4. A Daughter of the Night, D.....1000
8— 5. The Finishing Touch, D.....1000

JOKER
7— 8. An All Around Cure, C.....1000
7—15. The Harem Scarem Deacon, C.....1000
7—22. She Was Some Vampire, C.....1000
7—29. I've Got Yer Number, C.....1000
8— 5. Kate's Lover's Knot, C.....1000

LAEMMLE
6—25. The Rogue With a Heart, D.....1000
6—29. The Human Cactus, D.....1000
7— 2. Baseball Bill, No. 1, C.....1000
7—13. No. 16 Martin Street, D.....2000
7—16. Baseball Bill, No. 2, C.....1000
7—19. The Garden of Shadows, D.....2000
7—22. A Social Slave, D.....1000
7—29. The Mask of a Fortnne, D.....1000
8— 3. My Lady Millions, D.....2000

L-KO
6—25. Dirty Work in a Beanery, C.....1000
6—28. Pirates of the Air, C.....2000
7— 5. A Gambler's Gambol, C.....1000
7— 9. Getting The Goods on Gertie, C.....1000
7—12. Ignatz's Ice Injury, C.....2000
7—19. A Bold, Bad Breeze, C.....1000
7—23. Spring Fever, C.....1000
7—25. Lizzie's Lingering Love, C.....3000
8— 2. Where is My Husband? C.....2000
8— 5. The Youngest in the Family, C.....1000

NESTOR
6—12. Their Awful Predicament, C.....1000
6—16. Almost a Widow, C.....1000
6—18. Wanted, a Husband, C.....1000
6—23. What Could the Poor Girl Do? C...2000
6—26. The Browns see the Fair, C.....1000
7— 7. Double Crossing the Dean, C.....2000
7—10. Henry's Little Kid, C.....1000
7—17. Kill the Umpire, C.....1000
7—21. The Come-on, C.....1000
7—24. Art for Art's Sake, C.....1000
7—28. The Unexpected Scoop, C.....1000
7—31, Beer Must Go Down, C.....1000

POWERS
7— 6. The Janitor, C.....1000
7— 8. Sports of the Rajah in Mysterious India, from the Dr. Dorsey Expedition, Ed.....1000
7—13. Sammy Johnsin Gets a Job, Cartoon C., and Dittmars Ed.....Split Reel
7—20. The Devil Dancers of India, Ed....1000
7—27. Jitney Jack and Gasolena, Cart. C., and Creating Life from a Dead Leaf, Ed.....Split reel
8— 3. Rough Riders of India, Ed.....1000

REX
6—18. The Finer Metal, D.....2000
6—23. The Rosary, D. (Re-Issue).....1000
6—25. The Fool, D.....2000
6—27. The Toy Soldier, C.....1000
7— 2. The Sting of Conscience, D.....3000
7— 4. The Head of the Family, D.....1000
7— 9. A Dead Yesterday, D.....2000
7—11. The Laugh of Scorn, D.....1000
7—16. The Crimson Yoke, D.....2000
7—21. The Phone Message, D.....1000
7—23. Branscombe's Pal, D.....2000
7—25. Cross Purposes, D.....1000

VICTOR
7—12. A Conflicting Conscience, D.....1000
7—14. Little Boy Blue, D.....1000
7—18. The Gentle Art of Burglary, C.....1000
7—20. The Belle and the Bell Hop, C.....2000
7—26. Just a Few Little Things, C.....1000
7—30. The Latest in Vampires, C.....2000
8— 1. A Society Sherlock, C.....1000
8— 4. When the Minstrels Came to Town, C. 2000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

7— 3. Broken Fetters (Violet Mersereau).5 reels
7—10. The Love Girl (Ella Hall).....5 reels
7—17. The Grasp of Greed (Louise Lovely).5 reels
7—24. The Silent Battle (J. Warren Kerrigan) .....5 reels
7—31. The Secret of the Swamp (Myrtle Gonzales) .....5 reels
8— 7. Love's Lariat (Harry Carey).....5 reels
8—14. Bettina Loved a Soldier (Louise Lovely, Francelia Billington, and Rupert Julian) .....5 reels
8—21. Little Eve Edgarton (Ella Hall and Herbert Rawlinson).....5 reels
8—28. The Girl of Lost Lake (Myrtle Gonzalez, Val Paul and Fred Church..5 reels

Fox Film Corporation

6—19. East Lynne (Theda Bara).....5 reels
6—26. Ambition (Bertha Kalich).....5 reels
7— 3. The Man From Bitter Roots (William Farnum).....5 reels
7—10. Caprice of the Mountains (Harry Hilliard and June Caprice).....5 reels
7—17. A Tortured Heart (Virginia Pearson) .....5 reels
7—24. The Beast (George Walsh and Anna Luther) .....5 reels
7—31. Under Two Flags (Theda Bara)...5 reels

Ivan Feature Productions

2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels
6.—The Faded Flower (Ivan All-Star Cast) .....5 reels

Metro Pictures Corporation

F. A. BALSHOFER

6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

6—26. The Flower of No Man's Land (Viola Dana).....5 reels
7—24. The Child of Destiny (Irene Fenwick) .....5 reels

POPULAR PLAYS AND PLAYERS

5—29. The Scarlet Woman (Mme. Petrova)5 reels
7— 3. The Eternal Question (Mme. Petrova) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

6—19. The Purple Lady (Ralph Herz and Irene Howley) .....5 reels
7—10. The Quitter (Lionel Barrymore and Marguerite Skirwin).....5 reels
7—31. God's Half Acre (Mabel Taliaferro)5 reels

ROLMA FILM CORPORATION

7— 3. Love Me, Love My Dog (Max Figman and Lolita Robertson).....5 reels
7—17. His Birthday Gift (Max Figman and Lolita Robertson).....5 reels
7—31. Microbes (Max Figman and Lolita Robertson) .....5 reels

QUALITY PICTURES

5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels
7— 3. A Virginia Romance (Francis X. Bushman and Beverly Bayne)...5 reels

YORKE FILM CORPORATION

7—17. The River of Romance (Harold Lockwood and May Allison).....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 115. Medicine Bend (Helen Holmes) Signal .....5 reels
No. 116. The Highest Bid (William Russell) American .....5 reels
No. 122. Judith of the Cumberlands (Helen Holmes), Signal.....5 reels
No. 123. The Strength of Donald McKenzie (William Russell) American5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 118. Her American Prince (Ormi Hawley) Mutual.....5 reels
No. 124. Father and son, Com. D., (Henry E. Dixey).....5 reels
No. 125. The House of Mirrors, D. (Frank Mills) .....5 reels

Paramount Pictures

FAMOUS PLAYERS

6—12. Silks and Satins (Marguerite Clark).5 reels
6—15. Destiny's Toy (Louise Huff).....5 reels
6—22. Susie Snowflake (Ann Pennington and Wm. Courtleigh, Jr.). .....5 reels
6—26. The World's Great Snare (Pauline Frederick). .....5 reels
7— 6. The Smugglers (Donald Brian)....5 reels
7—20. Under Cover (Hazel Dawn).....5 reels
7—27. Little Lady Eileen (Marguerite Clark). .....5 reels
7—31. Hulda of Holland (Mary Pickford).5 reels

JESSE LASKY COMPANY

6— 1. The Gutter Magdalene (Fannie Ward). .....5 reels
6—19. The Clown (Victor Moore).....5 reels
7— 3. The Dupe (Blanche Sweet).....5 reels
7—10. The Selfish Woman (Cleo Ridgely and Wallace Reid).....5 reels
7—27. Common Ground (Marie Doro)....5 reels

MOROSCO PHOTOPLAY COMPANY

7—24. An International Marriage (Rita Jolivet) .....5 reels

PALLAS

6— 8. The Making of Maddalena (Edna Goodrich). .....5 reels
6—29. The American Beauty (Myrtle Stedman).....5 reels
7—13. Davy Crockett (Dustin Farnum)..5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

4—18. Big Jim Garrity.....5 reels
5—15. The Girl With the Green Eyes....5 reels
6—19. A Matrimonial Martyr..... 5 reels
7—17. The Shadow of Her Past.....5 reels

Red Feather Productions

6—12. What Love Can Do (Adele Farrington).....5 reels
6—19. The Man From Nowhere (King Baggot) .....5 reels
6—26. It Happened in Honolulu (Myrtle Gonzales) .....5 reels
7— 3. The Way of the World (Hobart Bosworth) .....5 reels
7—10. The Heart of a Child (Edna Flugrath) .....5 reels
7—17. The Seekers (Flora Parker DeHaven) .....5 reels
7—24. Temptation and the Man (Hobart Henley). .....5 reels
7—31. From Broadway to a Throne (Carter De Haven).....5 reels
8— 7. The Mark of Cain (Dorothy Phillips and Lon Chaney).....5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

6—11. The Sorrows of Love (Bessie Barriscale). .....5 reels
6—18. The Dividend (W. H. Thompson and Charles Ray).....5 reels
6—25. The Apostle of Vengeance (Wm. S. Hart) .....5 reels
7— 2. The Phantom (Frank Keenan)....5 reels
7— 9. The Deserter (Charles Ray).....5 reels
7—16. The Eve of the Night (W. H. Thompson) .....5 reels
7—23. The Captive God (W. S. Hart)....5 reels
7—30. The Payment (Bessie Barriscale)..5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

6—11. Reggie Mixes In (Douglas Fairbanks). .....5 reels
6—18. An Innocent Magdalene (Lillian Gish). .....5 reels
6—25. A Wild Girl of the Sierras (Mae Marsh). .....5 reels
7— 2. Casey at the Bat (De Wolf Hopper) .....5 reels
7— 9. Flirting With Fate (Douglas Fairbanks) .....5 reels
7—16. The Little Schoolma'am (Dorothy Gish) .....5 reels
7—23. Strandad (De Wolf Hopper).....5 reels
7—30. The Half Breed (Douglas Fairbanks) .....5 reels

Vitagraph-Lubin-Selig-Essanay

VITAGRAPH

6— 5. The Destroyers (Lucille Lee Stewart). .....5 reels
6—12. The Redemption of Dave Darcy, (James Morrison). .....5 reels
6—19. The Man Behind the Curtain (Lillian Walker, Evart Overton).....5 reels
6—26. The Shop Girl (Edith Storey)....5 reels
7— 3. The Conflict (Lucille Lee Stewart) 5 reels
7—10. Fathers of Men (Robert Edeson, Noami Childers). .....6 reels
7—17. The Tarantula (Edith Storey, Antonio Moreno) ..... 6 reels

LUBIN

5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels
7—31. The Light at Dusk (Orrin Johnson) 5 reels

SELIG

5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale). .....5 reels
6—26. The Valiants of Virginia (Kathlyn Williams) .....5 reels
7—24. The Prince Chap (Bessie Eyton, Geo. Fawcett).....5 reels

ESSANAY

5—15. Sherlock Holmes (William Gillette) 7 reels
6—12. That Sort (Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz). .....5 reels
7—10. According to the Code (Marguerite Clayton) .....5 reels

World-Equitable Program

WORLD

6— 5. His Brother's Wife (Ethel Clayton and Carlyle Blackwell).....5 reels
6—12. Perils of Divorce (Edna Wallace Hopper and Frank Sheridan)..5 reels
6—19. La Boheme (Alice Brady).....5 reels
6—26. What Happened at 22 (Frances Nelson and Arthur Ashley).....5 reels
7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Story of Susan (Clara Kimball Young) .....5 reels
7—17. Friday the Thirteenth (Robert Warwick) .....5 reels
7—24. The Weakness of Man (Holbrook Blinn) .....5 reels
7—31. The Velvet Paw (House Peters and Gail Kane) .....5 reels

State Rights and Miscellaneous Releases

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels

AMERICAN COMMERCIAL FILM CO.
Animated Cartoons.....

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation..... ..6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
March—The Unwritten Law (Beatriz Michelena).....7 reels
May —The Woman Who Dared (Beatriz Michelena).....7 reels
July —Kismet (Otis Skinner).....10 reels

CELEBRATED PLAYERS' FILM CO.
The Birth of a Man.....5 parts

CHAMPION SPORTS EXHIBITION
Willard-Moran Fight.....4 parts

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, INC.
Heart of New York.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

E. & R. JUNGLE FILM CO.
No. 18. It Can't Be done.
No. 19. It Doesn't Pay.
No. 20. Teacher's Pet.
No. 21. Hitting the High Places.
No. 22. The Bear Idea.
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

E-K-O FILM CO.
The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

EXCLUSIVE FEATURES, INC.
Where is My Father?.....7 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?.....5 parts

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unhorn (Bessie Bondhill).....5 parts

C. POST MASON ENTERPRISES
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels

NATIONAL DRAMA CORP.
7—24. Fall of a Nation.....10 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PATRIOT FILM CORP.
How Britain Prepared.....8 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
The Price of Liberty.....5 reels
Aircraft .....1 reel

SUN PHOTOPLAY CO., INC.
The Princess of India.....5 reels
A Woman Wills.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

UNIVERSAL FILM MFG. CO.
Where Are My Children?.....5 reels

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

MISCELLANEOUS

EDUCATIONAL FILMS CORP., OF AMERICA
Life of William Shakespeare.....6 reels
American Game Trails.....3 reels
The Film Hunters.....1 reel
The Yarn of the Slowern'ell.....1 reel
In the Hanging Glacier Country...1 reel
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
When the Mountains Call.....1 reel
The World's Road.....1 reel
Acute Spring Fever.....1 reel

"THE BEACON FILMS," INC.
Georges of the Bourne.
In the land of the Hellenes.
In the Land of the Rising Sun.
Curious Creations of Pond Life.
In the Land of the Edelweiss.
The Antwerp Zoo.
Italy's Dead Cities (Pompeii)
Fresh Water Fish
Ancient Cities of Asia Minor
In and Around the Delaware Water Gap

AMERICAN STANDARD MOTION PICTURE CORP.
EMERALD BRAND
6—26. Tom & Jerry Series (Weekly)....2 reels

INTERNATIONAL FILM SERVICE
International News Weekly
Comedy Cartoons

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
ANIMATED CARTOONS
Mutt and Jeff
9. In the Big League.
10. In the Movies.
11. In the Indestructible Hat.
12. In the Foreign Legion.
13. In the Night Clerks.
14. In the Red Cross.
15. In the Thirst Quenchers.
16. In Disguise.
17. In the Indestructible Hat, No. 2.

MUTUAL
Charlie Chaplin In
The Floorwalker.....2 reels
The Fireman .....2 reels
The Vagabond .....2 reels

PARAMOUNT PICTURES CORPORATION
PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES
7—17. Down the Danube to Vienna.
7—24. The Real Bohemia.
7—31. Picturesque Prague.
8— 7. From Carlshad to Moravia.

PARAMOUNT-BRAY CARTOONS
6—15. Kid Casey the Champion.
6—22. Colonel Heeza Liar and the Bandits.
6—29. Bobby Bumps' Fly Swatter.
7— 6. Farmer Alfalfa's Watermelon Patch.

PATHE EXCHANGE, INC.
Pathé travels (See Pathé).

VARIETY FILMS CORPORATION
Upper Bavarian Mountain Lakes.
In the Land of the Hindoos.
Victoria Falls.
Should a Baby Die?.....5 reels

VITAGRAPH (V. L. S. E.)
FRANK DANIELS' COMEDIES (Weekly)

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The Secret of the Submarine.....Signal
Peg o' the Ring.....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
The Mysteries of Myra.....International Film Service
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AMERICAN STANDARD MOTION PICTURE MACHINE

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Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

AFTER YOU HAVE LISTENED TO ALL THE BIG TALK



OF OTHER MANUFACTURERS—after all is said and done—**what interests you most** when you select a machine **is what you get.**

We claim—and can prove it—that in the

Motiograph
at $285.00

you get more real value than you can obtain in any other projecting machine on earth at any price.

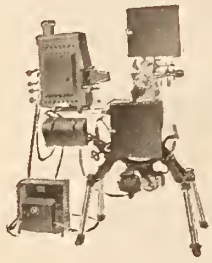
We could cut down our cost $50.00 and no one but an expert would know it—that doesn't mean it wouldn't be found out later on, for it would be, and "later on" is not a good time to find out things about a machine you buy—the live exhibitor has "found out" the real QUALITY and high class projection obtained from the MOTIOGRAPH—that is why the large number of MOTIOGRAPHS are being sold.

Write for Catalog

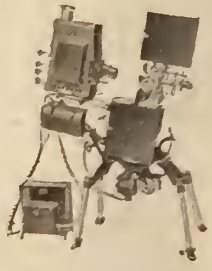
THE ENTERPRISE OPTICAL MFG. CO.

568 WEST RANDOLPH STREET CHICAGO, ILL.

Western Office: 833 Market St., San Francisco, Cal.



To publish the numerous letters of commendation the Company receives would be impossible. They are all fully appreciated, and because of possible interest to the trade we are pleased to print the following:



SIXTEEN YEARS OF KNOWING HOW

RIALTO THEATRE

SUPREME PHOTO-PLAY PRODUCTIONS

DIRECTION—HOWARD J. SHEEHAN

HOME OF THE $20,000.00 WURLITZER HOPE-JONES UNIT ORGAN

THE MOST BEAUTIFUL AND COMFORTABLE THEATRE IN CALIFORNIA CAPACITY 1600

RECEIVED JUL 7 1916 10 25 AM OFFICE OF ASST. GENERAL MANAGER NICHOLAS POWER CO.

SAN FRANCISCO, CAL. July 1st, 1916.

Nicholas Power Company,

New York City.

Dear Sirs:-

Thinking that it might be of interest to you to know, I beg to advise you that after a most rigid test of from twelve to fourteen hours a day since the opening of the Rialto Theatre eight weeks ago, our Power's 6 B Cameragraphs have proven so satisfactory that we have this day installed three additional machines of the same model.

We have now in operation five Power's 6 B Cameragraphs in this theatre, three are in use in the main projection room, as also a Power's Dissolving Stereoptican Lantern, and two in the private reviewing room, which by the way is quite a model room, being 30ft wide and 75ft long.

We pride ourselves in having the most modern and up-to-date theatre on the Pacific Coast and it is therefore natural that we would want the best for our projection room. We also want you to know that in buying our equipment for cash, the question of price, terms or any other inducement did not enter into this decision on our part in any way, and both the Power's 6 B and Stereoptican won out on their merits.

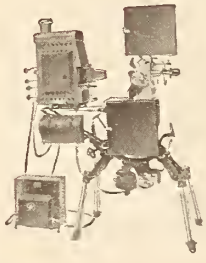
This letter is an unsolicited expression of my opinion of your products, and wishing you continued success, I beg to remain,

Yours very truly,

Howard J. Sheehan

Manager.

SIXTEEN YEARS OF KNOWING HOW

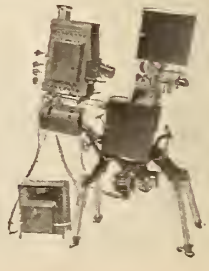


WRITE FOR CATALOG D

Mailed upon request

NICHOLAS POWER COMPANY

NINETY GOLD ST. NEW YORK



Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Dealers Co-operation

THE convention of the Motion Picture Exhibitors League of America, held at Chicago, July 10-15 inclusive, marked the beginning of a movement which, if carried through to its logical conclusion will mean a Motion Picture Industry which cannot be moved or shaken, one which can withstand any and all attacks from without and be able to settle all trouble which may confront it from within, providing only that all parts of the industry work together for the common good. Only internal disintegration can harm it.

* * *

THE National Association of the Motion Picture Industry to which the exhibitors unanimously pledged their support will be the clearing house of the industry. Here troubles of all kinds and descriptions will be brought forward and settled, the various branches of the industry through their own organizations being represented on the central governing board.

To this organization must come the supply dealers for whom provision has been made. Up to the present time their organization has been a makeshift. There has been no cohesion. At every meeting various ones of those present have claimed that others were not acting squarely to themselves or for the best interests of the business.

* * *

THIS condition is not unnatural for there was never an organization formed in any branch of any industry when all was harmony at the outset. A basis co-operation must be arrived at. Members must be honest with each other if the organization is to be a power.

Opposition from without and unscrupulous competition from within must be taken care of. Co-operation with all the other branches of the industry must be furthered if the accessory dealer or any other branch of the industry is to keep its head above water. Present conditions cannot continue.

* * *

THESE are facts—they will be brought home to every man in the industry if he will travel about the country for a while and see and hear the things which were brought out in Chicago.

There are difficulties with film manufacturers, equipment manufacturers, exchanges, exhibitors, state statutes, city ordinances as well as among dealers themselves. These troubles can be settled and must be settled, but only in one way—concerted co-operative action—a strong dealers' association having a membership of all those equipment men who are looking forward to a better, bigger, and more unified motion picture industry which means better business conditions for all.

UNDER the plans which have been formulated for the National Association of the Motion Picture Industry, every branch is given its representation. Dealer action is necessary, but it must be honest action without suspicion or cause for suspicion. Everything that is done must be done openly and above board.

The benefits of this central co-operative association will be many—first and most important it will bring each branch of the industry together so that they may deal with one another without fear or suspicion. The question of credits will be settled so that the percentage of bad accounts on your books will be materially lessened. Adverse local and national legislation will be looked into and taken care of. In fact, all questions of importance will be dealt with, with the result that the entire industry will have the respect of the commercial world.

* * *

THE following is taken from a letter just received from a prominent Accessory Manufacturer who clearly sees the need of an organization as a prominent business asset.

> *Therefore, from our mechanical standpoint, there developed another which we beg to offer for what it may be worth, and for such handling among your immediate associates where views of all lines in the industry converge, as you may think wise; that is—that such a body as is in the process of formation, could devise a means whereby, without conflicting with any statute, a consolidation of leading manufacturers of machines and accessories could be effected, the result of which would naturally be lower manufacturing and marketing costs, against the conduct of separately and comparatively expensively operated plants, and cut-throat marketing efforts as they now exist, and finally—and which will appeal directly to the exhibitor, standardization and lower prices.*
>
> *If there is no meat in this, throw it out, for it merely constitutes an effort to find a logical reason for the entrance of our class into the association.*

* * *

THIS is the spirit which the industry needs today and if our hope that every one connected with it will put his shoulder to the wheel and push.

E. K. GILLETT.

Nicholas Power: the Inventor and His Work

He Was One of the First to Realize Immense Future of Motion Picture Industry, and Knew That It Depended Upon Perfection of Projection Apparatus—He Equipped Experimental Laboratories and Began Improvement of Machines of the Period—Produced His First Projector in 1902

By Arthur J. Lang

NICHOLAS POWER was one of the first to realize the immense future of the motion picture industry, and also saw that such future depended upon the perfecting of a projecting apparatus. With this idea in mind, he equipped experimental laboratories and concentrated his efforts on the improvement of the crude machines of that period. In 1902 he produced his first machine. Since then he has invented a number of models, each one embodying an improvement over its predecessor.



Nicholas Power

Some of the features of his latest production have aroused wide interest among motion picture exhibitors and projecting machine operators. We refer now to the loop-setter, the intermittent movement and the automatic take-up. The loop-setter is a simple yet ingenious contrivance which does away entirely with the annoying delays that, without it, are almost sure to occur at the most interesting part of the film. The operator knows well what this means, but as the uninitiated see only the effect and are not familiar with the cause, I shall attempt to describe, as briefly as possible, the operation of the projecting mechanism.

Everyone knows that the appearance of animation in the picture is produced by the rapid projection on the screen of a series of successively taken photographs of a moving object. These photographs are on a thin ribbon or film of celluloid, often a thousand feet long and about three-quarters of an inch wide, having on each edge a margin which is perforated for the reception of the teeth of the feed sprockets. There are three of the latter, the upper and lower one rotating continuously while the middle one is rotated intermittently to allow the film to be immovable during the interval of projection and then move the film sufficiently to bring the next picture into place during the moment when the light is cut off by the shutter.

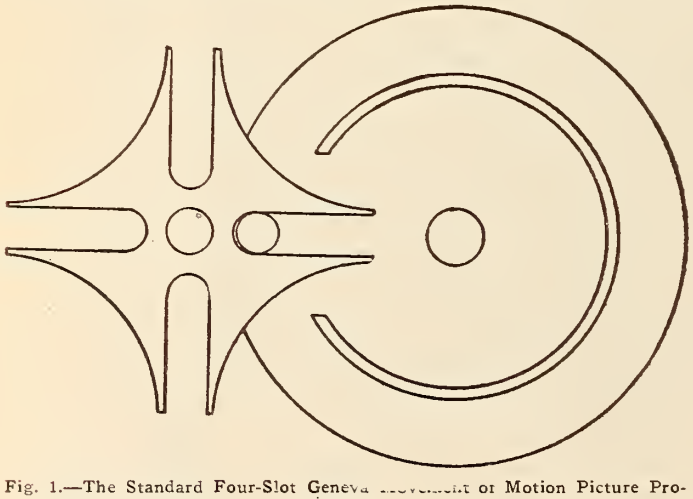


Fig. 1.—The Standard Four-Slot Geneva ... of Motion Picture Projectors

Between the intermittent sprocket and the lower sprocket there must, of course, be a loop of slack in the film, so that the lower sprocket will not exert a pull on the film while the picture is stationary. The purpose of the loop setter is to automatically keep sufficient slack in this loop for proper operation, and this is done absolutely without any attention from the operator and without stopping the machine, even though the film frequently slips on the sprocket. Slipping of the film on the lower sprocket is generally due to imperfect patches on worn films and uneven perforations in the film.

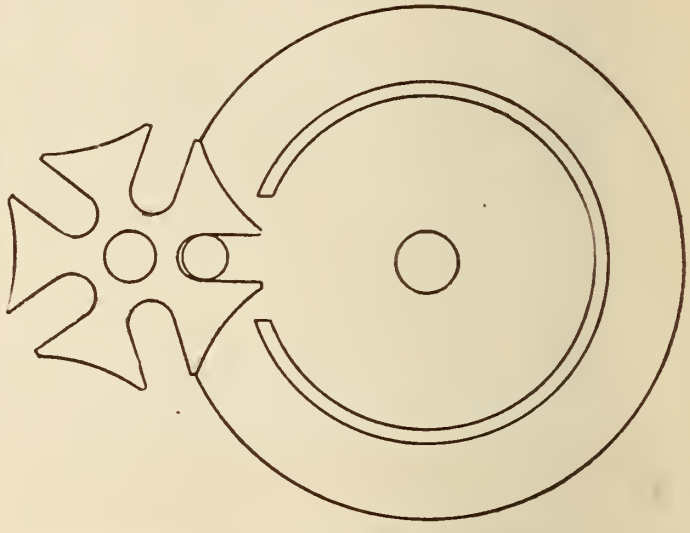


Fig. 2.—The Five-Slot Geneva Gear, Which Gives a Motion Picture Film a Period of Rest Four Times as Long as the Period of Motion

The intermittent movement is undoubtedly the soul of the motion picture projection machine. In the production of motion pictures advantage is taken of the characteristic of the eye known as the persistence of vision. There is no actual motion of the rays of light forming the picture on the screen at all. Indeed, it may be said that to obtain perfect motion in the picture the film must be held perfectly still. As before stated, the motion picture film consists of a series of successively taken photographs of a moving object, of such small size that on a reel of standard length there are approximately 16,000 pictures, each differing from its predecessor by so small a difference that it is difficult to measure and quite impossible to observe by mere comparison.

How the Film Is Fed Across Light Path

By the operation of the motion picture machine the film strip is fed intermittently across the path of light of the arc lamp in such manner that each picture is brought to rest in the focal plane of the projecting lens, while the light from the lamp is cut off from the screen by the shutter of the machine and is maintained at rest for a definite period in which the shutter, usually a continuously rotating blade, uncovers the lens, makes its revolution, and again intercepts the light during the interval in which the film is advanced to bring the next picture into place.

The smoothness and exactness of operation of the intermittent gearing which drives the film feed directly determines the quality of the projection, as the "definition" of the picture depends chiefly on the exactness with which each picture is registered with the position of the preceding picture. An equality of less than 1/10,000 of an inch in the engaging parts of the intermittent gearing can be distinguished in the appearance of the picture on the screen. Not only must the intermittent be absolutely exact, but the experience of the first inventors in this field demonstrated the desirability of having the period of illumination as long as pos-

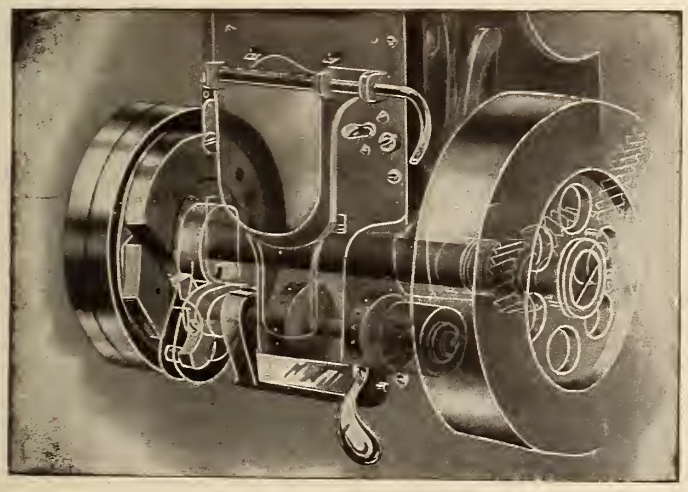
sible and the period of movement of the film as brief as can be obtained within the limits imposed by the fragile nature of the film and the speed of operation.

Prior to the invention by Nicholas Power of the recently patented intermittent gear, the greatest relative period of rest was three times the duration of the period of motion obtained with the well known 4-slot Geneva gear (Fig. 1). The next Geneva gear in ratio of rest to movement is the 5-slot Geneva gear. This gear, shown in Fig. 2, gives a period of rest four times as long as the period of motion, the total movement of the film taking place in one-fifth of the time of complete revolution of the driving member.

Hence, as pictures are exhibited sixteen to the second, the entire period of movement for each picture must be completed in 1/80 of a second. Experience demonstrated that neither the film nor the machine would stand up with this movement, and as there is no Geneva between the four-slot and five-slot, it was believed that with the four-slot movement the final development had been reached and for a number of years prior to the production of the Nicholas Power movement, it was the intermittent movement of all commercial machines.

Wanted a Gear with Ratio Between the Two Geneva Gears

Mr. Power's first idea in developing the new intermittent was not so much to improve the Geneva as a type, but to produce a gear which would have a ratio between the two Geneva gears, and thereby obtain a greater period of rest of the film than the 4-slot Geneva without the destructive action of the 5-slot gear. The final result, however, of his study and experiment far exceeded his expectations; for in his latest model he has produced a gearing which has a longer period of rest than the 5-slot Geneva, and which nevertheless actually produces less wear on the film and less vibration of the machine than the 4-slot Geneva. This form of gearing is shown in Figs. 3 and 4, and comprises a rotating driving member having a locking ring or flange extending throughout the greater portion of its circumference with a diamond-shaped driving cam in the gap intermediate the ends of the locking ring.



Figs. 3 and 4.—The New Nicholas Power Intermittent Movement for Motion Picture Projectors

The driven member, known to the trade as the "pin cross," comprises a 4-arm cross, each arm being provided with a pin to be engaged by the driving cam and locking ring. Each part is formed from a single block of drop forged tool steel to insure durability and reduce wear to a minimum. The operation of the gear is shown graphically in Fig. 5, which shows different successive positions of the parts in a complete movement. In locking position all four pins of the cross engage the locking ring, two on each side as shown at position 1 of Fig. 5. As the diamond-shaped cam starts to pass between the pins of the cross the outer pin is engaged by the slightly curved outer face of the diamond, which produced the initial rotation of the pin cross and causes the pins on each side of the pin to be engaged by the diamond into the slots between the driving cam and the locking ring as shown at position 2.

The cam action of the inclined slots on the pins continues the movement of the pin cross through the various stages illustrated, giving the driven member of the intermittent to which is attached the film feeding sprocket an extra quarter revolution, at which point the locking ring is again engaged by all four pins, thus holding the pin cross absolutely stationary during the period of rest of the film.

New Movement Gives Greater Period of Rest

The movement of the pin cross takes place during an angular movement of approximately 70 degrees of the cam, thus giving a period of rest of even greater than the 5-slot Geneva, and yet it has been proven by a very interesting demonstration given at the recent Motion Picture Exhibition at Grand Central Palace, New York, that the new movement produces much less wear on the film than the 4-slot Geneva of other machines with the 90 degrees period of movement. The reason for this superiority is

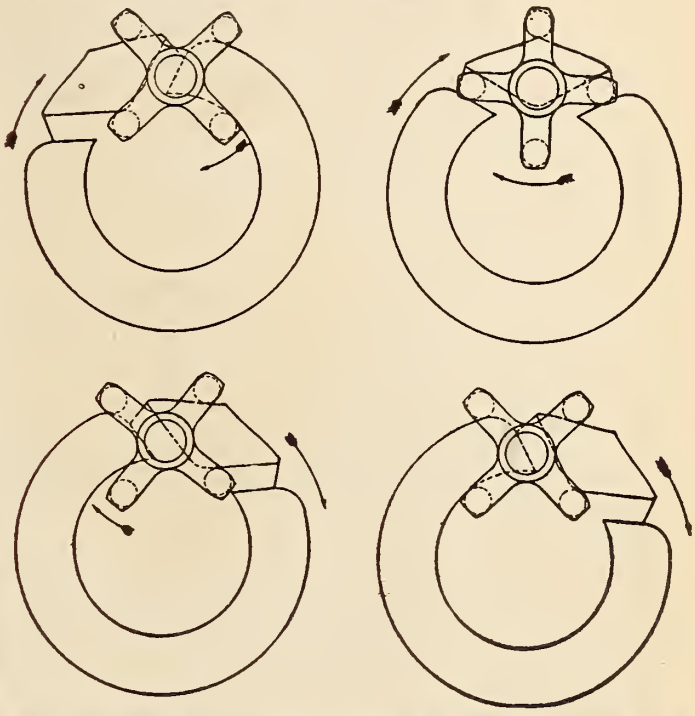


Fig. 2.—Successive Positions of the Parts in a Complete Movement of the Nicholas Power Intermittent Movement

that the new movement has been designed to give to the driven member an absolutely uniform acceleration in speed starting from its position of rest and an absolutely uniform retardation back to locking position, so that the driving power required is the same throughout the entire period of acceleration.

In other words, the new gear utilizes the entire period of operation to the maximum degree, whereas the Geneva gear, which has a slow rate of acceleration at the start of the movement and also at its period of greatest velocity, must make up for these periods of understrain, when the rate of acceleration is small, by an intermediate period of severe overstrain in order to accomplish its full movement in the allowed period of time. In designing the new gear, Mr. Power has adapted to the rotative movement of the intermittent gear, the laws of movement of a free falling body whose velocity increases uniformly in successive periods of time under the force of the weight of the body which, of course, remains constant during its entire downward movement.

In the projection of motion pictures the new Nicholas Power intermittent accomplishes three notable results. Its longer period of rest allows a longer period of illumination of the screen with brighter pictures and greater definition as well as less consumption of lighting current. Its uniform action produces less vibration of the machine, increasing the steadiness of the picture to a marked degree. Finally, the important fact of its easy action on the comparatively fragile film extends its life and usefulness.

Power's Automatic Take-Up a Simple Device

Nothing can be simpler than Mr. Power's automatic take-up device, consisting of two metal disks, one fibre-faced, revolving against each other and running on ball-bearings. The extent of frictional surface has been carefully computed, permitting an even

(*Continued on page* 812)

Projection

Operating Electricity — Repairing Equipment

Questions Answered

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or difficult

SHOW OF TWENTY-FIVE REELS IS TOO MUCH AND LEADS TO THE BANKRUPTCY COURT

ONE of the most deplorable instances of "liberality" was perpetrated by a Hoboken, N. J., theatre recenly, when the management ran a show consisting of twenty-five reels of films.

The actual running time for a show of that kind would be about six hours and fifteen minutes, yet this number of reels was run in three hours and a half.

It is like having a nine course dinner thrown at you, and when you take into consideration the number of exhibitors who are committing this same blunder, you will the more readily understand just what President Wilson meant when he said: "I have sometimes been very much chagrined at seeing myself in a motion picture. I have often wondered if I really could be that kind of a guy." Exhibitors of this kind are doing a great detriment to the motion picture industry. The patrons become so satiated that they lose all appetite for moving pictures for days to come, and instead of holding the exhibitor alone to blame, they put the blame on the operator, and he is but obeying the orders of his "boss."

It has been the aim of all who have the good of the industry at heart, to eliminate eye strain, but it can not be accomplished by any such means as those outlined above. If, instead of trying to corner the market on film, this manager would look to the appointment of his theatre, the conduct of his employees, and himself try to develop the personal equation, it would not be necessary for him to spoil his own show, and keep other exhibitors who have the welfare of the motion picture at heart, from making a fair profit upon their investment. A satisfied and pleased patron is the biggest asset an exhibitor can have, but such work will not satisfy, permanently. I maintain that the operator is the best judge of speed, and if he is receiving a salary commensurate with good results, he will produce them.

HOW LONG SHOULD A MACHINE BE USED?

A SMALL town exhibitor writes: What is the average life of a projecting machine? Should a new one be purchased at the end of three years' use? Answer:—It depends to a great extent upon the hours used. By that I mean whether you run a continuous show, a show of eight or ten hours daily. If you are, and are using one projector, I believe it would be to your interest to purchase a new machine after two years' use, for the following reasons: The manufacturers give a guarantee of one year on their product; before the expiration of the year it is your privilege to return your mechanism to the manufacturer for repair; they will not only loan you a mechanism, to be used while yours is being repaired, but they will put your machine in as good condition as when originally purchased. These repairs cost you absolutely nothing, remember, and you have what is to all intents and purposes two machines for the price of one. After the first year there is a charge for all repairs, and now is the time for you to dispose of your machine, which is now antiquated, and get one that has received the improvements that have been developed since your original purchase.

Money begets money, and a satisfied patron is your biggest and most valuable asset. And you can only keep that patron satisfied by advancing with the times and giving him the best that the market affords. We will suppose that a projection machine can be purchased for $300. This is only an illustration, mind. This machine is operated for 300 days at a nominal cost of one dollar per day, during the first year; the second year it will have cost you fifty cents per day, and if you disposed of it for $50, say, it will have cost you less than the average man spends for cigars. And it is to your interest to have the best and be progressive.

"FALL OF A NATION" OPERATING ROOM

RECENTLY I visited the operating room of the Liberty theatre, New York City, where the big spectacle. "The Fall of a Nation," was shown. The management had made a radical departure in the location of the operating room, it being located entirely outside the theatre, and was of brick construction.

The equipment consisted of two Simplex projectors, with arc controllers, specially designed rheostats capable of delivering 100 amperes at the arc, and one of the most novel inventions it has ever been my good fortune to see; a speed indicator, invented by J E. Robin, that fills a long felt want and which I shall describe in detail at some future time. I might say, that this little device owing to the great number of changes in speed is of invaluable aid to the operator, and permits perfect synchronizing of the music and picture.

Projection is in charge of Brothers Frank McNealy and Lynne C. Van Orsdale, both members of Local 306. These men are not only competent but are delivering the goods, and that is some job when you take into consideration the fact that speed ranges from 60 to 96 feet per minute. Yet we cannot say, during the time we were present, that there was any noticeable fault in the timing of speed. The action of the picture at times became so exciting and the music so enthralling that the spectator was lost in the contemplation of the "terrible rumble and grumble and roar, telling the battle was on once more," that it causes one to grip the seat in the excitement of the moment, forgetting that it was only a moion picture and not the reality.

HIGH AMPERAGE DANGER ELIMINATED

TO the average operator the words, "high amperage" seem to be fraught with great danger, and the average operator hesitates when he hears those words. But, given the proper sized wires, carbons and resistance devices there is as little danger from high amperage as there is from that most generally used; approximately 30 to 40 amperes. This department would be pleased to hear from operators who are using 80 amperes or over at the arc. A number of articles on the subject are being prepared and will be forthcoming in future issues of the "News." If you have any suggestions, whether you consider them of value or not, send them in and we will in turn present them to our readers for their consideration.

POWER'S 6-B AND 20TH CENTURY MOTOR GENERATOR INSTALLED IN BOYS' CLUB

THE Boys Club, Inc., of Waterbury, Conn., after careful investigation, decided that it would spare no expense in making its motion picture projection effective. They have placed their order with J. H. Hallberg of New York, for one of the latest model Power's 6-B machines together with a Hallberg 20th Century Motor Generator, of 70 ampere maximum capacity for converting their alternating current into direct current.

The Grand theatre of Orrville, Ohio, has also installed one of the Hallberg 20th Century Motor Generators through H. J. Mandelbaum of Cleveland, Ohio.

SPEER CARBONS

Are now used by leading theatres.

Because they give the steadiest, whitest and most efficient light on the screen.

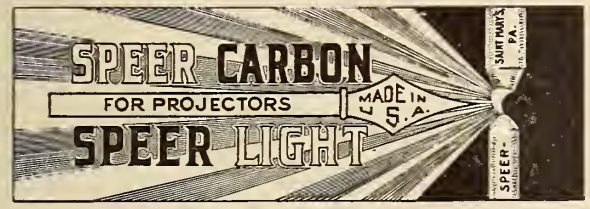
Thomas Ince uses SPEER CARBONS for his latest production

CIVILIZATION

Get wise Mr. Exhibitor—do not delay

Get ACQUAINTED with SPEER CARBONS!

ORDER *NOW* FROM OUR NEAREST DISTRIBUTOR



TRADE MARK

NET CASH PRICES

For Regular Speer Carbons

½x12,	cored, pointed both ends,	$37.50 per M.	(1,000 in a case)
9/16x12,	cored, pointed both ends,	$40.00 per M.	(1,000 in a case)
⅝x12,	cored, pointed both ends,	$50.00 per M.	(1,000 in a case)
¾x12,	cored, pointed both ends,	$70.00 per M.	(1,000 in a case)
⅞x12,	cored, pointed one end,	$115.00 per M.	(500 in a case)
1x12,	cored, pointed one end,	$150.00 per M.	(500 in a case)

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices

Speer Carbons are absolutely guaranteed to give satisfaction or money back

SPEER CARBON COMPANY

DEPT. "N"

(Makers of Carbons for Electrical purposes during the past 25 years)

ST. MARYS, PA.

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. HALLBERG, 727 Seventh Ave., New York, N. Y.
E. E. FULTON CO., 154 W. Lake St., Chicago, Ill.
KLEINE OPTICAL CO., 166 N. State St., Chicago, Ill.
KANSAS CITY MACHINE & SUPPLY CO., 813 Walnut St., Kansas City, Mo.
SOUTHERN THEATRE EQUIPMENT CO., Rhodes Building, Atlanta, Ga.
G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

EDWARD EARL NOW VICE-PRESIDENT OF NICHOLAS POWER

Edward Earl, who for a number of years held the office of Secretary-Treasurer of the Nicholas Power Company, was elected Vice-President and Treasurer at the recent annual meeting of the stockholders of that company. The company's business for the year is highly substantial increase over gratifying, showing a the previous year. and the export business to all parts of the world have been practically daubled. Mr. Earl attended the motion picture convention and exposition at Chicago and is highly elated with the showing made by the Nicholas Power Company.



Edward Earl

WANTED A LOW SALARIED MAN FOR THE BOOTH

A CERTAIN exhibitor called at one of the equipment company offices recently in search of a high-class operator. for which he was willing to contribute $18 weekly to the H. C. O.'s exchequer. This exhibitor called at the above mentioned office in a seven passenger touring car. the cost of which in maintenance alone, would more than pay the salary of the most expert operator.

But the car was for the exhibitor's pleasure (and where our pleasure is concerned we do not count the cost) while the theatre was for business, for it was through the theatre and its patronage that he was able to own and operate such a car. His idea was one which too many exhibitors are trying to emulate, by placing the theatre in charge of a competent operator—one in whom they can have the fullest confidence—and expecting him to have as great an interest in the business as though it were his own, all for the sum of eighteen per.

An operator will, if he attends to the proper projection of the picture, have his hands full, without taking upon his shoulders any other responsibilities. And any exhibitor who can afford to own and operate an expensive car can certainly afford to pay a decent salary to the man through whose efforts he is enabled to do so.

MANY THEATRES IN WEST AND SOUTHWEST INSTALL PROJECTION MACHINES

MOTION Picture Theatre managers throughout Colorado, Wyoming, Utah, New Mexico, and Arizona are making efforts to improve on projection. Several new machines have been supplied by the Swanson-Nolan Supply Company of Denver. Among those whose orders were filled recently were The Opera House at Flagstaff, Arizona, two new Simplex S machines; Dorman Kellog, Big Timber, Montana, Powers 6-B; G. J. Hayes, Missoula, Montana, Powers 6-B; G. J. Gardner, Afton Theatre, Afton, Wyoming, Simplex; McFarlane and Company, Central City, Colorado, Powers 6-B; Park Motion Picture Company, Park City, Utah, two Simplex mahcines; M. M. Miles, Nederlands Opera House, Nederlands, Colodado, Powers 6-B; the Liberty and Rex Theatres of Salt Lake City installed Baird machines.

GREATER NEW YORK SLIDE COMPANY ISSUES FORTY-EIGHT PAGE CATALOG

THE Greater New York Slide Company, Academy of Music Building, New York City, has just issued a 48 page catalog containing many new and interesting ideas in advertising slides, particularly for motion picture theatres. Thirty-one pages of illustrations show over 300 slides as well as other supplies necessary in making announcements.

A line of non-breakable colored mica slides is one of its features; also a colored non-breakable clock slide with adjustable hands; and typewriter slides. Any exhibitor can obtain a catalogue by writing to the firm.

CORRECT TIMING OF FILM

AN operator, New York State, name of town suppressed, writes: Should any reel of film run for twenty-five minutes? My manager tells me that dramatic subjects and those of an educational nature should be run at this speed to enable the patrons to get the good out of them.

Answer:—Your manager is one of those who evidently wish to give a long show with a limited number of reels, and in so doing he is working to the detriment of the motion picture industry. Under no circumstances should a reel of film, one thousand feet in length, consume that much time in being projected. The normal speed for an ordinary reel is about 60 feet per minute, or about sixteen minutes to the reel, but no hard and fast rule can be laid down for time, as a great deal depends upon the action, and speed at which the camera was being operated while taking the subject.

Some scenes are taken at a speed of 58, while others are speeded up to 62 or 65, and it requires careful attention on the part of the operator, if he is to do high class work, to so regulate the speed as to get the best results, and that can only be determined by closely watching the action and timing accordingly. The manager who thinks that his patrons are going to "get the good" out of a subject by underspeeding (which is a rare occurrence) is sadly mistaken.

A subject that will drag along for that length of time becomes agonizing, and instead of pleasing an audience, tends to tire and disgust them. We would say that if the manager sincerely wishes to get the best out of his pictures he should average about fifteen minutes to the reel; average, understand. And the operator should be allowed to use his own judgment in the matter.

CRESCENT AMUSEMENT COMPANY PURCHASES PARTHENON THEATRE FIXTURES, IN NASHVILLE

FIXTURES of the Parthenon, a picture show located on Church street between Fourth and Fifth avenues, Nashville, Tenn., was sold last week at public auction. The Crescent Amusement Company of Nashville was the purchaser and secured the property for $1,250. The fixtures were sold first to individuals, and then as a whole. The first sale amounted to $1,116.75, and when Receiver Beasley put up the rest of the fixtures for sale, the Crescent Amusement Company outbid all of the bidders and secured it for $1,250.

The lease will be sold privately. Among the valuable property purchased in the lot were 500 seats and two moving picture machines. which were sold for $740. Eight big buss fans were secured for $78 and other valuable articles went at a like sacrifice. Electric lighting fixtures, screens, ticket machines, billboards and portieres were also disposed of. Many motion picture show operators were on hand and the bidding was spirited.

NICHOLAS POWER: THE INVENTOR AND HIS WORK

(*Continued from page* 809)

and continuous but slightly intermittent tension, causing the film to be wound to the proper tightness on the take-up reel. Once the adjustment is made by a simple collar and set screw, no further attention is necessary. In tests, this device has taken up 3000 feet of film, maintaining an even tension throughout.

The latest model marketed by Mr. Power is known as Cameragraph No. 6B, which embodies all of the improvements hereinbefore enumerated.

In 1913 Mr. Power was awarded a Gold Medal and in 1914 the Grand Prize by the American Museum of Safety at the first and second International Expositions of Safety held in New York City under their auspices, and he was also awarded the First Grand Prize at the Panama-Pacific International Exposition held in San Francisco in 1915.

The Nicholas Power Company has established a plant at 90 Gold Street, New York City. Materials—iron, steel, brass—are subjected, before they are worked, to the most scrupulous tests and analysis. All of the machinery is of the automatic type. All final tests are made by micrometric instruments, no allowance being made for more than 1/10,000 of an inch in diameters and other measurements.

STRIKE OF OPERATORS IN CALGARY, ALBERTA, IS SETTLED

Special to Motion Picture News.

Calgary, Alta., July 22.

THE strike of the union operators formerly employed in several Calgary, Alberta, motion picture theatres has finally been settled, but only after months of negotiations by the exhibitors and the leaders of the unions concerned in the trouble. On account of the fact that returned soldiers were put in the places of the striking operators, there was considerable apprehension in union circles throughout the country, on account of the fear that this method of fighting the labor organizations might become general, and thus bring about a condition where patriotic considerations would obscure the real merits of any question which might arise between employers and employees.

C. E. Shea, International President of the I. A. T. S. E., J. C. Watters, president of the Trades and Labor Congress, and President Carey and Secretary Crichtmore of the International Federation of Musicians, all went to Calgary for the purpose of taking part in the conferences looking toward a settlement, and their efforts have finally culminated in an agreement on the part of the exhibitors that the returned soldiers acting as operators will immediately become members of the I. A. T. S. E. and Moving Picture Operators' Union. The theatres will then be placed on the fair list, and a delicate question affecting labor of all classes will have been for the time being settled.

The action just taken has been the means of preventing a general strike which the union had determined to call in all Calgary theatres, if their efforts toward a settlement proved unsuccessful.

TURNER AND DAHNKEN KEEP LARGE FORCE OF EXPERTS AT WORK IN THEIR HEADQUARTERS ON MARKET STREET, SAN FRANCISCO

TURNER AND DAHNKEN are busier than ever at their headquarters at 942 Market street, San Francisco, where they keep a large force of experts, and have a remarkably extensive equipment for enlarging their own pictures, printing, painting posters, tinting and watercoloring enlarged photographs, all for use in advertising purposes at their various motion picture theatres.

J. T. Turner reports that business is getting better every day, and C. L. Langley says that their policy of putting on only the best shows and doing everything on a big and brilliant scale is winning the firm immense popularity. The new house in Oakland, Cal., which will be ready by the last of September or the first of October, will be one of the very finest in the whole country. It has a seating capacity of nearly 4,000.

The firm has also closed a deal in Stockton, for a new theatre, and will soon break ground for the first construction work. The new structure will cost about $125,000, will cover a lot 75 by 160 feet and will have a seating capacity of 2,550. It is to be located on Front street, near the corner of San Joaquin street. This is the key location for the best business and shopping districts in Stockton, and is the best choice imaginable for a big motion picture house.

MINUSA CINE PRODUCTS COMPANY HAS FLOOR SPACE OF 28,800 FEET

THE Minusa Cine Products Company has moved into its new factory and offices, 2665-2669 Morgan Street, St. Louis, Mo. Here the company holds 28,800 square feet of floor space and states that it has "the world's most modern and complete screen factory."

Customers are assured even better service than they received in the past as the increased facilities will enable the company to dispense with orders at greater speed.

EXCHANGE AN IDEA FOR AN IDEA

OPERATORS are cordially invited to submit to this department any ideas or little "kinks" they may have that will tend to lessen the work of the operator. This department is "of the operator, for the operator, and by an operator," (Yes, I have occupied an 8 by 10 for, lo, these many years) and now gentlemen and brothers, it is up to you to help me make this projection department one that a "union" paper will be proud of. Are you with me? If you are, write and tell me so.

The "Habitual" Patrons are the Paying Ones

Keep them coming to your ticket window night after night by showing your films to best possible advantage. That means interest—patronage—profit.

Bausch and Lomb Projection Lenses

give clear definition and even illumination to the corners of the image. Your operator knows how great a help they are—and how they lessen lens troubles.

Bausch & Lomb lenses are regularly supplied with all Edison and Nicholas Power machines. Your film exchange can get them.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Baloptícons), Stereo Prism Binoculars, and other high-grade optical products.

Make Your House Popular

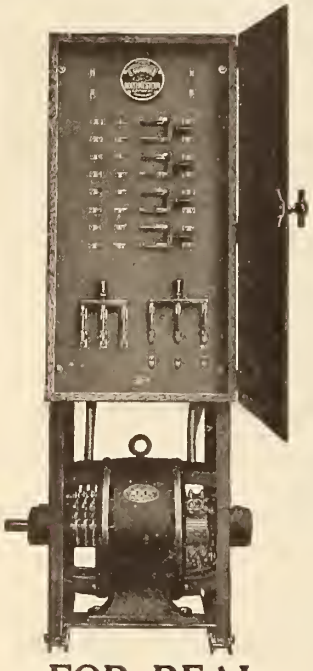
By a perfectly projected picture. You cannot do this with an old junky machine. Write us to-day. We will sell you a new machine of any make on our EASY PAYMENT PLAN. You would be surprised at the number of Theatres throughout the country that are purchasing from us in that way. Why don't you investigate to-day.

AMUSEMENT SUPPLY COMPANY

Dealers in Motiograph, Simplex, Powers, Edison, and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres. Third Floor, Mallers Bldg., Cor. Madison Street and Wabash Ave., Chicago, Ill.

MOTION PICTURE MACHINES
Power—Simplex—Baird
HALLBERG'S 20th Century Motor Generators
MINUSA Gold Fibre Screens
SANIZONE Deodorants, the perfect perfume for Motion Picture and all Theatres
WE ARE DISTRIBUTORS
Ask for Catalogs
Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.

The
"MARTIN"
ROTARY
CONVERTER



FOR REAL
"SUN-LIT"
PICTURES

AND PERFECT
REEL DISSOLVING
The machine they
are all talking about

The Martin Rotary Converter is positively the only machine on the market which does not require a compensare for emergency purposes. Its emergency panel provides A. C. for the lamps should the rotary for any reason become temporarily out of service. The elimination of this extra expense makes the Martin the cheapest machine to install.

Consider this fact when purchasing a converter—It will save you money.

Over One Hundred Martin Rotary Converters installed in Chicago alone. Write for list of theatres using them.

Write for Full Information.
NORTHWESTERN
ELECTRIC CO.
617 W. Adams St., Chicago, Ill.
1009 Brokaw Bldg., New York.

THE GRAND, "JUST A FINE THEATRE CATERING TO THE BETTER CLASS OF TRADE"

THE Grand theatre, Dayton, Ohio, is a neat little picture house built in modern style, seating three hundred on the main floor and offering entertainment for the person who only has a few minutes at his disposal. The theatre, at Wayne and Fifth avenue, presents a pleasing appearance among the buildings of the neighborhood, with its attractively plain brick front. The management calls it "Just a fine theatre catering to the better class of trade."



Interior of the Grand Theatre, Dayton, O.

The musical equipment consists of a Seebury orchestrion, style S. The lobby display fixtures were furnished by the Theatre Specialty Company, Cleveland, Ohio. The lobby, thirty by twelve feet, has been made a strong advertising asset by the management, which believes in the use of striking posters arranged to catch the eye of pedestrians from either direction of the street. The most absent minded person could not help notice the paper in front of the Grand.

The theatre runs program pictures, with features from the various multiple producting companies. From eight to nine shows are given daily, at an admission price of five cents. At night ten cents is charged for choice seats. The Grand is located in a residential district. The attractions are advertised by handbills, booklets and neatly printed programs.

The theatre is controlled by the Famous Feature Film Company, and Justin J. Kramer is the manager. For ventilation, the Sturtevant system is in use. Hall's indirect lighting is part of the equipment installation. The seats were furnished by the Andrews company, and a Power's 6-A mahcine throws the pictures on the screen, seventy-eight feet away. Plaster of paris has been used on the walls in plain decorative mouldings.

WILL C. SMITH, NICHOLAS POWER, RETURNS FROM CHICAGO ENTHUSIASTIC OVER CONVENTION

WILL C. Smith, assistant general manager of the Nicholas Power Company, who has been absent from New York attending the Motion Picture Convention and Exposition at Chicago, returned to New York very enthusiastic with the success of the Chicago show.

Mr. Smith asserts that the exposition was the most largely attended of any yet held and was particularly pleased with the interest shown by exhibitors, exchangemen and the public in the Nicholas Power Company display, and he feels that a great deal of good will be derived by the entire industry from both the convention and exposition.

REFLEX
Made in Switzerland
CARBONS
Write us for descriptive circular and price list
JONES & CAMMACK
Sole Importers
12 Bridge Street New York City

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Architectural Suggestions
2. Arc Controllers
3. Brass Rails
4. Building Materials
5. Cameras
6. Carbons
7. Chairs
8. Chair Upholstery
9. Converters and Transformers
10. Developing and Printing
11. Developing Tanks
12. Disinfectants and Perfumes
13. Economizers and Rheostats
14. Electric Signs
15. Elevators and Escalators
16. Exterior Lighting
17. Film Carriers
18. Film Cement
19. Film Cleaners
20. Film Stock
21. Fire Extinguishers
22. Floral Decorations
23. Generators
24. Gas Engines
25. Heating Apparatus
26. Interior Lighting
27. Interior Telephones
28. Lenses
29. Lighting Sets
30. Lobby Display
31. Lobby Novelties
32. Metal Ceilings
33. Motors
34. Mural Paintings
35. Musical Instruments
36. Paints
37. Perforating Machines
38. Printing Machines
39. Projection Machines
40. Projection Machines (Home)
41. Projection Booths
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
46. Slides
47. Slide Ink
48. Studio Lights
49. Tickets
50. Ticket Selling Machines
51. Ticket Taking Machines
52. Uniforms
53. Ventilating and Fans
54. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

State .....

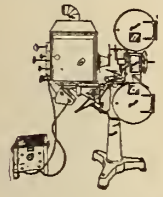


Simplex TRADE MARK REG'D

"A WORD TO THE WISE"

YOU MUST HAVE THE BEST PROJECTION to meet competition, delight your audiences and increase your patronage.

Simplex TRADE MARK REG'D PROJECTOR

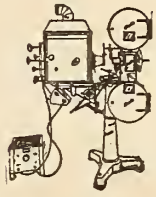


The only Projector to receive the HIGHEST AWARD at TWO INTERNATIONAL EXPOSITIONS, 1915

GRAND PRIZE
Panama-Pacific International Exposition

GOLD MEDAL
Panama-California Exposition

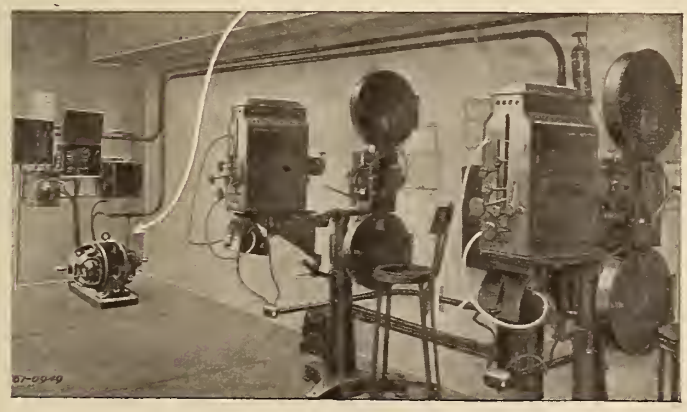
Send for Catalog "N"



THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

What is more IMPORTANT



Wagner White Light Converter in operator's booth

Built to handle one, two and three arcs and to run on single or polyphase currents. Let us send you Bulletin 10922.

to you than an uninterrupted performance.

Think what a failure in your electrical apparatus would cost. Consider the effect on your patrons, the loss in time which means money, the repairs on the apparatus.

Would you be willing to pay a little more for absolutely dependable guaranteed apparatus?

The Wagner WHITE LIGHT Converter

is thoroughly dependable. Designed and built especially for projection service. It is Wagner Quality apparatus and guaranteed.

Wagner Quality

Wagner Electric Manufacturing Company

Saint Louis, Missouri

295

Better to read fifty advertisements than to miss the one YOU need.

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work

Plastic Motion Photography

Good and Accurate Cameras Should Be Provided—The Lens Is the Dominant Factor in First-Class Cinematography —Without One with Such Good Optical Quality as to Resolve the Finest Details in a View, the Work of the Cleverest Photographer and the Best of Cameras Will Fall Short of Perfection

IN concluding our article on Stereoscopic Cinematography some two issues back we stated that occasional scenes are to be noticed, here and there, in every day film subjects which exhibit stereoscopic effect—or in other words, a marked degree of roundness and plasticity.

This goes to prove that motion pictures could easily be so photographed, with the usual apparatus, as to be possessed of much of the depth and solidarity of stereoscopic views. These occasional scenes possessing such depth and roundness, while generally accidental insofar as the cameraman is concerned, are not due to any phenomenon or freak of nature but result from the chance combination of a number of important details connected with the proper operation of the motion camera. Therefore it will be seen that were the proper regard always given these fine points of cinematography more scenes and, in fact, whole film subjects would be noticed which were possessed of stereoscopic quality to a marked degree.

Unfortunately the methods of picture producers in this country are not conducive to the observance of all of these fine points, as false economy and haste in production are prevalent in all studios at the present time. As we have interested many readers, judging from recent correspondence, we will, however, set forth some of the details of photographic procedure which must be observed, if lifelike screen results are to be secured.

Technical Grasp of Photography Not a Common Gift

A good deal, of course, depends upon the personal equation—the man behind the camera—and it must be admitted that very few of the cameramen (so called) are possessed of a real technical grasp of photography, and the artistic appreciation of lighting values and composition. These instincts or qualifications are necessary before the photographer can attain the mastery of his instrument which is called for in the production of results showing the qualities now being discussed.

Good and accurate cameras should be provided the artisan, although we have seen superlative results produced with a ramshackle camera by an operator who knew his business and was also possessed of a *good lens.*

The lens is a dominant factor in first class cinematography as will readily be realized when the subsequent magnification of the results (in projecting) is considered. Without a lens of such good optical quality as to resolve the finest details in a view, the work of the cleverest photographer and the best of cameras will fall short of real perfection.

In an earlier article on cinematographic taking lenses we set forth the qualities of most of those now obtainable, and stated that for securing film images with the maximum degree of depth and plasticity the Voigtlander "Heliar" objective (with an aperture of f 4.5) was the most suitable lens to use. This opinion seems to be borne out by the fact that the "Heliar" lens is used in the studios from whence comes the finest photography, and the "Heliar" has always been popular with those master technicians, the French and Italian producers. Like all makes of lenses the "Heliars" vary in the quality of the results they produce. Those mounted abroad generally yield crisper images than do the ones mounted by the Voigtlander firm in this country.

The properties of a good lens will never be apparent, however, unless the operation of focussing the image is accomplished with the utmost precision. Focussing is done hastily and indifferently by the average motion photographer, although, with the expert this is a painstaking operation, and the best cameramen generally accomplish it with the aid of a high power magnifying glass attached to the camera. All professional cameras of the better grade are provided with a magnifying device for viewing the focussed image. Some of the focussing magnifiers, built into cameras to order, are of superior quality, however, as they show a larger image than the device originally on the camera.

An Aid to Critical Focussing

Another great aid to critical focussing is a ground glass with a smooth satinlike surface or a piece of matte film with a very fine surface. The ground glass in many cameras is rather coarse and in this instance a search should be made for a piece with a fine smooth finish. It is common practice with many cameramen to focus directly through the negative film stock threaded in the camera gate. Although this is possibly permissible in topical work, it will be found that even with the lens wide open and in a bright light the very finest details of a view cannot be clearly seen, due to the considerable opacity of the emulsion of the film. Therefore fine ground glass or smooth matte surfaced film should be employed in focussing, if the utmost in definition is desired.

Having given consideration to some of the important features of the apparatus to be employed we will next survey the requirements of lighting and composition, which must receive due attention if better than the ordinary photographic results are to be achieved. Unquestionably the most artistic results seen in photography are those in which the scene or subject is photographed "against the light" or in other words with the sun (or other light source) in front of the camera. It will also be remarked by all who study the photographic quality of motion pictures that scenes photographed "against the light" are possessed of a greater degree of relief than are scenes photographed with the light in any other position. Some relief is apparent in views taken in a "quartering light" but the utmost relief is generally obtained by shooting them dead against the light.

Scenes photographed against the light are frequently in evidence in the films of the better producers, but even so, it often happens that the work has not been done in such a way as to secure the very best results. In photographing a view against the light there are two things that have to be guarded against; namely, a veiling or fogging of the image and halation. Some lenses can never be used in this class of photographic procedure without producing a fog or flare spot in the negative images. This is due to internal reflections existing, to a considerable degree, between the elements of the objective. Such lenses should be rejected if it is desired to produce good light effects. The other difficulty sometimes met with is halation. While halation may occur in views taken otherwise than against the light it needs to be specially guarded against when securing the particular lighting now under consideration.

Remedy of Flare or Light Fogging

The flare or light fogging first alluded to is best remedied by the use of a long sunshade fitted to the front of the lens and this shade should not be much larger in diameter than the surface of the lens, otherwise its beneficial effect will be nullified. Halation on all classes of cinematographic work (providing the ex-

posure has not been excessive) is best prevented by having the film supported, just back of the exposure window, by a pad of black velvet or other suitable non-reflecting cloth. In this respect the Pathe camera is very well arranged, but with some other very high priced cameras there is no way of backing the film to eliminate halation. Very few examples of motion photography are entirely free from the defect of halation, and this defect makes a very crisply focussed image look much less sharp than it would have otherwise appeared.

Photographing the scenes and subjects against the light is not always feasible, in which case good plastic effects can still be secured by observing the law of contrasts. It will be taken for granted by all that a light colored subject photographed against light colored surroundings is not going to stand out—and vice versa. But if the suitably illuminated faces and figures of the characters are arranged before shadowy background contrast will be apparent and relief or roundness may then be gained by proper arrangement of the light, which is a science in itself.

In spite of the many high salaried "art directors" there is only one producer in this country whose work shows a real comprehension of composition, or the art of correct grouping of the objects and characters in a scene or set. . Good composition has marked the work of this particular producer and his cameraman for many years past, according to our observations, and composition is an all important consideration in securing the effect of depth or distance in cinematographic records.

No Fixed Rules for Composition, or Artistic Grouping

The subject of composition or artistic grouping is too large a one to consider at this writing and, moreover, there are no fixed rules. There is no detail of film production which offers a wider scope to the real artist than that of correctly composing a view or arranging a set.

We shall, at this writing, only endeavor to set forth the principle points to be borne in mind in composing a scene which is designed to show depth. The first requisite is a strong foreground, eg., some objects quite close to the camera. This prominent foreground viewed against the distant scenery beyond helps along the sensation of apparent depth, but is not sufficient to create the very best effect. The ideal stereoscopic scene will also include other objects at various intermediate planes between the close and readily apparent foreground and the distant back view. When it is considered that everything from the very near objects in the foreground to the extreme distance must be focussed microscopically sharp, it will be apparent that only a lens possessing extreme depth of focus will be found suitable for this most exacting class of work. In addition to the "Heliar" lens some of the French and Italian producers have occasionally employed lenses with a full aperature of f. 5.6 and thereabouts, which are possessed of extreme depth. Such objectives are rarely seen in this country, however.

The limits of space prevent us from going further into this most important subject of artistic cinematography at the present writing, but, before closing we desire to freely prophesy that big achievements will come.

Without a doubt some of the greatest artists in still photography are hankering to jump in and show the film producers a thing or two about grouping, posing and lighting. But until the sweatshop regime of producing pictures against time has passed, these men will not be induced to enter the producing business, and when they do commence their cinematographic careers they will not defer to directors on matters pertaining to the photographic, as most cameramen of today are unfortunately compelled to, but, rather, the director will defer to the photographer on matters pertaining to lighting, color, and arrangement.

The greatest European producers defer to the cameraman in all pertaining to the photographic, and the quality of the foreign film photography (of the recognized makers) proves that this is the proper order of things.

VAN HUSAN FINDS BUSINESS PROGRESSING RAPIDLY

MANAGER F. A. VAN HUSAN of the Western Supply Company, dealer in motion picture supplies at Omaha, has started issuing a paper called The Supply News, given over to little news items about his trade, and filled with advertisements of the different stocks he carries. Van Husan has two road men, Harold Johnson and J. R. Robinson, making the Omaha territory in Ford automobiles. Although his is a new business, it is rushing, he says.

"EASTMAN"

in the film margin answers the question,

"How clear should a motion picture be?"

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

The Universal Camera For Motion Photography

Write for Illustrated Catalogue
The UNIVERSAL CAMERA CO.
559 W. Jackson Blvd., Chicago

Branches { 1007 Times Bldg., New York
821 Market St., San Francisco
229 E. Sixth St., Los Angeles

A determination to be at your service.
C artoons, animated advertising films.
T itles of every description made to order.
I n full swing, day and night.
V ersatile in film efficiency.
E astman Raw Stock (shipments made the same day).

ACTIVE MOTION PICTURE CO.
1101 W. Randolph Street Chicago

Perfect Developing and Printing

Negatives Developed . 1c. ft.
Positive Printing . . . . 4c. ft.

TITLES in any language 5c. per foot complete
Cards Free Tinting Free

Satisfaction guaranteed by our fifteen years' experience -- Special price on quantity orders.
GUNBY BROS., Inc., 145 West 45th Street, New York City

QUALITY means EVANS means PERFECTION

We Do Particular Work for Particular People
Developing and Printing ONLY

Evans Film Manufacturing Company
Numbers 416-418-420-422 West 216th Street
Telephone 6681 Audubon NEW YORK CITY

DON'T KEEP IT DARK



A soft, evenly diffused light which does not interfere with projection is the perfect illumination for a picture house.

The Eye Comfort System of indirect lighting from concealed sources gives this perfect illumination. The Reflectors, by which the light is diffused, are made for a variety of fixtures suitable to any type theatre. By proper arrangement of X-Ray Reflectors a low ceilinged house looks spacious — sunlight floods the theatre and furnishings show up to best advantage.

All glare, exposed lights and eye strain are eliminated. The expense of installation is quickly met by increased popularity of your theatre.

Our expert lighting engineer, who has put the Eye Comfort System in more than 2000 theatres, will advise you about your lighting problems. Send the dimensions of your theatre, and he will tell you how to light it perfectly.

NATIONAL X-RAY REFLECTOR CO.

223 W. Jackson Boulevard, Chicago

21 W. 46th St., New York

SUPERIOR FILM COMPANY, LOS ANGELES, WILL LEASE STUDIOS WITH COMPLETE EQUIPMENT BY DAY, WEEK OR MONTH

THE interior commercial studio of the Superior Film Company, occupying the two upper floors of the Knickerbocker Building, Los Angeles, are rapidly being put into working shape under the supervision of Manager Robert Brackett. The studio is located on Film Row, but two blocks from the center of Los Angeles, and for that reason most conveniently located. It is the intention of Manager Brackett to lease the plant by day, week, or month, furnishing all help, props, sets and lighting effects desired. The first indirect arc lighing system installed at any studio on the coast, is being put in there.

The type of lighting system takes away the glare so injurious to the players' eyes, and makes it possible to secure better photographic effects. The mechanical department is in charge of Ed. Jahrous, for three years head of the technical department of the Universal Company. A thoroughly equipped laboratory will be part of the institution.

ELDER IS TYPHOON FAN REPRESENTATIVE IN NEW ORLEANS

P. E. ELDER is the Typhoon fan representative in New Orleans, La., instead of Sam Cohn, of the Metropolitan Cooling and Ventilating Company. Ernest Glantzberg, president of the Typhoon Fan Company, who recently made a Southern trip, brought Mr. Elder from Chatanooga to New Orleans in order to make several Typhoon installments in the Crescent City.

Incidentally, Mr. Glantzberg announced that Mr. Elder, whose address for the present will be the Grunewald Hotel, or 132 N. Jefferson Davis Parkway, will handle all New Orleans installations for the company. Mr. Elder installed a Typhoon system in the Triangle theatre in record time, following a request of the management of the theatre during a particularly hot week.

PIERPAOLI, FORMERLY WITH CRYSTAL, IS ASSISTANT TO GAUDIO, CAMERAMAN FOR METRO-YORKE

BENJAMIN PIERPAOLI, formerly with Crystal, has accepted a place as assistant to Antonio Gaudio, cameraman for the Metro-Yorke company of players, who recently moved their headquarters from the east to the studio at 1329 Gordon street, Hollywood, Calif. Mr. Pierpaoli workd with Mr. Gaudio when the latter was cameraman in-chief for Universal.

Charles Happ is now the "still" cameraman for the Metro-Yorke organization in Los Angeles. He was formerly with Thomas Dixon.

MORGAN ORGANIZES BUREAU FOR PLACING ORGANISTS AND PIANISTS IN FILM THEATRES

ORGANISTS and pianists for motion picture houses can now be secured through the musical bureau of Tali Esen Morgan, Times Building, New York. Mr. Morgan was the former manager of the Paramount theatre in Newark, N. J., and of the Broadway theatre in New York.

He has also been the director of the summer music festivals given at Ocean Grove, N. J., where his audiences have averaged eight thousand people at each performance. Mr. Morgan has long recognized the vital need of some bureau to meet the ever growing demand for competent organists who have had sufficient experience in the motion picture field.

ROSENFIELD IS MANAGER OF TEMPLE GRAND, CRESTON, IOWA

IN the issue of MOTION PICTURE NEWS dated July 15, it was erroneously stated that Norman S. Samish was manager of the Temple Grand theatre, Creston, Iowa. Louis Rosenfield is manager of this house, while Mr. Samish directs both the Amusu and Family theatres in Clinton. Burton H. Samish will manage the new Willard when it is completed.

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Evolution of Music is Assisted by Features

"Music and the Picture Is at a Point Where We Can Look Forward to the Beginning of What Will Eventually Bring About the Best Musical Results, Namely, the Musical Picture—Time Coming When Pictures Will Be Made Around Musical Scores"

EVERYONE is familiar with the fact that in years past the best in music has been more or less a luxury and in many instances a child of patronage. This has been true in many grand opera ventures as well as in the maintenance of symphonic societies. While this is expected in all instances where art is a factor the time is however now arriving when music can be advanced beyond the point of gratuitous patronage.

The feature photoplay and the feature photoplay theatre are two means whereby a fixed commercial value will be placed upon music and those who can capably perform on musical instruments.

The enconomic question of supply and demand has long been a worry to the professional musician. The success of the future feature photoplay will also solve this problem. The question of season work and layoffs is another professional worry of the musician which will be eradicated with the success of the photoplay. Every known musical instrument has been and is now used in photoplay theatres. In fact anything that could be desired by the musician can come to him with the success of the photoplay theatre.

It is consequently lamentable to note that there are still many in the profession who would retard the musical betterment in the picture theatre, either by radicalism or lack of interest in making picture music a reality by a separate and distinct study of this new line of music.

It is true that the influx of capable men with a desire to accomplish musical synchronization to the picture has grown in the last two years. Nevertheless the growth has not been what the ultimate future to the profession would warrant. The one great drawback seems to have been that the work is too hard. This may be true when compared to some other requirements of musicians. Admitting that the work is more laborious, nevertheless it is not a physical impossibility and does not demand the physical or mental endurance of sixty or more per cent of other professions.

Picture Theatre Employment a Boon to Musicians

Sluggish and fanatical temperaments among musicians have been born from the lack of proper and interesting employment. Of many hundred such cases which have come under my personal observation the final results, after an employment of six or more months in picture work, have been very gratifying. The men have become more or less hardened to the work, their work has become an interesting occupation, they have had no layoffs, working fifty-two weeks a year; they have had a positive and equally divided income and in all cases have improved morally as individuals and financially in their earning and saving capacities. Many former erratics in my employ at present I can now very highly recommend as rationals who are very much satisfied. This is another betterment for which the photoplay theatre deserves credit.

In truth the musician has everything to gain from the future successful photoplay and nothing to lose.

Some years back it was difficult to convince the better musician that he would enjoy playing pictures, he at all times preferring vaudeville. Today after they have played the pictures for a time it is more difficult to drive them back to vaudeville. This rule applies only to capable musicians. The picture theatre requires capable musicians. We really owe a great deal more to the picture theatre for what it has done in the evolution of music. Every musician and layman knows that some years back you would hear only the music of the streets wherever you would go. Today the demand for such music has decreased to a minimum and the old system of publishing only worthy numbers is coming in vogue again.

At the present time all our best known publishers are reviving their publications of years ago, which have merit and a certain desired musical improvement for picture theatre work is shown in all their new publications. With such a condition continuing for another year there is no telling what music can accomplish in the photoplay theatre.

Not Difficult to Get Good Synchronization

With the music it is now possible to select from the different publishers' catalogs, it is not at all difficult to get fairly good synchronization to any and all pictures at present released. There are instances where pictures are assembled at the director's dictation in a manner making synchronization very difficult, but in many cases it can be overcome by the musician who has made it his business to accumulate a well selected repertoire of music having a known picture playing value.

The time is not far off when some of these obstinate and non-music lover directors will drop from their high altitudes and realize the value of music to the picture and act accordingly when they finally cut their pictures for public distribution. It would be unfair at present to make any radical criticism for the pictures have certainly improved beyond my greatest expectations in offering musical possibilities.

Music and the Picture is now at the point where we can look forward to the beginning of what will eventually bring about the best musical results, namely, the musical picture. We have read a great deal and gathered much from interviews of some of our great composers who have lately dabbled in picture music.

I certainly can appreciate the remark of Victor L. Schertzinger, the composer of "Civilization" score, when he says that "the studio is a place for hard work and not for genius to cavort its erratic self." These composers may find some consolation in the fact that the time is not far off when pictures will be made around musical scores, possibly not by some of our present directors but the future will create opportunities for new directors just as picture music will create opportunities for new and at present unknown composers.

Takes Time to Write Effective Score

The director of today will tell you that it can't be done, but I know that it can be done and be done in such manner that neither the picture nor the music can suffer. The near future will show that this is not at all impossible. Such pictures cannot be released

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two a week, for the creation of a musical score is the work of at least one year and we know of many that were in work for years before they were properly completed. The writing of a good scenario around a musical score is no more difficult than the writing of a good and proficient libretto. There have been few opportunities and very little encouragement for American operatic or symphonic composers in the past. Why should not this Evolution of Music, as agitated by the feature photoplay, create such opportunities?

PARTNERS IN THE WESTERN AUTOMATIC MUSIC COMPANY STARTED AT BOTTOM OF THE BUSINESS

A STORY reading like fiction is the history of the success of Western Automatic Music Company, a Dallas, Texas, corporation distributing the product of the Rudolph Wurlitzer Company. Starting in the operating end of the music instrument business, two young men from Knoxville, Tenn., D. L. Whittle and O. W. Blankenbeckler, laid the foundation for one of the largest commercial organizations in the South connected with the film trade.

When they first sold instruments to picture houses, the instrument now in general use, the motion picture unit orchestra style of pipe organ was not perfected, nor dreamed of. In those "olden days," it was the electric piano, the violin piano and the flute piano—and the oldest exhibitors in Texas were among their first customers.

The first motion picture man to buy one of these instruments for music in a picture house was Dave Goodlet at Georgetown, Texas, still operating; and it is noticable that a recent purchase for music in his house was from the Western Automatic—one of the late model unit orchestra-pipe organs. Another one of the early friends of the firm was J. C. Clemmons, still exhibiting pictures in Beaumont, Texas.

The Western Automatic people moved into the 1800 block on Main street about three years ago, then rapidly becoming what is now called Film Row. When the motion picture unit style pipe-organ-orchestra was put out, additional floor space was needed, so they moved to 1920 Main street.

It was in this latter location that their efficient up-keep corps was organized for installation and repair work. Their music exchange library was increased to contain a large volume of music rolls, varying from the old classical and sentimental ballads to the late popular pieces.

During the early part of the year another move—to their present location, 1604 Elm street—was made. This removal to the heart of Dallas's retail district was made to facilitate the adding of new departments.

On the first floor they have installed Edison and Columbia phonographs and another Wurlitzer product, the Wurlitzer-Kingston Player Piano. This floor is fitted with massive quarter-sawed fixtures finished in Kaiser grey, with sound-proof phonograph booths built up of French plate glass. The rear of the first floor is devoted to the general and executive offices, while overhead on the mezzanine floor is a ladies' rest room.

The second floor, 50 x 150, is divided into demonstration rooms for motion picture orchestral organs and player pianos. On the third floor are the sales rooms of the electric pianos, the music exchange library and the quarters of the mechanical department.

The vision backed by meagre capital is now a substantial success and the house is rated high in the credit world. The officers and department heads are: D. L. Whittle, president; O. W. Blankenbeckler, vice-president; A. V. Young, secretary-treasurer; Motion Picture Sales Division, C. W. Hawkins, sales manager; phonographs, J. C. Brown, manager; player pianos, A. V. Young, manager; music exchange library, J. R. Shelton, manager; training school for players, A. V. Young, director; superintendents of service corps, A. F. Cowand, Mack Hilton, and J. R. Mallison.

The Western Automatic Music Company has sold the largest instruments in picture theatres in the State. The Old Mill at Dallas has a big $35,000 machine; the Empire at San Antonio has a similar one; and there are a large number of instruments ranging from $15,000 downward in use in Texas theatres purchased from this concern.

D. L. Whittle, president, is known to a large number of exhibitors as "Doc," and "Blink," as Mr. Blankenbeckler is called, is said to know more exhibitors in Texas than "any other two men."

"The Shadow of Her Past"

Pathe "Gold Rooster" Feature **By ERNST LUZ** **Projection Time, 68 Minutes**

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
		PART 1	
1.	Desc. (Classy Rom.) XXX (Piano Prominent)	"Eleanor" (Sam Fox)	"Then came happy days, etc."
2.	Inter (Light Classy) XX	"Viviannette" (Amdy & Co.)	"It happened that the praises, etc."
3.	Rom. Intro & Waltz XX	"Sweet Repose" (Jos. W. Stern & Co.)	"The Soiree."
4.	Classy Gavotte XXX (Piano Prominent)	"Gold, Wine and Kisses" (M. Witmark)	Connects 1 and 2.
		PART 2	"With the passing days, etc."
5.	Inter (Light) XXX	"Frolic of the Pixies" (Ditson & Co.)	"Elyane's strange coolness, etc."
6.	Desc. (Rom.) XXX	"Eventide" (Ditson & Co.)	"In Paris."
7.	Inter (Light French) XX	"A. B. C. Dr. Set No. 15"—A1 (Jos. W. Stern & Co.)	"While the heart-sore Peter, etc."
8.	Hy-Dr. Andte. X	"A. B. C. Dr. Set No. 15"—E5 (Jos. W. Stern and Co.)	"And fittingly with wine, etc."
9.	Inter (Light French) X	"A. B. C. Dr. Set No. 15"—A1 (Jos. W. Stern & Co.)	"At the office, etc."
10.	Desc. (Rom.) X	"Charmante" (E. Schuberth & Co.)	Connects 2 and 3.
		PART 3	"The Board Committee."
11.	Waltz (Leg.) XXX	"Valse in A Minor" by Chopin (Ditson & Co.)	"Remember Elyane, etc."
12.	Desc. (Rom.) X	"Basket of Roses" (Sam Fox)	"Peter prepares to pay, etc."
12.	Inter (Light Desc.) XX	"Admiration" (Sam Fox)	Guests assembled at piano ready for dance.
14.	Classy 2/4 East Indian Dance X	"Sirocca" (M. Witmark & Co.)	End of Dance.
15.	Short Rom. Intro & Waltz	"Recits D'Amour" by Waldtenfel	Connects 3 and 4.
		PART 4	
16.	Desc. (Hy-Rom.) XXXX	"Preghiera" (Cundy & Co.)	"I came to make you a legitimate offer, etc."
17.	Desc. (Hy-Rom.) XXX	"Morcean Facile" (Ditson & Co.)	Connects 4 and 5.
		PART 5	"If I could only find, etc."
18.	Waltz Lento (Leg.) X	"Amoreuse" (Ricordi & Co.)	"Anger is fanned, etc."
19.	Desc. (Hy-Rom.) XXXX	"Wedding Morn" (Mohr Music Co.)	"Back to the scenes, etc."
20.	Waltz Lento (Leg.) XXX	"Le Poeme" (Jos. W. Stern & Co.)	Elyane lies down on couch of roses.
21.	Short Andante Path. X	"A. B. C. Dr. Set No. 15"—E5 (Jos. W. Stern & Co.)	To End.

Note:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "——" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes:—During Nos. 1 and 4 the piano should be played with marked accent when Elyane plays on the screen. It is not necessary to interrupt the number to get this effect. Play pianissimo before and after the above action, letting the screen suggestion stand out. There are no other effects that can be considered essential.

Music Notes:—This picture is surrounded by a strictly European atmosphere and your music should be of the known European color and uncommon. Every effort is possible in giving a good rendition of the numbers selected, for with the exception of No. 14 liberties can be taken in making segues. Nos. 1, 6, 10, 12, must be medium slow numbers of romantic appeal. Should be strictly melodious numbers. Nos. 16, 17 and 19 should be slow numbers of romantic appeal with a positive dramatic effect. Nos. 2, 5, 13 must be light and catchy numbers. Must have class. Nos. 3, 15 must be concert waltzes with slow romantic introductions. No. 4 should be a classy gavotte. Nos. 7 and 9 must be dance trots of French type. Nos. 8 and 21 must be short andante movements of pathetic appeal. Nos. 11, 18 and 20 must be slow melodious waltzes played legato or with legato theme. No. 14 must be a classy 2/4 dance number of Oriental or East Indian character music. The organ can be appropriately used throughout the entire picture.


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THERE is a theatre owned in Detroit by a dozen wealthy men who do things. This house is known as the Majestic. It is located a mile and a half from the center of the city, and nearly everyone who goes there has to take either an automobile or a street car. Despite the handicap of location, however, the Majestic has never played to less than 25,000 people in one week and the attendance has often exceeded 50,000.

What can be done with a motion picture theatre is best shown by the experiences of this house. In the first place, the Majestic is a very beautiful theatre. It is laid out differently from most, inasmuch as all of the 2,160 seats are on one floor. The auditorium has a hippodrome effect, rising from the orchestra pit directly back to the ceiling. There are two tiers of boxes on each side and a row of "auto boxes" across the center, and the prices are 10, 15, and 25 with 50 cents for the box seats. At least half of the seating capacity is at 25; only four rows in the rear are ten. The great demand is for the highest price seats. The success of the enterprise is due to the management of M. W. McGee, who has been given almost a free hand by the directors. As a rule, a theatre that is handled by a board of directors is a fizzle. But the members of this board were quick to recognize the need of a real manager and the successful directing of the enterprise is credited to him.

Members of the board also devote much personal attention to the theatre and the selection of the attractions. By giving what might be called "unprofessional" opinions, they have managed to book only pictures that are favorably received.

Lobby and Foyer Will Hold 1000 Persons

The reason for the popularity of the enterprise, however, can also be partly credited to other things besides these performances and the management. In the first place, the house is marvelously complete. The theatre has an elaborate marquise, extending to the curb and a carriage attendant always is on hand. The entrance is finished in tile, marble and terra cotta, and there is a spacious foyer as well as a lobby with room for at least 1,000 persons. In the foyer are fresh cut flowers, handsome chairs and settees. Sweet voiced canaries from the black forest of Germany, sing. There are no stairways but wide runways lead to the upper portions of the house.

The interior decorations are in ivory, gold and old rose and the lighting system and ventilation are as thorough as experts can devise. The pipes of the duplex organ are concealed behind the boxes and on the stage a sixteen-piece orchestra provides music to accompany the pictures. The leader of the orchestra and the organist work in harmony and the music for the different film



The Interior of the Majestic Theatre, Detroit, Mich., on a Crowded Night

productions is selected with great care. In fact, there are two orchestra rehearsals on the pictures each week before the opening performance, as the Majestic changes its program only on Sunday.

In addition the organ and orchestra music synchronizes with the picture and there are mechanical effects for storms and other scenes which intensify and popularize a picture. For instance, when a hand organ was introduced in the picture of Mr. and Mrs. Vernon Castle in "The Whirl of Life" a real hand organ was procured as a musical aid. These effects help to "make" a picture, giving it strength and power, and in this the Majestic leads in the Detroit field. No motion picture theatre anywhere, except perhaps for some particular picture, has so continuously and carefully endeavored to offer its pictures with effects as the Majestic.

Program Opens with Organ Selection

The program opens up with an organ selection and then comes an overture by the orchestra. The topical review is the first film to be shown and usually this includes the principal local news happenings, such as parades and fires. It is nothing unusual at the Majestic to show the pictures the same night that the events take place. When Detroit troops departed for Camp Ferris recently at night they were photographed, flares being employed to provide light. Manager McGee, who was formerly with the Pathe and Vitagraph companies, directed the operator to enable him to get these pictures.

Following the travelogue a new installment of "Gloria's Romance" or some other serial is exhibited. Then Henry Santrey, the theatre soloist, who has just completed a year's engagement in this playhouse, sings. The feature film, either a Triangle or a Metro release, is shown, and this is followed by a Mutt and Jeff comedy or some other comedy, the audience being dismissed with a march exit number on the organ.

This program is condensed into two hours and there are three performances only, each day, at 2:30, 7, and 9 o'clock except on Sundays and holidays when the performances are continuous from 2 to 11 P. M. On Saturday afternoon a bid is made for children by running several comedies before the regular performance.

The theatre opened up with a great amount of newspaper, bill board and other advertisements. Gradually the quantity of this advertising has been cut down and now only a small amount of space is taken in the daily and Sunday newspapers. In other words, the theatre has become so established that very little advertising is necessary.

The Majestic, however, gets into the limelight on many occasions. An instance of this was the parade of the Grotto a few weeks ago when a band of twelve pieces, a dozen ushers in Palm Beach suits and a float, bearing several figures passed through the streets as a part of the spectacle arranged to entertain the visiting delegates and the local crowds.

Theatre Is Built of Stone, Steel and Concrete

The Majestic occupies a plot of ground 120 by 175 feet, practically all of which is devoted to the theatre. It is built of stone, steel and concrete and has a stage large enough to house the biggest road productions.

The house staff includes a managing director, an assistant manager, a press agent, a full corps of ushers, a doorman and a house fireman. The working attaches are in uniform.

The attendance consists almost exclusively of the best society element in the city. There are large groups of the wealthy classes in full dress every evening. Monday night is society night, just as it is at the speaking theatres, and the result is that the Majestic plays to as many people Monday evening as it does on Saturday. In fact, the business is almost the same every night because capacity is the rule.

The theatre has been visited by exhibitors and their architects from many sections of the country and now the house is being duplicated in a number of cities. Credit for the enterprise should, in the end, be given to the late A. Arthur Caille, first president and organizer of this company, who conceived the project, took direct charge of the opening and left it as a monument to his memory.

THEATRE ON PARIS AVENUE, TERRE HAUTE, INDIANA, BUILDING FOR HOLMES BROTHERS, WILL SEAT 450

J. W. RATCLIFFE is building a new motion picture theatre at 213-15 Paris Avenue, West Terre Haute, Indiana, which is



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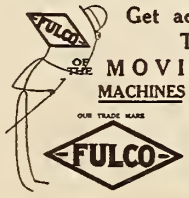
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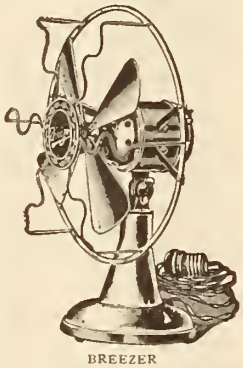
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to be called The Holmes, in honor of the Holmes brothers, who have been operating a motion picture theatre two doors west of the new theatre and will operate the new theatre. The old building will be used as a storeroom. The new theatre will be fire-proof in construction and will have a seating capacity of 450 persons.

Its heating plant is inclosed in solid concrete on all sides and it is so adjusted that everything in the basement could be burned without disturbing the contents of the main floor. A fireproof picture machine room is being built of concrete and steel. It has a terra cotta and white glaze brick front. The plans were prepared by R. W. Leonard, Terra Haute architect. The building has been approved by the Indiana state fire marshal.

There will be seven exits in addition to the regular entrance. On the second floor there will be two rooms, a lobby and an office room. The latter will be occupied by the Holmes brothers, who are to be the permanent managers of the new theatre. It has been provided with two stand-pipes and the specifications call for brackets with hose connections that are to be kept in position at all times. It will be amply ventilated and is being erected at a cost of $10,000. The dimensions of the theatre will be 40 by 130 feet.

TIMMINS, CANADIAN MINING CAMP, WILL HAVE PRETENTIOUS PICTURE THEATRE

IT is very significant of the rapid advance being made in Canada's North country when the Empire theatre of Timmins, Ont., is being rebuilt in the fashion described below. About two years ago Timmins was an ordinary mining camp, and the theatre it is proposed building today will place the town on a par with the larger cities of Ontario, as far as entertainment is concerned.

Plans and specifications for the new Empire theatre are now complete and the tender submitted by the Northern Lumber Mills, of North Cobalt, has been accepted. Construction work will be proceeded with immediately, under J. Joanisse, who will superintend the erection of the building. The theatre will be a three story structure combining the most modern ideas. The basement will likely contain a billiard room and a bowling alley.

The front elevation on Third avenue shows two commodious stores on the ground floor, one on each side of the central theatre rotunda. Both these stores will have modern plate glass fronts allowing the maximum of light to the interior. Plate glass swinging doors will grace the entrance to the lobby of the theatre.

On the second floor front there will be four business offices exclusive of the manager's private office, and the third floor will contain six more offices, all of which will be for renting purposes and will be modern in every respect.

Seating accommodation for 700 will be provided in the main auditorium, with two boxes, one on either side of the orchestra pit. The balcony will provide 200 more seats, bringing the total capacity of the house up to 900. All the seats will be of the approved opera chair design, adding much to the general comfort of patrons.

A first class legitimate stage, 36 feet in width by 30 feet deep, will assure Timmins theatregoers of proper facilities for legitimate productions when occasion arises. "Flies" and other devices for adequate stage settings, four large dressing rooms, two on each side of the stage, will accommodate the more pretentious companies travelling in the North country in future. A satin fibre screen, which will cost $2.25 a square foot or a total cost of $400 will be installed and an asbestos safety curtain will act as a preventative of fire from the stage.

THE RIALTO, DENVER, OPENED ON JULY 15, IS IN MOST BRILLIANTLY LIGHTED BUILDING IN THE CITY

DENVER'S newest motion picture theatre, the Rialto, located on Denver's great white way, opened its doors to the public on Saturday, July 15, with a multiple reel feature, "Dollars and the Woman." In addition to being built and equipped along the lines of a grand opera house, the Rialto usurps the distinction so long enjoyed by the Denver Gas and Electric Building—that of being the most brilliantly illuminated structure in the city.

The outside of the theatre is illuminated by electricity totalling more than 82,500 candle power, exceeding the candle power used in the illumination of the Gas and Electric Building by more than 7,000. This is the greatest amount of power used in the lighting of any building in the West. The Rialto is the first motion picture theatre in the city to have elevator service.

A high speed elevator, capable of accommodating eight persons at a time, has been installed. The interior finish of the theatre is in ivory, old rose and sea-moss green and the carpets and draperies are of a rich harmonizing old-rose shade. During the performance the interior lighting is indirect, with a mellow restful glow. During the intermissions 25,000 candle power light is turned on. The building covers a ground space of 125 by 50 feet, and the entrances are unusually spacious and imposing.

The structure is of heavy steel, concrete and brick, and is fireproof throughout. Fire exits are in abundance and the building has been constructed in all details after the latest and most scientific principles of safety. Feature photoplay productions from the studios of Metro, World, Vitagraph and other companies will be shown, and it is the intention of Manager Megahan to cultivate the patronage of the well-read and discriminating.

The admission price of the Rialto is ten cents until six o'clock and fifteen cents in the evening. This fact intimates that before long the prices of admission will be raised to twenty-five cents, which has long been talked of by Denver theatre managers. One hundred seats have been arranged in the loges at the Rialto so that reservations may be made. For these special reserved seats an extra charge of ten cents will be made. The highest quality of music is assured by an orchestra of fifteen pieces.

DIRECTORY OF NEW THEATRES

ARKANSAS

W. L. LANDERS, manager of the Gem, has leased the Princess at Batesville, for another year.

CALIFORNIA

Dormer and Leigh have opened once more at Elmhurst. They formerly conducted their house there under the name of the Johns theatre. Now the place has been entirely remodeled and has been reopened under the name of the Ruby.

The Liberty theatre of Marysville, was destroyed by fire last week. Two aerodomes in Fresno are reported as having been destroyed by fire during the past week also.

Mr. Tcherassy, proprietor of the Point theatre, located at Richmond, has recently opened a very beautiful house at Pinole. He states that it is his intention to open a number of houses in that section of the country.

Ed. Stark, formerly owner of the Grand theatre, in San Francisco, and Walter Hodges, who was operator of the same theatre, have purchased the Tokay theatre, at Lodi, and are now operating the same under their personal supervision.

CONNECTICUT

Plans to remodel the Franklin Hall block, Thompsonville, into a modern motion picture and vaudeville theatre, are to be carried out soon. Mrs. Clarence D. Burbank, owner of the building, has entered into a five-year's lease of the show house with George B. Miller, formerly of the Bijou theatre, Springfield and work is to commence at once. The present Franklin Hall floor is to be torn out, opening the entire building into one large auditorium, with a seating capacity of about 1,000, making it the largest theatre in the village. There is to be a stage, approximately 25 by 30 feet. It is estimated that the changes will involve an expenditure of fully $10,000. The theatre is expected to be completed late in the fall.

FLORIDA

N. W. Reymond, at present manager of the Arcade theatre, Jacksonville, which is owned by the S. A. Lynch Enterprises, will also manage the new Imperial which is nearing completion after being remodeled at a cost of $45,000. The New Imperial will be most modern in every detail and will have a seating capacity of 1,100 persons.

INDIANA

J. B. Wharton, formerly manager of the Light, Heat and Power Company, of Richmond, has bought the Old Trails theatre at Centerville, and will operate it as a picture house.

The Pastime theatre, at Vernon, which has been operating for the last four months, has been closed on account of a lack of business.

J. O. Haskell has assumed possession of the Star theatre at Bluffton, which he bought from Ralph W. Rinear. Mr. Haskell has announced he will run the theatre in the same way as it has been conducted heretofore. It is to be renovated and the interior re-decorated.

The Wonderland theatre, at Clinton, has been reopened with John L. Horney as manager. Five cents is charged on week days and ten cents on Sundays.

The Lyric theatre at Columbus has been bought by the former owners, Franklin H. Clevenger and Dr. W. T. Irvine from C. H. Hess, of Plymouth, who has been operating the theatre for the last year and a half. The new owners have started work renovating the place. The new owners have announced that a five cent show will be run in the future.

The manager of the Lincoln theatre at Valparaiso has installed a new electric piano, bought from the Marquette Piano Company, of Chicago. In place of the bells in the old instrument the new piano has a pipe-organ attachment.

The Jefferson theatre, Goshem has put in a new six hundred dollar stage setting similar to the one used in Orchestra Hall, Chicago.

IOWA

The Crystal theatre at Waterloo, has been opened with A. W. McIntosh as manager.

The Dehany theatre at Council Bluffs, was destroyed by fire recently. E. G. Klatt has purchased the Allerton theatre at Independence.

Ed. Anderson has started the construction of a new moving picture theatre at Manson.

The Colonial theatre at Oelwein, has been closed. The Dreamland theatre at Oelwein, Iowa, has ben re-named the Strand.

A. H. Travis will open the Grand theatre at Pleasantville, in the near future. Werner and Clark have opened the Reliance theatre at Kingsley. Ernest Azelein has purchased the Gem theatre at Cein from A. Anderson.

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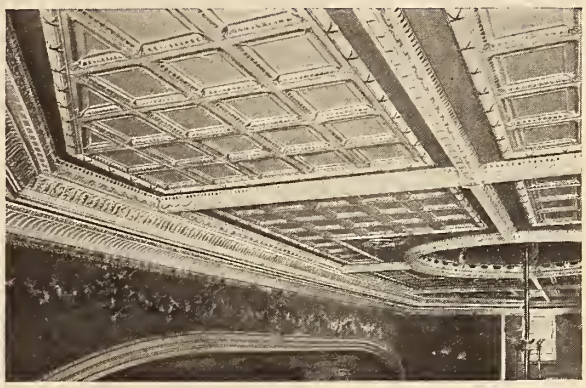
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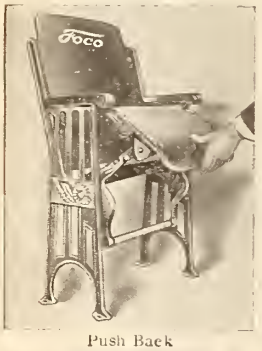
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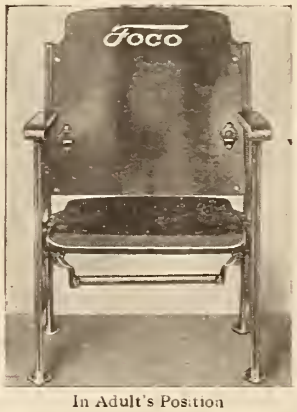
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In Child's Position



In Adult's Position

Claud Schmidt has disposed of his interest in the Lyric theatre at Hartington, to W. A. Bowler.

KANSAS

Mrs. M. Gandy, owner of the Aurora theatre, Topeka, has announced that hereafter only feature programs will be given.

J. F. Rose, Kansas City, has sold his theatre, the Victor, 519 Minnesota avenue, to L. S. Mayer. A general remodeling and redecorating will be commenced soon by the new manager.

LOUISIANA

The Beverly theatre, 118 N. Jefferson Davis Parkway, New Orleans, reopened under the management of H. L. Wood and W. W. Valloft on July 15. A five-reel program was given for five cents.

The College theatre, 327 Saint Charles street, New Orleans, which closed for a month, opened again on July 2 under the management of L. Billett and Son. The theatre has a first run General service.

Henry Friedenberg has sold his interest in the Tulane Airdome, 3211 Tulane avenue, New Orleans, to F. Nicilosi.

Enlargements have been made to the Clio theatre, Slidell, by the addition of a 40 by 20 feet wing and other improvements.

MAINE

The Belfast Opera House was opened under new management recently. The interior has been thoroughly cleaned and renovated, the walls and ceiling painted colonial yellow with trimmings of a darker shade, the electric lighting service rearranged, with indirect lights in the balcony.

MICHIGAN

The Del-The Amusement Company, now erecting a motion picture theatre on Mack avenue, Detroit, has increased the capital of the incorporation from $75,000 to $125,000.

MISSOURI

G. C. Bennett, manager of the Elm Theatre, Seventeenth and Lister Streets, Kansas City, has sold that house to Mr. Clarkson.

A. M. Gull has opened the Hume Auditorium, at Hume, and will show pictures there two or three times a week. The enterprise is strictly a Hume affair, built and managed by persons of that town. The buildings is 100 by 38 feet and will seat three hundred persons.

NEBRASKA

Leonard G. Viex has purchased the Wonderland theatre at Nelson, from Jay Robinson.

Harry Nigley is the new owner of the Home theatre at Blair. Levi McEntaffer has purachased the Gem theatre at Emerson.

OHIO

Frank Irwin, manager of the Union theatre at Liberty, Ind. for the last two years, which was sold recently to Mrs. Bert Shriner, has bought the New Paris motion picture theatre at New Paris, from H. T. Aker. Mr. Irwin has renamed the theatre the Strand Photo-Play and will run shows Wednesday and Saturday evenings. His wife will assist him in conducting the house.

OKLAHOMA

Albert Jackson, who for years has run the Jackson and Senate theatres at Pawhuska, has leased the big Constantine theatre, which has been run in opposition to him for several months. As a result of the new lease, the Jackson will be closed, Mr. Jackson operating the Senate and the Constantine.

Jesse Williams, manager of the Majestic at Drumright, will also manage a new airdome which will shortly be completed.

PENNSYLVANIA

Mark Browarsky is still on the hunt for more motion picture theatres in the Pittsburgh section of the State. He added another theatre to the list last week when he purchased the Cameraphone theatre at 1600 Fifth Avenue. With the changing of hands of the theatre he at once closed it and it will remain closed for three weeks while being remodeled. This makes four theatres which Browarsky has purchased during the last year. All of them are in what is called the East End Amusement Company. The theatres owned by the company are the Victoria, in Center Avenue, the Rex in East Liberty, the Orpheum in Squirrel Hill and the Camerapbone. Several other theatres are being sought by Mr. Browarsky and it is said that he has deals under way for two others in the East Liberty section.

TEXAS

Barr and Hughes have bought Otto Heilig's opera house at New Braunfels, and will make a number of improvements before fall.

The Strand at Fort Worth, was damaged by fire at 3 A. M. on the morning of July 3. It will be completely remodeled at an early date. J. D. Wheelan owns the house and Jess Warden is manager.

C. L. Vincent has opened the Economic Airdome at Mart, in opposition to Dr. H. H. Keller.

M. L. Oppenheimer has taken over the Strand theatre at San Antonio, formerly under the Lytle-Eppstein combination.

WEST VIRGINIA

Fire damaged the theatre of Charles Miller at Wierton, last week to the extent of $1,400. Six reels of Universal pictures were destroyed. The fire started when the takeup failed to work and the film became ignited. The flames spread from the burning reel to five others and in a short time the booth was a mass of flames which spread to the theatre. The house has been closed since the fire and will be remodeled and put in condition as quickly as possible. It will be opened to the public in about three weeks.

Mr. Miller's new theatre in Wierton is also progressing rapidly and will be opened to the public about November 1. The new house will be 100 by 40 feet and will have a capacity of six hundred. It will cost when completed about $15,000.

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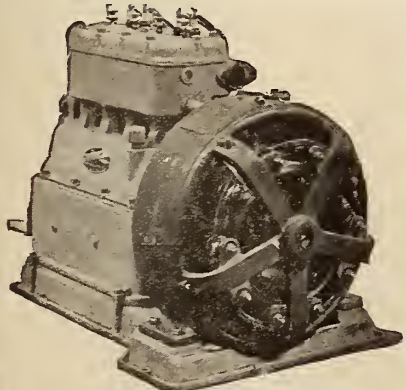
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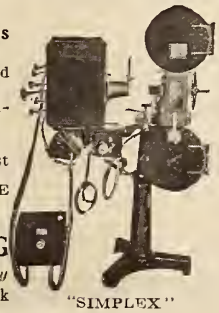

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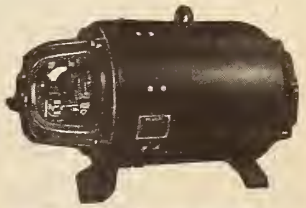
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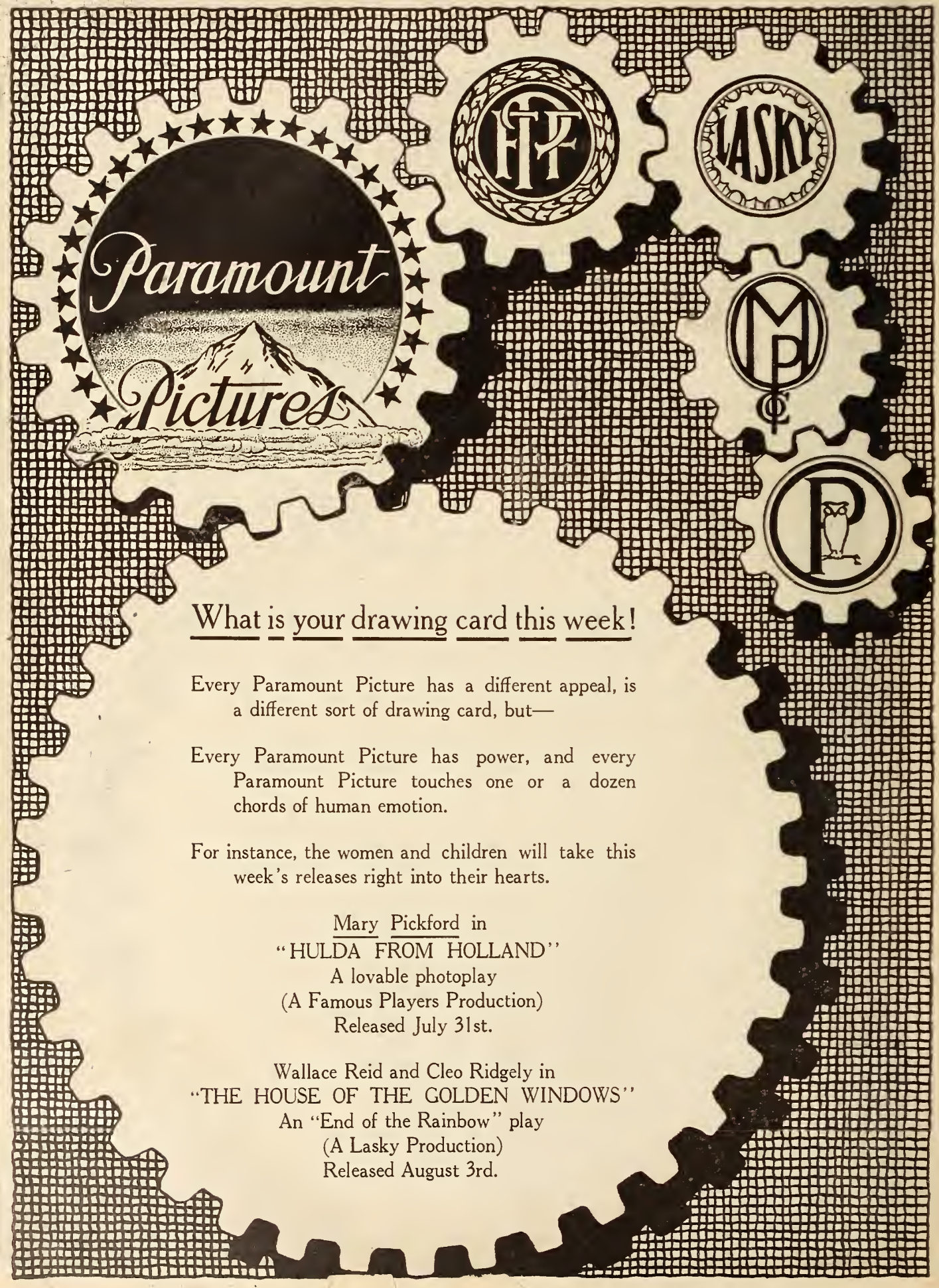
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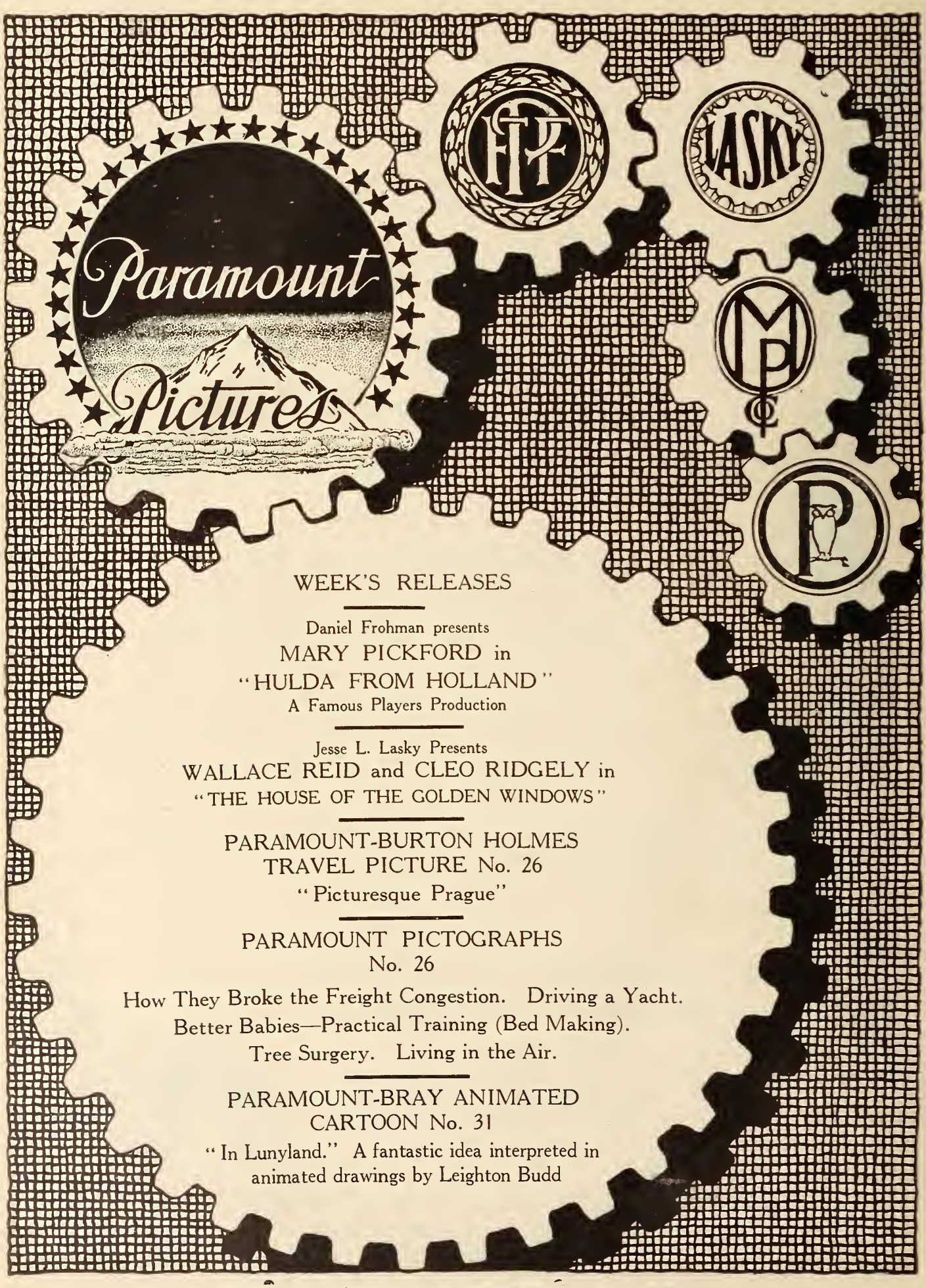
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"In Lunyland." A fantastic idea interpreted in
animated drawings by Leighton Budd







FAMOUS STAR ATTRACTIONS















THE NEW ALL STAR POLICY

of the Mutual Film Corporation decided upon at the recent annual meeting of the directorate is being carried out as rapidly as the production of A-1 high class features will allow.

The following schedule of releases is now definitely arranged and new stars will be added as fast as suitable vehicles for their successful exploitation have been staged.

Week of August 7th.	HENRY E. DIXEY FRANK MILLS
Week of August 14th.	NAT GOODWIN FLORENCE TURNER—See One
Week of August 21st.	KOLB AND DILL—See Two And Another New Star Attraction
Week of August 28th.	HELEN HOLMES—See Three WILLIAM RUSSELL—See Four
Week of September 5th.	MARY MILES MINTER—See Five And Another New Star Attraction
Week of September 11th.	RICHARD BENNETT—See Six And Another New Star Attraction

One—Third of the FLORENCE TURNER Series of Six 5-act Dramas
Two—First of the KOLB and DILL Series of Six 5-act Comedies
Three—Fourth of the HELEN HOLMES Series of Five 5-act Dramas
Four—Fourth of the WILLIAM RUSSELL Series of Eight 5-act Dramas
Five—First of the MARY MILES MINTER Series of Six 5-act Dramas
Six—First of the RICHARD BENNETT Series of Four 5-act Dramas

POINTS TO REMEMBER:

TWO WELL KNOWN STARS of unquestionable genius and box office value offered each week in plays especially selected to present them at their best.

NEW STARS in new series of high class features added from time to time as other series are completed.

Superior one-, two-, and three-reel subjects—short story dramas and clever new idea comedies—staged as special pictures for high class audiences to complete the daily feature program.

MUTUAL FILM CORPORATION

JOHN R. FREULER, President

We have secured good advertisers to talk to YOU. Listen to them!

FRANK MILLS



YOU KNOW

ARRANGE NOW WITH YOUR

RELEASED THE WEEK OF AUGUST 7TH

THE HOUSE

DRAMATIZED BY JAMES ORMONT FROM FREDERICK CHAPIN'S

Sensational Story of a Divorce which separates a Sister and Brother who meet as strangers in the Gambling Palace conducted in secret by their Mother - a Beautiful Woman who sees her innocent Daughter placed in the same mistaken position which caused her own life tragedy.

Produced by RIALTO FILM, INC.

Distributed by the MUTUAL FILM CORPORATION

FAMOUS STAR ATTRACTIONS

THESE STARS

MUTUAL EXCHANGE TO BOOK THEM IN

IN FIVE INTENSELY DRAMATIC ACTS

OF MIRRORS

STAGED BY MARSHALL FARNUM



A Powerful Problem Play, magnificently produced with an exceptionally strong cast including

BLISS MILFORD, LILLIAN KEMBLE
J. FRANK GLENDON, HARRY SPINGLER, RUDOLPH CAMERON
RUNA HODGES *and* JACK CURTIS

Supporting the Eminent Actor

FRANK MILLS

BLISS MILFORD

Our advertisers tell us when we give YOU the best magazine.

HEADLINE ACTS THAT WILL PACK YOUR HOUSE!

HENRY E. DIXEY & MABEL MONTGOMERY

HENRY E. DIXEY & MILLICENT EVANS

HENRY E. DIXEY & GLADDEN JAMES

HENRY E. DIXEY, MABEL MONTGOMERY & GLADDEN JAMES

HENRY E. DIXEY, MILLICENT EVANS & MABEL MONTGOMERY

HENRY E. DIXEY, GLADDEN JAMES & MILLICENT EVANS









and a dozen other interesting combinations of HENRY E. DIXEY and well known Broadway Comedians in FIVE ACTS of Laugh Producing Complications and Screamingly Funny Climaxes that make FATHER AND SON

The Greatest High Class Comedy Success of the Season

NO WONDER THE CROWD CHEERS WHEN THE BAND PLAYS "DIXIE"

You'll cheer too when **HENRY E. DIXEY** in **FATHER AND SON** stands 'em up wall deep like an amateur minstrel show for a small town fire-department benefit.



T. Hayes Hunter staged it and the story is immense. **DIXEY** is a pickle manufacturer - Gladden James is his son - Mabel Montgomery is also a pickle manufacturer - Millicent Evans is her daughter. Stir them all up in the side splitting scenes of a cleverly worked out plot and you don't need much imagination to picture why **HENRY E. DIXEY** and his rollicking company get the "Laughs"

The Name **HENRY E. DIXEY** will take care of the box office. All You need to worry about is getting Your **NEAREST MUTUAL EXCHANGE** on the 'phone.

RELEASED AUGUST 7TH

MVTVAL FILM CORPORATION
FAMOVS STAR ATTRACTIONS

MUTUAL CHAPLIN SPECIALS

EXHIBITORS:-
READ WHAT
JOHN R. FREULER
PRESIDENT
MUTUAL FILM CORPORATION
SAID AFTER WITNESSING—

ONE A.M.

MUTUAL CHAPLIN

WESTERN UNION
NIGHT LETTER

GEORGE W. E. ATKINS, VICE-PRESIDENT
RECEIVER'S No.
TIME FILED
NEWCOMB CARLTON, PRESIDENT
CHECK
DELVIDERE BROOKS, VICE-PRESIDENT

SEND the following Night Letter, subject to the terms on back hereof, which are hereby agreed to

JULY 25, 1916. 7:30 P.M.

TO ALL FRANCE MANAGERS,
MUTUAL FILM EXCHANGES,
UNITED STATES AND CANADA.

JUST WITNESSED ADVANCE SHOWING OF FOURTH MUTUAL CHAPLIN ENTITLED "ONE A.M."
THIS IS A WONDERFUL NOVELTY AND UNQUESTIONABLY CONSTITUTES GREATEST PICTURE
CHAPLIN HAS EVER PRODUCED. LITERALLY ONE LONG ROAR OF LAUGHTER FROM START
TO FINISH. MAIL COPIES OF THIS TELEGRAM TO ALL EXHIBITORS YOUR TERRITORY.
GIVE THEM MY PERSONAL ASSURANCE THAT THEY CANNOT FAIL TO CASH IN BIG PROFITS
NOTWITHSTANDING SUMMER WEATHER CONDITIONS.

(Signed) JOHN R. FREULER, PRESIDENT.
MUTUAL FILM CORPORATION.

Night Letter — 67 Words — Paid.

MUTUAL CHAPLINS PRODUCED TO-DATE

No 1 "THE FLOORWALKER"
No 2 "THE FIREMAN"
No 3 "THE VAGABOND"
No 4 "ONE A.M."

"CHARLIE CHAPLIN SPECIALS" *ARE A SURE CURE FOR SUMMER BOX OFFICE PARALYSIS.*

BOOK THESE MARVELOUS MONEY MAGNETS TO-DAY

DISTRIBUTED THROUGHOUT THE UNITED STATES AND CANADA EXCLUSIVELY BY MUTUAL FILM CORPORATION

ONE A.M.

RELEASE DATE
MONDAY AUGUST 7th

MUTUAL PICTURES



The Courtin' of Calliope Clew

This two-part "Mustang" drama, featuring Frank Borzage and Anna Little, is an intensely interesting film story of "prairie schooner" days. The love story is delightfully carried amid scenic splendor.

Directed by Frank Borzage. *Released August*

The Little Troubador

A two-reel "Flying A" drama with Vivian Rich and Alfred Vosburgh in a "Cinderella" story with a strong punch. As the ragged little girl escapes from her "Simon Legree" master and plays her way into the heart of the rich old man, Miss Rich's acting evokes silent sympathies for all who are oppressed.

Directed by Carl M. LeViness. *Released August 7.*

The Power of Mind

This three-part "Flying A" drama is a psychological photoplay, strongly portraying the advancement of a theory of hereditary evil overcome by a mental process known as imagination. Edward Coxen and Lizette Thorne, in the principal parts, present the story in a telling manner.

Directed by Thomas Ricketts. *Released August 10.*

Billy Van Deusen, the Cave Man

Carol Halloway, John Steppling and John Sheehan in a one-part "Beauty" comedy that is a corker. Billy's application of the cave-man theory only destroys the young authoress' hero ideal, amidst ludicrous situations.

Directed by Archer McMackin. *Released August 9.*

Too Bad, Eddie

In this one-part "Beauty" comedy, Eddie is a bankrupt editor who wishes to marry the small-town heiress, and stalls his creditors with this appeal. His is a sorry end, as told in the film. Orral Humphrey is featured.

Directed by Orral Humphrey. *Released August 13.*

These Are All BIG HITS. Book Them Today, and *Get the Crowds* These Hot Nights

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

Our advertisers tell us when we give YOU the best magazine.

MUTUAL PICTURES



"SEE AMERICA FIRST"

The greatest scenic release now on the market. A single reel each week of some historic or beauty spot. Send for the list of releases to date.

AUGUST 9 **WATKINS GLEN AND THOUSAND ISLANDS**

Already on the screen are such scenic wonders as **Yellowstone, Glacier** and **Yosemite National Parks,** made by government cameramen for the U. S. Department of the Interior and released through Gaumont.

On the same reel are Harry Palmer's *KARTOON KOMICS*—fun for young and old.

OTHER GREAT GAUMONT SINGLE-REELS

THE MUTUAL WEEKLY
News of the world FIRST in Motion Pictures. Pictures from "somewhere in France" and "somewhere in Mexico," first from the front.

"REEL LIFE"
The Mutual Film Magazine bears the same relation to a magazine that The Mutual Weekly bears to a newspaper.

These Single Reels Brighten Any Program

Gaumont Co.

FLUSHING, N. Y. **JACKSONVILLE, FLA.**

"THE BIG GUNS PEALED THE FALL OF A NATION"



For sublime yet exact depictment of Twentieth Century War, there is no other cinema in the world that equals the gigantic Dixon-Herbert Spectacle

NATIONAL DRAMA CORPORATION

1465 BROADWAY, NEW YORK ED. V. GIROUX, *General Manager*

We have secured good advertisers to talk to YOU. Listen to them!

WORLD PICTURES BRADY-MADE

Buy Pictures Plus

the Master Supervision of Wm. A. Brady

and the efficient exchange service of the WORLD FILM CORPORATION



Many a packed house is directly traceable to an advertisement in the "NEWS."

MAJESTIC AMUSEMENT CO.

INCORPORATED

BIRMINGHAM, ALA..

July 24th. 1916

Mr. Lee Kugel,
New York, N.Y.

Dear Mr. Kugel:---

I am pleased to advise you that "THE UNBORN'S" premier showing at the Majestic Theater yesterday (Sunday July 23rd.) was a great success, standing room only was the order of the day.

Receipts for the six shows $817.25. We intend giving this wonderful photoplay a weeks showing in this house.

We have offers for the purchase of single states at twice the purchase price of the feature from you for the entire Southeast.

Never, in the history of the amusement business in this section has such an extensive and successful advertising campaign been carried out.

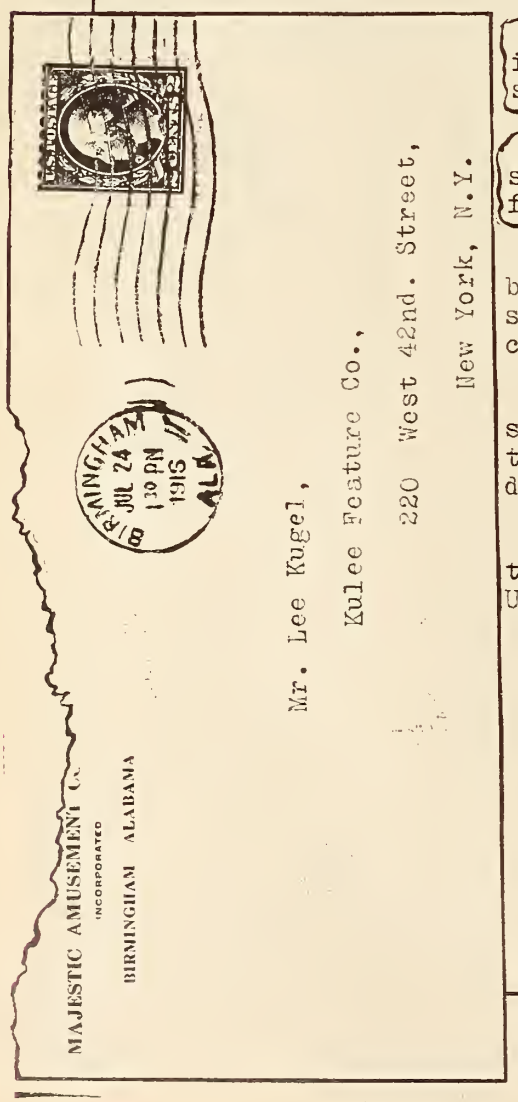
I am mailing you under separate cover some clippings which in a small way indicates the extent of the publicity given your production.

Trusting that this will be of some service to you in disposing of other territory for UNBORN, I beg to remain,

Yours truly,

W. F. Nicol

Manager.



Pictures That Stand On Their Own Feet

THE Features released through the Big Four organization, stand or fall on their own merit.

No exhibitor is forced to take any one of them, because he is bound by a contract.

No one of them is tied to any other one of them, hanging its failure upon the success of another manufacturer.

No one of them is sold for a flat rate, thus giving to the producer the same returns for a poor picture as a good one.

Exhibitors booking pictures such as these **must** be, never have a profit and loss account for **experimental** service.

V. L. S. E. Inc.

"The Alibi"

A Vitagraph Blue Ribbon Play
from the novel by

George Allen England

Featuring

James Morrison

Twice accused of murder which he did not commit—standing in the very shadow of the electric chair, Arthur Mansfield, a worthy young bank clerk is saved from a most gruesome fate through the courage and devotion of the girl whom he loves.





THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

THE EVENT OF THE SUMMER

"THE BARRIER"

A Lubin Sovereign Play, Produced from the Wide-Famed Novel by

Rex Beach

Directed by

Edgar Lewis

A play that will make you live the book

Other Lubin "Sure-Fire" Offerings

"The Light at Dusk"
Orrin Johnson

"The Great Divide"
House Peters and Ethel Clayton

"The Nation's Peril"
Earl Metcalf and Ormi Hawley

"Dollars and the Woman"
Ethel Clayton and Tom Moore

"Souls in Bondage"
Nance O'Neil

"Love's Toll"
Rosetta Brice and Richard Buhler



LUBIN FEATURE

Released through V.L.S.E. Inc.



Selig offers

"The Prince Chap"

Written by Edward Peple

A heart-stirring drama of love and adventure,
featuring a distinguished company
of co-stars headed by

Marshal Neilan **Bessie Eyton**
Mary Charleson **George Fawcett**

"Once upon a time there was a Prince Chap in love with a fair lady who, cold and calculating, gave her love to another. The Prince Chap was in dispair not knowing of the real Princess that had come into his life. But one day—"

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG. U.S. PAT. OFF.

Lewis S. Stone

Supported by

Marguerite Clayton

E. H. Calvert

Sydney Ainsworth

Is presented in

"According to the Code"

In 5 acts

Written by

Charles Michelson

Directed by

E. H. Calvert



Essanay Features

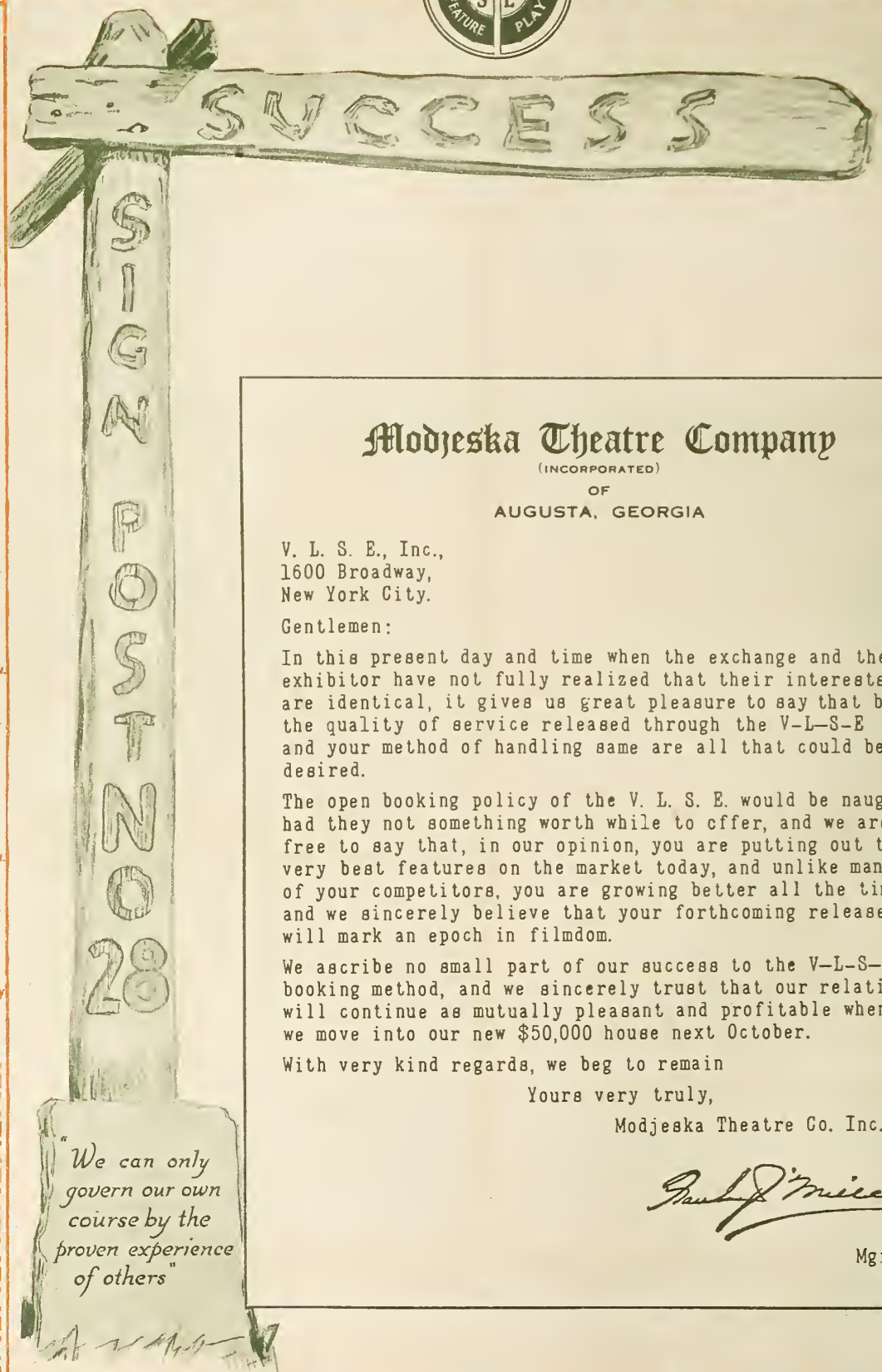
"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
'Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

ESSANAY
GEORGE K. SPOOR, PRESIDENT

Released through V.L.S.E. *Inc.*

BIG FOUR
V L S E
FEATURE PLAY

LUBIN



BRANCH OFFICES

Atlanta
75 Walton St.

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67 Church St.

Chicago
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129 West 7th St.

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2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City Mo.
12th & Walnut St.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Av.

New York City
1600 Broadway

BRANCH OFFICES

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Av.

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St.

St Louis
3630 Olive St.

Seattle
415 Olive St.

Washington D. C.
811 E. Street N. W.

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
29 St. Catherine St. W

Modjeska Theatre Company

(INCORPORATED)

OF

AUGUSTA, GEORGIA

V. L. S. E., Inc.,
1600 Broadway,
New York City.

Gentlemen:

In this present day and time when the exchange and the exhibitor have not fully realized that their interests are identical, it gives us great pleasure to say that both the quality of service released through the V-L-S-E and your method of handling same are all that could be desired.

The open booking policy of the V. L. S. E. would be naught had they not something worth while to offer, and we are free to say that, in our opinion, you are putting out the very best features on the market today, and unlike many of your competitors, you are growing better all the time, and we sincerely believe that your forthcoming releases will mark an epoch in filmdom.

We ascribe no small part of our success to the V-L-S-E booking method, and we sincerely trust that our relations will continue as mutually pleasant and profitable when we move into our new $50,000 house next October.

With very kind regards, we beg to remain

Yours very truly,

Modjeska Theatre Co. Inc.,

Mgr.

RED SEAL SELIG PLAYS

V.L.S.E. Inc.

TRADE MARK REG U.S. PAT. OFF.



LAUGHTER

is like a cool breeze on a stifling day. We recommend the

Essanay-Chaplin

comedy

"POLICE"

to draw hot weather crowds and send them out refreshed.

GENERAL FILM SERVICE

CHEERFULNESS

is the best antidote for hot weather. As a trouble chaser

CHARLIE CHAPLIN'S

burlesque on

"CARMEN"

is without a peer. It will cheer the man in the box office—and his patrons.

V. L. S. E.



TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago



By special arrangement with F. Ziegfeld, Jr.

GEORGE KLEINE Presents

Miss Billie Burke in GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel By Mr. & Mrs. RUPERT HUGHES



Intensely Dramatic!

Scenes that grip and thrill every audience follow thick and fast in this high quality photodrama — LOGICAL thrills—scenes with a reason—true situations worked out by such a master craftsman as Rupert Hughes, and enacted by such master players as BILLIE BURKE, Henry Kolker and other thespians of note. All previous records are being smashed by this tremendous box-office attraction — the only continued photoplay featuring such a prominent star. Twenty chapters—a new feature chapter every week. Let Billie Burke and "Gloria's Romance" do for YOU and YOUR THEATRE what they are doing for hundreds of others. Don't wait! Wire or write your nearest Kleine exchange. TODAY.

George Kleine
11 E. 14th St.
New York City

General Film Service

Eat a quail each day For thirty successive days!

It has been done and can be done again but the appetite for quail suffers.

View a tiresome feature each Week for fifty-two weeks!

This too, can be done, but where a theatre patron has his choice he will side step the monotonous feature for a program of variety.

There is nothing tiresome about

GENERAL FILM SERVICE

VARIETY
CONSISTENCY
QUALITY

Distinguished Stars in short pictures

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

B-r-r-r-r-r-r-r-r-r-r-i-n-g!

WAKE UP!

HUGHIE MACK

is here with another one-reel comedy

"ROMANCE AND ROUGH-HOUSE"

DIRECTED BY LAWRENCE SEMON
RELEASED FRIDAY, AUGUST 11th

AND REMEMBER
"PA'S OVERALLS"
a VITAGRAPH
ONE-REEL COMEDY
RELEASED MONDAY,
AUGUST 7th—



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service



TOM MIX!

S-A-Y! Ain't yu glad thet good, ole Tom Mix is a-shootin' over a bunch o' movie comedies, and is a-comin' tu bat soon with a lot of bang-up stuff thet will make 'em all set up an' take notice!

Not thet there imitation stuff where th' he-ro waddles out in a big soft hat an' fringed pants—an' some pore cowpuncher doubles in the ridin' and th' ropin' stunts.

No-sir-ee! Tom, he tells me he hes jest corralled a bunch o' Western fun-makers and drammers thet are sure an' sartin to put th' punch in cowpunchin'. Looky here! Us fellers knew Tom Mix when he rode in th' roundup an' drank his chicory out ev a chuck-wagon tin-cup, an' when he hated a sheep herd like pisen!

Them there wuz sure th' good ole days!
Tom—why, he's a genuine cowpuncher—he knows th' life—he's been there with spurs on. When there's some real cavortin' aroun' tu do, Tom he pulls th' dope hisself—there ain't no doubles hangin' aroun' tu take th' risk, an' someone else tu take th' credit.

Teddy Roosevelt knows a real-fer-sure cowpuncher when he sees one. Teddy likes Tom Mix pictures; he *knows* thet Tom is there!

Everybudy west ev Denver—everybudy who knows th' real plains, an' th' real ridin' an' ropin', swear by Tom Mix, fer he's no counterfeit—he's sure th' real thing!

BOOK THESE ROUGH RIDING COMEDIES

"*A Bear of a Story,*" Released August 19, General Film Service.

"*Roping a Sweetheart,*" Released August 26, General Film Service.

"THE GERM OF MYSTERY"

A Sensational Selig Diamond Special with Guy Oliver, Fritzi Brunette, Frank Clark, Lillian Hayward and others. A poisonous spider is used by plotters. A detective story of the "something different" quality. Released August 14 in General Film Service.

TRADE S MARK

Selig Polyscope Company

58 East Washington St., Chicago, Ill.

And Everywhere

General Film Service



"... AND JUST THEN THE ROOF CAME OFF."

AUGUST 16

"THEIR DREAM HOUSE"

FEATURING

THE CELEBRATED COMEDY TEAM

HARRY C. MYERS

V|M

ROSEMARY THEBY

FEATURE COMEDIES

General Film Service

AUGUST 18TH
"COMRADES"
WITH
POKES & JABBS
BURNS STULL
ON THE STRAIGHT AND CROOKED PATH

VIM

AUGUST 17TH
"LIFE SAVERS"
WITH
PLUMP & RUNT
HARDY RUGE
THEY RESCUE THE DIVING BEAUTY



VIM COMEDIES
326 LEXINGTON AVENUE, NEW YORK CITY

General Film Service

The three reel quality release on the regular program

Knickerbocker Star Features

FRIDAY, AUGUST 11

THE BETTER WOMAN

Featuring

REAVES EASON

FRIDAY, AUGUST 25

FAITH'S REWARD

Featuring

HENRY KING

General Film Service

LUBIN

Tuesday, August 1

"The Price of Dishonor"

Two Act Drama

Tuesday, August 8

"Their Mother"

Two Act Drama

Tuesday, August 15

"A Lesson in Labor"

Two Act Drama

Tuesday, August 22

"The Usurer's Due"

Two Act Drama

LUBIN

General Film Service

Here's Another "Stingaree!"—

"The Girl From 'Frisco"

Featuring MARIN SAIS and TRUE BOARDMAN

The vigor and strength of the great outdoors, the broad sweep of the Golden West, the charm of new and striking characters in a fifteen week series that boasts both **class** and a **punch.**



First Episode

"The Fighting Heiress"

Released Wednesday, August 9th

Second Episode

"The Turquoise Mine Conspiracy"

A dauntless girl fighting a bitter battle against almost insurmountable odds in a story laid against the vivid and gripping background of the desert.

Released Wednesday, August 16th
Each Two Reel Episode Complete

Released in Regular Service!

Stories by ROBERT WELLES RITCHIE
Fictionization in *Short Stories Magazine*

OTHER KALEM PROGRAM FEATURES

"Good Evening, Judge!"

Ham, Bud and Ethel Teare in a typical sure-fire "Ham Comedy"—Enuf said!

Released Tuesday, August 8th

"Hurled Through the Drawbridge"

Helen Gibson's daring thrills and a spectacular auto race in a smashing one reeler.

Released Saturday, August 12th

IVY CLOSE in "DAISY THE DEMONSTRATOR"

As a soap demonstrator the international beauty is some hit in the crossroads village. Supported by Henry Murdoch she delivers a comedy with a laugh in every foot and a finish that will take your breath away.

Released Friday, August 11th

KALEM COMPANY

235-39 West 23d Street **New York City**

General Film Service

BOOK THESE FOR YOUR VARIETY PROGRAM



BRYANT WASHBURN and MARGUERITE CLAYTON

are presented in

"WORTH WHILE"

3 act drama *Aug. 12*

FRANCIS X. BUSHMAN

is presented in

"The Three Scratch Clue"

2 act drama. *Reissued Aug. 8*

"The Fable of Books Made to Balance"

By GEORGE ADE

1 act comedy *Aug. 9*

Essanay maintains an unrivaled standard of excellence in short, snappy photoplays. They are uniformly of the highest class. Ask the exhibitor who uses Essanay

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K. SPOOR PRES'DENT

1333 Argyle St., Chicago

LOVE AMIDST

And the struggles of one man for home and happiness against an overpowering fate in the icy North are graphically shown in the

WILLIAM FOX

PHOTOPLAY OF THE GREAT NORTHWEST

The End of the Trail

STORY BY
MAIBELLE HEIKES JUSTICE
DIRECTED BY
OSCAR C. APFEL

FOX FILM

THE SNOWS



WITH THAT GREATEST OF STARS

WILLIAM FARNUM

CORPORATION

We have secured good advertisers to talk to YOU. Listen to them!



My one aim is to make better Keystone Comedies — and this regardless of the cost.

MACK SENNETT.

TRIANGLE PLAYS

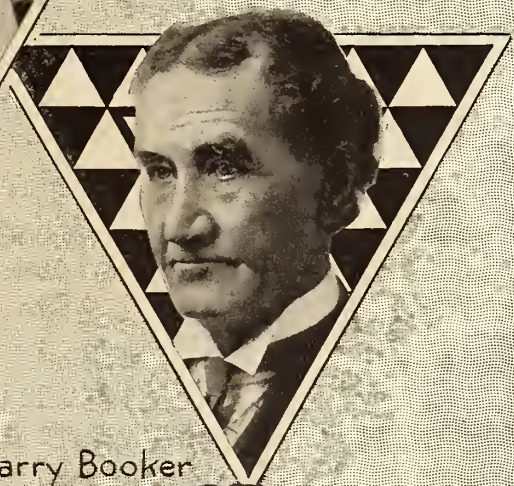
Five Comedians Seen Only in ~
TRIANGLE-KEYSTONE COMEDIES



Louise Fazenda



Mack Swain



Harry Booker



Chester Conklin



Harry McCoy

Keystone Comedies are Released Only by
TRIANGLE FILM CORPORATION

Many a packed house is directly traceable to an advertisement in the "NEWS."

THOUSANDS
OF
THEATERS
Are Pleasing Millions of People with
Unicorn Films
AND HUNDREDS ARE ASKING FOR THE SERVICE EVERY DAY

We can only supply a certain number of houses. If your competitor gets it, that leaves you out.

GET IT NOW!

We've Cut the Feet Out of Features
That's why our one and two reel subjects are jammed and packed full of thrills, sensations and tense dramatic moments.

21 Reels of Unicorn Are Worth 60 Reels of the Other Kind

Unicorn Film Service Corporation
126-130 West 46th Street NEW YORK CITY
25 Branches throughout the U. S.

Just tell them that Beatrice Fairfax is coming!

That's all you need to do. Every man, woman and child knows that Beatrice Fairfax is the friend and adviser of forlorn lovers.

The Big Sister of All True Lovers

They will fill the house when they learn that Beatrice Fairfax is to appear on the screen—that all she has learned of human love and romance—of jealousy and longing—is to be featured in a series of picture plays.

Every episode complete in itself.

Grace Darling—the star with a face as delicate and beautiful as a flower — plays the part of Beatrice Fairfax; and Harry Fox, celebrated comedy star, is Jimmy Barton.



International Film Service

Presents

BEATRICE FAIRFAX

with Grace Darling & Harry Fox



Millions Read

BEATRICE FAIRFAX

Every Day
in Forty-six Newspapers

Don't Fail to Book This Thrilling Feature Series

"The Story of the Missing Watchman"

is the first episode of the Beatrice Fairfax series.

It is a story full of zip and action—thrills and romance. It will be followed the week after by "The Story of the Jealous Wife."

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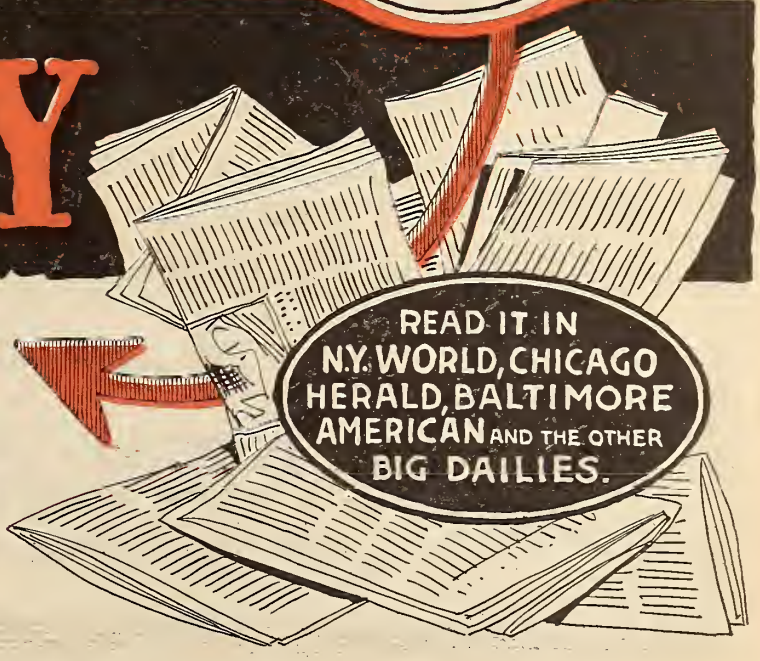


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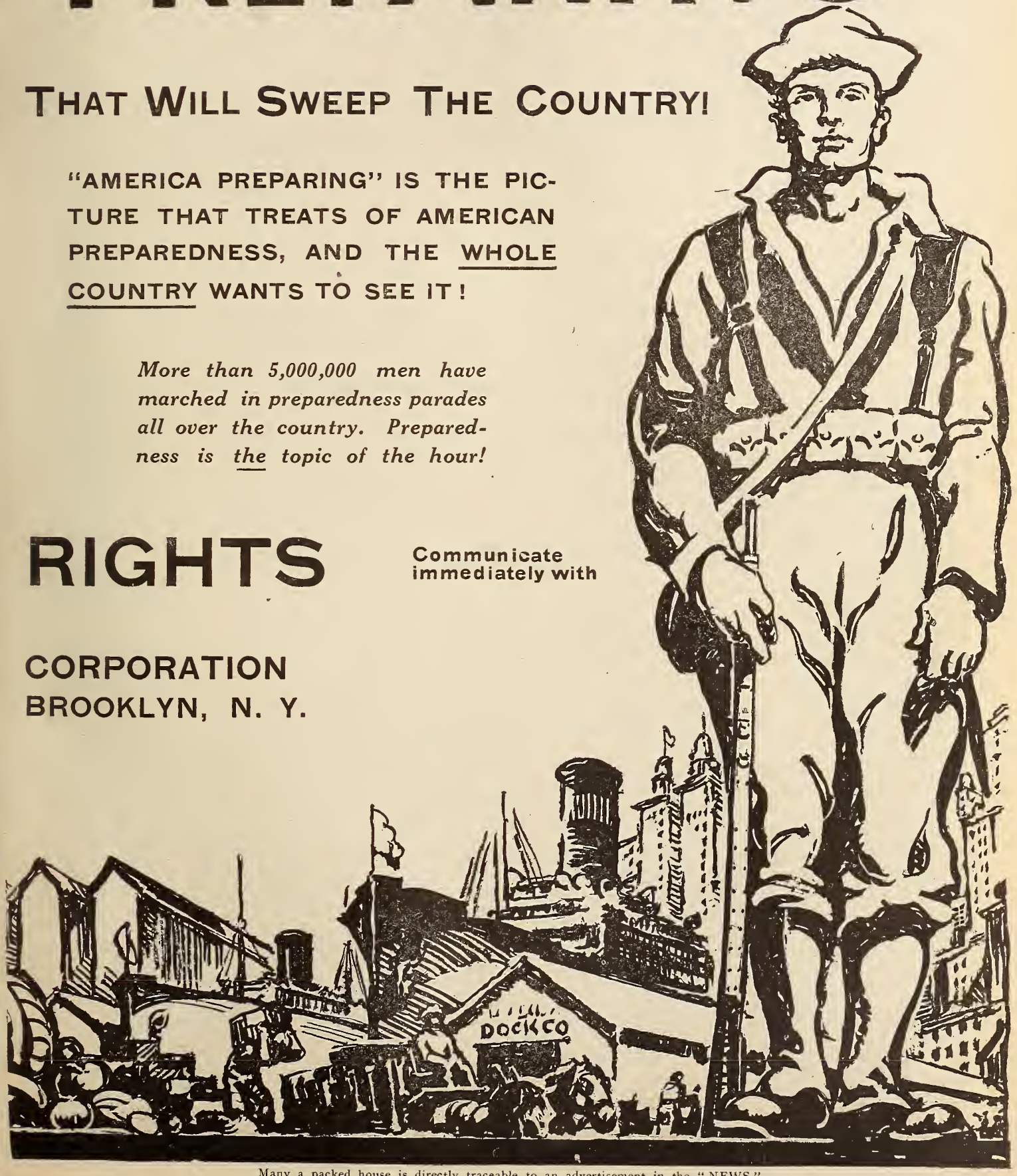
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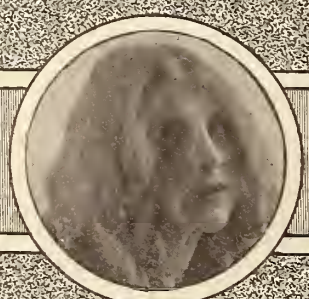
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THREE years ago the powerful personality of L. Rogers Lytton began to attract the attention of the lovers of motion picture drama, and though often wasted on timid films it has won for him a high place in their esteem. Mr. Lytton's success as an actor led to his being made a director but he gave up this position when he found he was too much hampered by traditions to carry out his own ideas. Since then he has devoted himself to acting, giving the screen some of its most convincing characterizations. His Mr. Emanon in "The Battle Cry of Peace," dominated every scene in which he appeared; as Don Alvarado he ran the entire gamut of emotions. His entire screen career has been under the banner of the Vitagraph, but he has decided it is time to make a change, although recently asked to resume directing.

He says, "I have withdrawn from the Vitagraph for professional reasons. Nothing could be pleasanter than my personal relations with the firm but its policy is not along those lines wherein lies my own greatest strength. I have therefore decided to make my desire for change known to the entire motion picture field, hoping there is a company on the look-out for what I have to offer, and which will give me the opportunities and freedom of action I am seeking. I wish to resume directing, devoting my efforts to a high class of pictures, although from time to time I would play roles for which I am fitted, a condition made possible by my having R. S. Pigott as my assistant."

For such work Mr. Lytton's training preeminently fits him. He graduated from the School of Architecture, Columbia University, and continued his studies in Paris. He has traveled extensively, has played prominent roles with E. H. Sothern, William Faversham and under the management of H. W. Savage. This broad experience added to his natural gifts makes him one of the foremost personalities in the world of motion pictures. Mr. Lytton's address is care of the Columbia University Club, New York City.

Mr. Lytton will be free to begin work early in September.

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Volume XIV AUGUST 12, 1916 No. 6

Action!

THE third stage of the organization of the National Association of the Motion Picture Industry has just been completed.

First we had the preliminary organization, effected at the Delmonico and Hotel Astor meetings. Then at Chicago the Motion Picture Exhibitors League whole heartedly and unanimously entered as a body and perfected the organization of their branch by electing a committee of 102, which committee in turn elected their ten allotted directors on the association board.

* * *

AT the recent meeting held in New York the remaining twenty directors were elected, five from each of the other four branches. So far so well—but now—what? The answer is—*action. Immediate action.*

* * *

WE want action—intelligent, concerted action—with Washington and the proposed Federal revenue tax as the immediate objective; and then with equal and concerted energy we must organize the screens of the country into a political weapon, the telling effect of which will be immediately felt at Washington and thereafter and continuously in the states and localities where other adverse legislation threatens. We must stop talking about our power: *We must use it.*

* * *

WE must stop bragging about being the fifth industry: *We must be it*—be up to the level of such a remarkable rating, in convertible resources, business breadth, foresight and acumen.

We must stop press-agenting our assets, paper profits, and magnificent waste in salaries; we must use the same enthusiasm in putting our great house in economic order, in getting down to a bed-rock accounting of just where our business is at.

* * *

WE need a publicity campaign through the daily press. But how about our own publicity medium—the screen. Why lean upon the press, when we have our own and a greater medium through which to reach the public!

But before we use either medium we need *information*—information about our own business, true information to give the public.

We need—right now—a statistician far more than a publicity man.

* * *

WE must go to Washington, for instance, prepared to show, as easily we can, that the picture theatres of the country far from wallowing in profits are in an extremely critical business condition, so critical indeed that the proposed and ridiculous additional tax burden of $4,000,000 in taxes occasioned by a foreign war will put half of these public centres of recreation and education in the United States out of business altogether.

AND throughout the year we shall have to present as genuine facts and figures to legislative committees in order to knock down the absurd statements of crackbrained reformers who obviously know nothing about the motion picture industry. The situation at Washington is serious.

* * *

BUT one individual has appeared thus far in opposition to the proposed tax—H. B. Varner, secretary of the M. P. E. L. of North Carolina, a new and active organization which has just joined the National League and the National Association of the Motion Picture Industry.

* * *

STRANGE to say the cause of the motion picture theatre is being pleaded before the Finance Committee of the Senate by a Senator who has no interest in our industry, but only in that part of the Federal tax which hits the sugar interests of Louisiana.

* * *

HE is attacking the whole tax budget because of its obvious injustice to a single division—the motion pictures theatres—and he is using with telling effect the argument that the screens of the country have a power for publicity in their own behalf which no one, even an United States Senator, can afford to overlook.

* * *

IN other words he is borrowing our own weapon for sugar; and we who can wield it—what are we doing?

This is not a criticism in any wise of the National Association of the Motion Picture Industry.

The Federation is only a day or so old.

* * *

IT has progressed fast and favorably—remarkably fast—and all credit is due the few who have energetically and faithfully pushed it forward against odds.

* * *

IT is very young—but not too young to act with power, provided only we take an intelligent view of its power and purposes and *put it into action,* provided only we forget personalities and think only of the Federation itself.

* * *

THIS unification of the fifth industry was not made to elect a president or to confer the honor of publicity upon its directors or other officers.

* * *

IT was formed to protect and perpetuate this industry and if it is big at all it is big enough to swallow all personalities and stand forth in its own business and for its own big purposes.

* * *

OUR Washington correspondent informs us that by the latest guess, the revenue bill will not come up for action before the middle of August. We must meet at once and define the action to be taken.

WM. A. JOHNSTON.

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Motion Picture News

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MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

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VOL. XIV August 12, 1916 No. 6

Harmony Proof in Organization

A CONSIDERABLE amount of interest has been evinced by producers and distributors in the unification of the industry through the National Association of the Motion Picture Industry, the organization of which has just been effected. The names on the board of directors give ample evidence of the affiliation of the leading companies with the movement.

* * *

IT has always been argued that the producers could not organize. It has been amply proven this year, however, that they can and that they can act harmoniously upon any matter touching upon their common welfare.

* * *

IT is true that exhibitor organization is more easily effected. Exhibitors stand upon pretty much common ground. They want, as a whole, about the same things. They want good pictures, reliable service and fair treatment in the way of prices, terms and service policy in general. Producers on the other hand, it is advanced, have varying policies and are seeking various commercial ends; one company believes in one distributing policy, another in an entirely different and competitive one, etc.

THE answer to which is that the new National Association does not at all assume to regulate and unify competitive business policies, prices, etc. This is far from its purpose and function.

* * *

EXCLUDING all other benefits to be derived and they are many, two great goods to be accomplished stand out alone. They not only permit of but they demand producer organization.

* * *

THE first is protection from without the industry. One producer could not have defeated the Wheeler-Christman bill at Albany; one producer cannot rectify the disastrous situation in Ohio and Pennsylvania; one producer cannot appear successfully for the forty odd state legislatures this year in opposition to censorship and other pernicious legislation.

* * *

IT is obvious that only a united front can advance this industry today or even protect its past progress. It is true that the exhibitor investment in this industry greatly exceeds that of any other branch; but in uniting to protect the outlet for motion pictures, the producers are only protecting their own investment.

* * *

AND this brings us to the second good; namely, the exhibitor's welfare.

The National Association provides for the overlapping of each distinct branch of the industry. It provides, for the first time, ways and means for the producer and exhibitor to confer and correct these misconceptions and commercial wrongs which are today harrying each of the main factors in this industry and harming each. It does not dictate a settlement; it merely makes one possible.

* * *

JUST what good may be accomplished internally remains to be seen; but there is no question but that producer organization is needed for the serious external pressure now threatening. If any producer doubts this he should at once declare his intention and ability to fight alone.

* * *

An Identity of Interest

THE very keynote of the economic situation of the day was struck by Adolph Zukor in his Chicago speech when he spoke of the identity of interest among the makers, distributors, and exhibitors of film. He said that the identity was absolute, that it was a fact not a theory, and that it must be faced and engaged in as a fact.

* * *

WE are glad of the statement and of its sincere utterance by a practical man. It is the brightest kind of a sign of the broadening of our mental horizon, a broadening which must be general if it is to embrace this industry which has itself broadened out into a rating with the great industries of agriculture, transportation, steel and oil.

* * *

THE exhibitors' welfare is the manufacturerers' and distributors' prosperity. This is a world-old business axiom. It may be temporarily controverted but not for long. It is always eventually proven. Every other business has always found it to be true.

It is about time that this industry—all elements of it—accept the fact and go about meeting it. No selling plan was ever devised and found permanently successful that did not embrace the buyer's reasonable and due welfare. Let us apply this to film and film service.

All-the-Industry Association Now Fully Launched

At Meeting in Hotel Astor, New York, on July 25, Many Prominent Members Complete Plans for Making New Body a Permanent Organization Able to Settle Problems of the Business to the Satisfaction of Every Branch of Motion Picture Industry

THE organization of the National Association of the Motion Picture Industry was effected on Tuesday, July 25, at the Hotel Astor, the meeting being largely attended by prominent members of the industry.

Chairman W. W. Irwin called the meeting to order at 2:30 o'clock. He referred to the important action of the Chicago convention at which the Motion Picture Exhibitors League of America unanimously and enthusiastically approved the new National Association and elected a branch committee of one hundred and two, which in turn elected ten representative exhibitors as directors to represent the Exhibitors' branch of the industry on the board of the association.

The exhibitors, Mr. Irwin pointed out, had their doubts regarding the proposed federation and the sincerity of the other branches of the industry in seeking to cooperate with them, but they waived theeir fears and doubts and concluded to place their confidence in the producers and distributors and in all the other branches of the industry, and to believe that each of these branches was as sincere and earnest in desiring to build a powerful association as the exhibitors themselves were.

"Moreover, as soon as the convention unanimously accepted the proposition, they proceeded to the execution of their part of the organization with dispatch and selected as their representatives men of intelligence, who will be of great assistance to the whole industry in meeting all common questions which confront us at the present time and which will hereafter arise.

"We are here to-day," continued Mr. Irwin, "for the purpose of having all those who have not already signed the application for membership to do so, and for the further purpose of having the other branches of the industry elect their respective branch committees and boards of directors."

Following an open meeting during which the membership of the association was greatly increased by the signatures of those present, separate meetings were held by each of the other four classes of the federation, namely, the producers, the distributors, the manufacturers and dealers in supplies, and the fifth or miscellaneous class. Each of these classes selected five directors each, completing the membership of the Board of Directors, which consists in all of thirty directors, of which the exhibitors have already elected ten. The full board now consists as follows:

Full Board Membership

Producers—Adolph Zukor, J. Stuart Blackton, Carl Laemmle, William A. Brady and William L. Sherrill.

Exhibitors—A. P. Tugwell, Peter J. Jeup, M. A. Choyinsky, S. H. Trigger, Thomas Furniss, L. L. Levine, F. J. Herrington, Louis Blumenthal, F. J. Rembusch, C. H. Phillips.

Distributors—W. W. Irwin, P. A. Powers, R. A. Rowland, E. A. MacManus, Hiram Abrams.

Manufacturers and Dealers in Supplies—Jules Brulator, E. S. Porter, J. H. Hallberg, Don J. Bell, William J. Moore.

Miscellaneous Class—Arthur James, W. Stephen Bush, Fred Beecroft, Fred Gunning, Paul Gulick.

Following the election William A. Brady made a vigorous protest against the Federal Revenue Tax and moved the appointment of a press committee to spread the report throughout the press of the day's meeting. Chairman Irwin appointed the following committee: Jules Brulator, E. A. MacManus, Fred Beecroft, W. Stephen Bush, Harry Reichenbach, W. A. Johnston.

It was announced at the conclusion of the meeting that the first meeting of the Board of Directors will be held in New York on August 16.

The following are subscribers to the National Association of the Motion Picture Industry, Inc.:

Class 1 and 4—Producers, Manufacturers, Importers and Distributors of Motion Pictures.

Arrow Film Corporation, New York	$250.00
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Elizabethtown Smelting Co., Newark, N J	$75.00

Class 5—Publications.

Morning Telegraph, New York	$150.00
Motion Picture News, Inc., New York	250.00
Moving Picture World, New York	250.00
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Johnson, W B., New York	2.00
Jones, Fred R., New York	2.00
Lakin, John M., New York	2.00
Leslie, Arthur, New York	2.00
LeVino, A. S., New York	2.00
Lewis, Philip, New York	2.00
McGovern, Elmer J., New York	2.00
Magie, G. A., New York	2.00
Masters, E. L., New York	2.00
Milligan, J. A., New York	2.00
Mock, Ed. J., Chicago, Ill	2.00
Pierce, C. H., New York	2.00
Reichenbach, H. L., New York	5.00
Rothstein, Nat G., New York	2.00
Rosenthal, Harold, New York	2.00
Rubin, J. Robert, New York	2.00
Shapiro, Victor M., New York	2.00
Soloman, Julian M., Jr., New York	10.00
Spedon, Sam, New York	2.00
Straus, Albert, New York	2.00
Streiner, Moe, New York	2.00
Vandivert, R. M., New York	2.00
Wiley, Thomas G., New York	2.00

VAN BUREN IS WITH FOX STUDIOS

A. H. Van Buren, known throughout the country for his work in stock companies, is one of the newest members of the William Fox forces. He is to have the leading male role in a picture now in course of production.

Although thousands are familiar with Mr. Van Buren's work he is known only by the famous initials "A. H." Few know that they stand for Archimedes Heckman. The name, fastened upon him by his Gloucester, Mass., parents has been carefully hidden under these cryptic initials all these years.

Mr. Van Buren went upon the stage as a youngster, his first important role being that of Mephistopheles in "Faust." Since then he has played more than 200 different parts, in all sections of the country. For the last six years he has headed his own stock company in Washington, D. C. He has been leading man for Amelia Bingham, Henrietta Crosman, Cecelia Loftus, Blanche Bates and other famous stars.

PADDY McQUIRE CREATED BUNGLING BILL IN MUTUALS

Paddy McGuire created the character of Bungling Bill in the series of Mutual comedies which are becoming so popular, under the direction of Jack Dillon. Some of the most successful one-reelers in which Paddy McQuire has starred are "Paddy's Political Dream," "He Thought He Went to War," "Bungling Bill's Burglar" and "Bungling Bill's Peeping Ways." There are scores of others which have been equally popular with Paddy's large following of film fans.

For the benefit of Paddy's female admirers, it may be announced that he is still single and maintains cozy bachelor apartments in Pasadena, Cal. He is six feet one and a quarter inches tall, blue eyed, has dark brown hair, is scrupulously neat as to personal appearance and generous to a fault.

"Bungling Bill's Dress Suit" and "For Ten Thousand Bucks" are two forthcoming Mutual releases in which Paddy McQuire will be seen at his best. These stories are by Robert A. Dillon.

KLEIN APPOINTS KINNEBREW, PATHE SOLICITOR

Joseph Klein, acting manager of Pathe's Atlanta office, states that W. T. Kinnebraw has been appointed solicitor in the Florida territory.

"Morbid Theme Is Thing of the Past"—Wright

"Picture Patrons Have Had Their Fill of Sex Discussions—They Crave Healthy, Rugged Stories of Clean Action," Says Kalem Official

"THE morbid theme is a thing of the past," declares William Wright of the Kalem Company. "Picture patrons have had their fill of sex discussions, of lurid, superemotional psychological studies. They are craving healthy, rugged stories of clean action.

"These are opinions based on some recent investigations of the Kalem Company. We conducted an exhaustive investigation that extended to exchange men, exhibitors, and even to lay followers of pictures, before forming our plans for a new series production. The results then caused us to make arrangements for the production of 'The Girl from Frisco,' a series of the West.

"Further reports since the initial announcement of that series, and the figures for advance bookings, have confirmed the result of our investigation. The cycle of public favor is swinging back to the clean and virile stories that established the screen's popularity. At present the demand is strong for Western pictures, that is the concrete expression of the desire to get away from the morbid.

"When you mention the West most picture people think of the old-time Westerns that had little to recommend them other than their lively action. We have had comparatively few Western pictures produced with the art that directors now command. Exhibitors and patrons seem to have realized this more quickly than the manufacturers, and they are demanding pictures with the swift action and vigor of the old Westerns staged with up-to-date producing methods.

"It is a healthy indication that finds picture patrons turning from the morbid to real American themes, to stories that truly represent our national character and traits. We will have less of censorship worries then, and, I firmly believe, more business.

"The West that Kalem will show to picture patrons in 'The Girl from Frisco' is a West that they have never seen. It is the new West of irrigation, oil fields, vast mining interests, and so on. There will be no dime-novel cowboys, but there will be real true-to-life cow punchers of the West of today. And so on, all the way through, it will be a real portrayal of a real America, with healthy romance, adventure and acting."

New Releases of Bluebird Features Announced

"Saving the Family Name" Due on September 11; "A Miracle of Love," "The Girl of Lost Lake," and "Little Eve Edgarton" Also Ready

THE Bluebird undertaking to nationally proclaim that "The Play's the Thing" in their policy, with stars subservient to the vehicle, is gaining hearty endorsement from exhibitors through the country. While they, of course, are advertising their leading players, the Bluebird policy to make the scenario the principal dependence for the success of the whole program will continue to be the main reliance of the organization.

Preparations for beginning the regular season are complete and releases have been set for several weeks to come. "Saving the Family Name," to be issued in the Bluebird program September 11, will introduce Mary MacLaren, the heroine of "Shoes," in her second essay at photoplay prominence.

The fact that Lois Weber provided the scenario and directed the production is primary assurance of success, and with Phillips Smalley leading man for Miss MacLaren the benefit of the full production cleverness of the Smalleys is complete.

September 4 the release will be "A Miracle of Love" in which Dorothy Davenport and Emory Johnson will be featured. The scenario was made by Eugene B. Lewis from Elwood D. Hemming's story, and Lloyd Carleton directed the production. Mattie Witting, Alfred Allen and Richard Morris will play prominent roles.

"The Girl of Lost Lake," set for August 28, will have Mrytle Gonzalez and Val Paul in the leads, with Fred Church prominent in the Lynn F. Reynolds production. George Hernandez, Bertram Grassby, Ruby Cox, Jack Connelly, Bobby Mack and Jack Curtis will also appear in the presentation.

Ella Hall and Herbert Rawlinson will be featured in "Little Eve Edgarton" to be issued August 21 in a production made by Robert Leonard. The play was made from a serial by Eleanor H. Abbott.



Where the Nestorities Hold Their Comedy Revels

Metro's Fall Plans Include Variety of Themes

In Range of Subjects and Extent, the Proposed Activities of the Company Are by Far the Most Pretentious and Elaborate Ever Undertaken by the Corporation and Include Many Features, Which Will Be Announced Later—Ethel Barrymore Will Appear in "The Awakening of Helena Ritchie"

METRO'S early fall plans, which in part have just been announced, include many important productions and the appearance of some of the world's most famous stars of both the speaking stage and the screen. In variety and extent the proposed activities are by far the most pretentious and elaborate ever undertaken by the Metro Pictures Corporation and include many features which cannot yet be announced.

Ethel Barrymore, who is under contract to appear exclusively in Metro plays, will begin work in about two weeks in a picturization of "The Awakening of Helena Ritchie" the successful stage play from the novel by Margaret Deland. Margaret Anglin was seen in the stellar role in this play during its Broadway production.

Miss Barrymore will be supported by a distinguished cast and some of the foremost artists of the screen and stage have been especially engaged to appear with her. Miss Barrymore selected "The Awakening of Helena Ritchie" as her next starring vehicle.

She has already been seen on the Metro program in "The Kiss of Hate" and "The Final Judgment." In addition to her work in the Metro studios, Miss Barrymore will also be seen in a new play on Broadway, provision having been made for this in her contract with Metro.

John W. Noble, who is directing Francis X. Bushman and Beverly Bayne in the elaborate screen production of "Romeo and Juliet," which is now fast nearing completion, will direct Miss Barrymore. He will be assisted by Leander de Cordova, who has been associated with him in the Metro picturization of Shakespeare's supreme romance.

"Chain of Evil" to Follow "Romeo and Juliet"

Upon the completion of "Romeo and Juliet" Mr. Bushman and Miss Bayne will begin work on the serial "The Chain of Evil," which will be released in fourteen two reel episodes, probably at the rate of two a month. Metro has taken over the Victor studio in Eleventh avenue and Forty-third street, which will be used by the Bushman-Bayne forces. "The Chain of Evil" was written by Fred. de Grésac and scenarioized by Howard Irving Young and Paul Price.

Emily Stevens will begin work immediately on a five part production, "Capital Punishment," an original story written especially for her by Katherine Kavanaugh.

Miss Stevens has been seen on the Metro program in "The House of Tears" and "Destiny, or The Soul of a Woman," two notable successes of the silent drama.

George D. Baker, who recently joined the Metro directing forces after a successful career with the Vitagraph Company, and who has just completed his first Metro production, "The Pretenders," with Emmy Wehlen in the starring role, will direct Miss Stevens in "Capital Punishment. He is now engaging a strong supporting cast and making arrangements for staging the scores of big scenes which will characterize the production.

William Nigh to be Co-Starred with Irene Howley

What promises to be one of the best features ever released by Metro is an original story written by William Nigh, the author-director-star, and in which Mr. Nigh will be co-starred with Irene Howley. She will make her debut as a star on the Metro program in this Nigh story, which is as yet unnamed. However, she is not new to Metro having already been featured in many Metro productions, and has been seen in support of Lionel Barrymore in "A Yellow Streak," and recently featured with Ralph Herz in "The Purple Lady."

Mr. Nigh was last seen on the Metro program in "Notorious Gallagher, or His Great Triumph." Previous to that he appeared with Valli Valli in "Her Debt of Honor." Mr. Nigh has just completed the five part production "The Child of Destiny," with Irene Fenwick in the starring role. Among other notable screen productions made under his direction is "A Yellow Streak."

Mabel Taliaferro, who has just completed the final scenes in "God's Half Acre," will begin on a new big feature, which was written by Channing Pollock and Rennold Wolf. Before "God's Half Acre" Miss Taliaferro appeared on the Metro program in "Her Great Price" and "The Snow Bird." June Hathis is now completing the final scenes of the script made from the Pollock-Wolf story.

Carewe Will Direct Miss Taliaferro in Next Film

Edwin Carewe, who has directed Emily Stevens, Ethel Barrymore and other distinguished Metro stars, will direct Miss Taliaferro in her next production. He also directed Miss Taliaferro in "God's Half Acre," "Her Great Price" and "The Snow Bird," and her contract specifies that he is to direct her in all her Metro features.

Lionel Barrymore, who is nearing the final scenes in "The Upheaval" and who was last seen on the Metro program in "The Quitter," will begin work at once on a powerful new feature. This will be a picturization of the short story "The Woolworth Diamonds," by Hugh C. Weir, which recently appeared in one of the leading magazines.

Mme. Petrova, one of the screen's most brilliant and popular stars, has also begun work on a new story, as yet unnamed, which she wrote herself. The central theme deals with the marriage question from an economic standpoint and contains many humorous situations, which will be a decided innovation and novelty in a Petrova feature. Mme. Petrova has just completed a big production at the Popular Plays and Players studio, "The Secret of Eve," which is scheduled for early release.

Harold Lockwood and May Allison are at work in the Metro-Yorke western studio at Hollywood, California, in "Mister 44," a striking comedy drama, picturized from the successful novel of the same name by E. J. Rath. They were last seen on the Metro program in "The River of Romance," and before that in "The Come-Back" and "The Masked Rider." Mr. Lockwood and Miss Allison are surrounded by a supporting cast headed by Lester Cuneo.

Edmund Breese, supported by a cast which includes Ormi Hawley, Clifford Bruce, Evelyn Brent and other artists of the stage and screen, is at work on a story of the Maine logging camps called "The Weakness of Strength."

In addition to these multiple reel productions Metro has arranged to increase its program with more one reel comedies, three of which will be released weekly beginning this Fall. The stars appearing in these comedies include such notable artists as Mr. and Mrs. Sidney Drew with one company of players, Max Figman and Lolita Robertson with another, and Ralph Herz at the head of another company. Then too Metro is scouring the world for important and picturesque locales for the Metro Travelogues, which form an interesting weekly release on the Metro program.

SUIT IN VANCOUVER OVER PANTAGES THEATRE SITE

A suit has been commenced in the Supreme Court at Vancouver, B. C., by P. Burns and Company against C. A. Godson, owner of the property on which the new Pantages theatre is to be erected. The complaint charges that the owner broke the lease which the company held on a store room in the building, and asks that they be awarded $15,000 which they expended in improving the premises, and from which they will now receive no benefit. Alternative damages, amounting to $34,490 for alleged breach of the cantract to lease, are also asked for.

It is stated that the defense will set up that there was no breach of contract to lease; that the lease had expired; and that there was no contract to renew.

The work of demolishing the buildings at present on the site has been started, and it is expected that actual construction of the new house will be undertaken within a few weeks.

BRAINARD SUCCEEDS MILLS IN KANSAS CITY

Jack Brainard has been appointed to fill the vacancy left by E. C. Mills in the Kansas City, Mo., agency of the Mutual Film Corporation. Mr. Kiltz announced after the appointment that there would be no additional duties added to those formerly performed by Mr. Mills.

PARAMOUNT PICTOGRAPH WILL SHOW MAN-EATING SHARK

Paramount was successful in obtaining motion pictures of the landing of one of the man-eating sharks along the New Jersey coast. This is one of the chief features of the 26th edition of Paramount Pictographs, the magazine-on-the-screen.

The shark is six feet in length, weighs over one hundred pounds, and is of the blue nose, man-eating variety. It was captured on Beachhaven, New Jersey, July 8, the same place where a week previous the same kind of a shark killed a man while in bathing. The shark was captured by Herbert K. Logan and Eltinge F. Warner, the latter the editor of Field and Stream.

The picture shows the baiting of the hook with squid, or ink-fish, Mr. Warner using a twelve and a half ounce split bamboo one piece surf rod with a twelve-thread line. While casting around shore, Mr. Warner chanced to see the shark about 150 feet from where he stood. Three of four people cast into the spot where the shark was seen, and in a few minutes the shark took Mr. Warner's bait. The fish was played with for thirty-five minutes when it was eventually brought within ten feet of the shore, where it made repeated struggles to free itself, making terrible rushes for the deep water, taking out at times as much as as three hundred feet of line.

A 6-REELER FROM HOLLAND IN 3 WEEKS

Special to Motion Picture News.

Cleveland, O., July 22.

The Holland Feature Film Company, a new producing organization, recently organized here with Capt. H. H. B. Holland as president, is completing "The Age of Life's Destruction," a six-reel problem drama, which will be released in four weeks. Work has also been begun on a ten-reel war picture, which will be called "The Monitor and the Merrimac," the exteriors for which will be made on the scene of the famous battle.

Helen Case, formerly with Vitagraph, Metro, Ince and Universal, is leading lady for the organization. Other players are Florence Pritchard, Arthur Morrison, William H. Cavanaugh, and Russell E. White.

C. O. MOSS SIGNS WITH UNICORN

C. O. Moss has signed up with the Unicorn Film Service Corporation and has opened an office in Charlotte, N. C Mr. Moss has been for the past few years special representative for the Pathe Company in North and South Carolina and the Virginias.

He says Unicorn Service is meeting with great success in his territory and the exhibitors are more than pleased with Unicorn pictures.

EXHIBITORS VISIT KANSAS CITY

The following exhibitors were in Kansas City during the last week: John Egli, manager of the Hickory Theatre, St. Joseph; E. C. McClintock, Eldorado Springs, Kansas; and John S. Slocum, manager of the Woodrow picture house, and one of the oldest exhibitors of moving pictures in the business, Mangum, Oklahoma.

Here's News—We're Told a Picture Should Not Be Drama

A Wiseacre Says Turnbull "Doesn't Belong" as a Script Maker—Think of It—And He's the Man Who Wrote "The Cheat"

By Harvey F. Thew

MUCH that is amusing, much that is incomprehensible, everything that is inadequate is being contributed to the present discussion of the scenario problem. A profession so new that it is without standards, forms, ethics or recognized rules has produced a crop of experts and advisors which the medical profession might envy.

Nothing in the situation is so impressive as the fact that it must be allowed to work itself out, and that it will do so, just as all the recognized professions have done, in spite of the tinkering of the over-night experts. Forecasts and past performances are alike worthless. Who can say at this stage of the photoplay development just what the needs are to be, or just where the pathway out of the present chaos (for chaos it is) lies. Surely none of the dozen or so volumes on the subject which have already appeared, for all these volumes were archaic before they were off the press; surely not the writer in a contemporary trade journal, who in last week's issue devotes himself to an attack on the Lasky policy in general, and on Hector Turnbull in particular.

Disapproval of Hector Turnbull is only natural—so much to be expected, in fact, that we doubt whether he has even read the article in question. The writer, however, exhibits so intimate a knowledge of the inner workings of the Lasky scenario department that we suspect he has not found them to his personal liking, and has allowed the wound to his own ideas to blind him to his purpose to help out in the present distressing situation.

If we appear to take up the cudgel on behalf of the Lasky plan it is because we have also come into this personal contact, and believe that the Lasky system is the most hopeful light on the horizon; we would like to see it carried to its ultimate conclusion. Here is the way the writer in question approaches the problem:

"Mr. Turnbull may know the drama, but he does not appear to know photoplay. * * * A dramatic critic is about the last man to place at the head of the script staff. He is looking for drama, for dramatic situation. He does not consider the story so much as the matter of the moment. And photoplay is not drama. * * * The ideal editor would be an old magazine editor who has studied the new art without prejudice. He must not compare it with fiction nor yet seek a drama. He must look for photoplays, and be competent to tell them when he sees them."

This knocks the foundation out from under our own private fabric of thought on the photoplay. It is true that the photoplay is not drama—not always, but when it is, it fills the houses; the "film-scrappers" are hauling away wagon loads of film which were fair stories, without drama. The photoplay *can* be drama, and eventually it will be, and the "Turnbullization" which the writer speaks of is one of the longest strides in this direction.

Given a film with just enough story to provide strong drama, and we can fill a theatre located in Riverside Drive, the Bowery, or the leper colony of the Pacific islands.

We do not endorse everything Hector Turnbull does, but we do endorse his attempt to inject drama into the photoplay; and he is succeeding. If he does not know the photoplay, we can't think of anyone who does, and we need cite only "The Cheat" and "The Heart of Nora Flynn" to prove the two points: that the photoplay *is* drama, and that in knowing drama Mr. Turnbull knows the photoplay, or comes as near knowing it as anyone can under its present formless condition.

Nor do we imagine Mr. Turnbull to be greatly chagrined at the bitter arraignment that he is "looking for drama, for dramatic situation." We hope he finds a lot more of it.

New Characters Introduced in Latest "Gloria" Chapters

Six-Year-Old Maury Steuart, a "Discovery" of Griffith, Wins by Childish Emotional Acting—Rapley Holmes Is Seen as Dance Hall Owner

A WHOLE host of new characters are being introduced into the latest chapters of the George Kleine motion picture novel, "Gloria's Romance."

One of the first of the new characters to make his appearance on the screen is a child. In Chapter XII of "Gloria's Romance" little six-year-old Maury Steuart first appears as Staas Casinur, the son of a down and out waiter. Little Maury is a great deal more than one-fifth of the Five Steuarts, and is famous wherever players congregate. His talent for emotional acting is so evident that he has already appeared in support of such stars as Ethel Barrymore, Mabel Taliaferro, Mrs. Fiske, Holbrook Blinn, Thomas Jefferson and Nat Goodwin. Maury, like so many other screen children, was "discovered" and first introduced to the studios by David W. Griffith.

The next character to make his appearance is "Choey" McFadden, proprietor of a Bowery dance-hall, played by Rapley Holmes, who starred in "Fables in Slang," Essanay. He was known as the sheriff in "The Roundup" on the speaking stage, and is the husband of Gerda Holmes, one of Equitable's stars.

Next to appear is "The Hag"—a drunken, bleary-eyed, bedraggled habitue of McFadden's Bowery dance-hall. In real life The Hag is Adelaide Hastings, and by her creation of this role Miss Hastings has been offered several engagements.

VIVIAN RICH CAST FOR COMEDY

Vivian Rich has turned her hand to comedy, and will be seen in "Prof. Jermy's Experiment," a two-reel offering now being filmed under the direction of Thomas Ricketts. She is co-starred with Al Vosburgh.

Selznick and Brenon Join Forces in Picture Making

By the Acquisition of the Herbert Brenon Film Corporation with Its Two Stars, Mme. Nazimova and Mary Garden, Selznick Fulfills His Long Announced Intention of Enlarging His Scope of Action to Include Other Stars Than Clara Kimball Yonug

THROUGH the acquisition of the Herbert Brenon Film Corporation with its two great stars, Nazimova and Mary Garden, Lewis J. Selznick has fulfilled his long announced intention to enlarge his scope of action to include other stars than Clara Kimball Young.

By the agreement entered into between Herbert Brenon and Mr. Selznick, the latter becomes a partner in the producing company, the Herbert Brenon Film Corporation. All the productions of this concern will be distributed exclusively through the channels of the Lewis J. Selznick Enterprises, Inc., on a plan identical with that under which the Clara Kimball Young Film Corporation features are to be released. Mr. Selznick's system of exchanges now covers practically the entire country. By the time the first of his pictures is ready for release in October the remaining territory will have been closed as well as all foreign agencies.

In speaking of his deal with Mr. Brenon Mr. Selznick said:

"The name of Brenon stands for all that is worth while in motion pictures. The moment I knew he intended to sever connection with his former company I knew that here indeed was an opportunity to enlarge my field of activity to the best advantage to all concerned. I have known Mr. Brenon for years and he was as eager as I to formulate some plan under which we could operate in association.

"That plan has been worked out admirably and Mr. Brenon and I are now partners in an enterprise that we expect to result in great things for the motion picture industry at large as well as ourselves.

"In addition to Mme. Nazimova and Mary Garden, Mr. Brenon will soon be able to announce other stars of similar magnitude. The pictures of each of the Brenon stars will be distributed as a separate proposition on the open booking plan, just as we are distributing the new Clara Kimball Young features."

Brenon Issues Statement

Mr. Brenon paid a tribute to Mr. Selznick's business sagacity in a statement he issued concerning the partnership.

"Through the organization of the Herbert Brenon Film Corporation," he said, "I am now in a position to guarantee photoplays which will be made in every detail under my own direction, upon the high standard of which I shall stake my reputation. The distribution of these productions will be handled by Mr. Lewis J. Selznick, whose revolutionary work to make exhibitors independent of ironclad programs is making history in this business. I am indeed proud to be associated with him.

"That Nazimova, the greatest living tragedienne, who has refused many offers of large salaries from other producers, has signed a contract to appear under my direction, I regard as a high honor. I also take pride in the fact that our first production will be a film version of that remarkable play 'War Brides' in which Mme. Nazimova has thrilled so many thousands of theatre goers.

"Mary Garden, the greatest favorite of the operatic stage and one of the world's most beautiful and talented actresses, is also under contract to appear in film features under my direction. A little later I shall have an important announcement to make concerning the production in which she will first appear.

"My aim is not merely to keep everything up to the standard of my previous work, such as 'Neptune's Daughter,' 'The Clemenceau Case,' 'The Two Orphans' and 'A Daughter of the Gods,' but to be satisfied with no picture that does not mark an advance in this greatest of modern arts."

Mme. Nazimova will begin work next week on the production of "War Brides."

Miss Young is already well advanced with the filming of Robert W. Chambers' novel, "The Common Law" at the new Blanche studio in Fort Lee. The scenario for her second picture, an adaptation of Thomas Dixon's popular novel "The Foolish Virgin" is ready for production and Director General Albert Capellani is selecting his assistants in order to begin work on this picture when half way through with "The Common Law."

NATIONAL PARKS IN "SEE AMERICA FIRST"

The U. S. Department of the Interior has released through the Gaumont Company motion pictures of Yosemite, Yellowstone, and Glacier National Parks. The next release will be Crater Lake National Park. All these pictures are shown in the Gaumont scenic series, "See America First."

Wake Up, Exhibitors, and Fight the Proposed Tax on Theatres!

Senator Broussard Says Whole Matter Is in the Hands of Theatre Owners, Who As Yet Have Offered No Opposition to the Measure

IF the tax of one-half of one per cent. on the gross profits, or rather gross receipts on the motion picture theatres of the United States proves a burden the exhibitors have only themselves to berate because of its existence.

They all must know by now that such a tax is contemplated in the general revenue bill which passed the House of Representatives on July 10, and which is now under consideration by the Senate Finance Committee preparatory to being reported out to the Senate.

In an interview, Senator Broussard, of Louisiana, declared that the whole matter was in the hands of the exhibitors. Motion pictures have a much wider circulation than any known newspaper or other printed matter. A screen campaign showing the inequalities of taxation would soon bring to the attention of the people and through them to Congress the fact that motion pictures were being imposed upon, and the congressmen would hardly feel like voting for a proposition that will cause their constituents to pay an additional nickel of admission in order to meet a taxation that could be met by other means.

Is there a suggestion in these remarks? Would it be to the interests of the exhibitors to go ahead and flash on their screens at each show that because of Congressional rapacity, "pork barrel" proceedings, and the retention of moss-bound theories of taxation, fifteen cents must be charged instead of ten? Or would it not be a greater reflection upon Congress if the price of admission was everywhere raised one cent to meet that one-half of one per cent. that is to be assessed.

When Senator Broussard told his colleagues, who are members of the sub-committee having to do with the theatres, what those self-same theatres could do by using their screens in opposition to the tax, they were astounded. And the Senator is willing to wager that if the theatres do not want the tax they will not have it.

The members of the sub-committee are Senators Johnson, of Maine; Kern, of Indiana, and Hoke Smith, of Georgia. As far as is known the only person seeking an interview with them in order to lay before them the reasons why the proposed tax is unjust, is H. B. Varner, secretary of the Motion Picture Exhibitors' League of North Carolina, who has submitted a brief for their attention. Opposition to a matter of legislation that will cost the industry a cold $4,000,000 to meet expenses brought on by a war waged in a foreign land, is extremely noticeable by its absence.

Congress cannot tell that this or that legislation is obnoxious to the people unless those people so inform its members. Naturally, they say if there is no complaint that the legislation must be good legislation, because when you step on a man's foot, if he has a corn, you are very likely to hear him cry out. The latest guess is that the revenue bill will not come up for action until the middle of August. There then remains plenty of time for action.

PRESIDENT LAEMMLE ENTERTAINS BROTHERS IN NEW YORK

President Carl Laemmle of the Universal is entertaining his brothers, Joseph and Louis, of Chicago, at his home 378 West End Avenue this week. Mrs. Laemmle and her son Julius are spending the summer at Fabian, N. H., in the White Mountains with Mrs. Maurice Fleckles. They will not return until September.

SCENES OF SPECIAL FEATURE COMEDIES IN 2 REELS BY VOGUE FOR MUTUAL

A SERIES of special feature comedies in two reels, produced by Vogue Films, Inc., is announced by the Mutual Film Corporation. The two part Vogue comedies represent an evolution from the demand created by the drawing power of the one reel Vogues which the Mutual has been distributing since the formation of the Vogue corporation late last year.

While the two part Vogue comedies can readily fit into the programs of any motion picture theatre they will be found especially fitting as co-features on the program for the larger theatres specializing on the presentation of five reel features.

The new Vogue policy is now going into effect at the studio in Los Angeles and a few weeks hence the two reelers will come down the line for release through the Mutual Film Corporation.

Harry Kernan, a director of unusual qualifications, has been added to the staff at the Vogue studios and has just completed his first two reel comedy feature. Telegraphic reports to the home office of the Mutual from J. R. Crone, the studio manager, indicates that Vogue is hitting a new high mark.

The Mutual's procedure with the announcement of the two-part Vogue comedies is reminiscent of the handling of two-reel Keystone comedies when the products under that brand were being released by Mutual. There is, however, this essential difference; the Mutual Keystones were leased apart from the corporation's regular service at special prices, while the Vogue two-part comedies are to go out to Mutual's customers on the same basis as its other short length film.

We have no less an authority than Charles Chaplin for the assertion that Ben Turpin is one of the relatively few real funny men of the screen. And it is a part of the previously unwritten history of the films business that one producer who was using Chaplin and Turpin in the same cast had to take Turpin out because he proved too much of a lead himself to play with Chaplin. It was a case of too much comedy in one subject.

Turpin began his histrionic career with a medicine show, but he was soon cured and took to burlesque with the one nighters. Then Sam T. Jack caught him. Ben will be particularly remembered for his fame as the farcial Happy Hooligan. Then he went into the pictures with G. M. Anderson and Jess Robbins and has since appeared as director and star in many film comedies. He has been with Vogue since the formation of the company.

Rube Miller, director and star in Vogue comedies, began his career as a circus clown. He became known from coast to coast as "the fellow with the new business." Then he was engaged by a circus man to figure out stunts for less expensive clowns. Rube found circus work less alluring than the pictures. He tried out for the camera and the camera has held him ever since. He brought to the motion picture a lot of fame and a world of experience, which shows results everytime he gets on the screen.

Last January Paddy McQuire left Keystone for Vogue as the latest step in an interesting dramatic career. Paddy was playing in an amateur performance as a member of the Miami University Dramatic Association when a theatrical manager captured him. Just for a joke he took a job on the stage. Then he went into vaudeville on the Keith Circuit, then into stock and next to Keystone pictures. Now he is the familiar and funny Bungling Bill for Vogue.



Tully Marshall and Marguerite Marsh in Triangle's "The Devil's Needle"

Also among the featured players of Vogue are Gypsy Abbott, the dark eyed siren lass; Madge Kirby, diminutive ingenue humorous despite English birth; Lillian Hamilton, a very light blonde with sunshine in her disposition, formerly with Nestor, and Arthur Travares, who first chopped out fame for himself in light opera and got so funny he had to go into pictures to get it out of his system.

Three Important Fox Stars in First Three Weeks of August

Ormi Hawley Will Appear on Screen in "When Love Leads" on 7th, William Farnum Will Be Seen in "The End of the Trail," and Virginia Pearson Will Be Seen on 21st

DURING the first three weeks of August, William Fox will offer three of his most prominent stars in as many five-reel pictures. Ormi Hawley will be featured in "Where Love Leads," to be released on August 7. William Farnum will be seen in the last of his present series of western pictures, "The End of the Trail," on August 14. Virginia Pearson is starred in "Daredevil Kate," set for release on August 21.

"Where Love Leads" is a story of romance and adventure laid in college and newspaper life. In it Miss Hawley is called upon to play both a young and an old woman. The fact that the body of the picture is based on a dream forms a deft concluding touch with a finale that is different.

Mr. Farnum in "The End of the Trail" appears as a French-Canadian factor in a snow-bound trading post. Gladys Brockwell plays opposite Mr. Farnum and the two have important parts in an exceptionally strong love tale. The scenes for this picture were procured in the north and the entire piece is said to be most realistic.

Virginia Pearson's role in "Daredevil Kate" is quite different from anything she has done heretofore, although her role gives her opportunities to bring into play the particular talents for which she is noted. It tells the story of a woman who was once a saloon keeper in a western town and how she fought to victory and redemption in surroundings altogether different. Kenneth Hunter is cast in the opposite part.

IT WAS EVE'S TEMPTATION IN THE MODISTES

While visiting in New York City recently Kathlyn Williams fairly reveled in shopping tours. Some of her latest and beautiful purchases will be featured with her in the forthcoming Selig release "The Temptation of Adam."

INTERNATIONAL BRANCH MANAGERS PAY GRACEFUL TRIBUTE TO E. A. MacMANUS

Branch managers of the International Film Service, Inc., attending the convention of the Motion Picture Exhibitors' League of America at Chicago, paid a tribute on Monday, July 17, to E. A. MacManus, general manager of the organization.

Mr. MacManus had expected to attend the convention, but was detained in New York by pressing duties connected with several important new productions the company is making.

When Mr. Burger, manager of exchanges, announced to the assembled managers that Mr. MacManus could not come, there was consternation. J. F. Bowman, manager of the Chicago branch, produced a beautiful gold watch, suitably engraved, that the branch managers had purchased as a testimonal of their esteem to Mr. MacManus. The watch was immediately expressed to Mr. MacManus in New York, and a telegram expressing their appreciation of his leadership was sent to him, signed by J. F. Bowman, Chicago; Jos. S. Engel, New York; F. H. Vine, Boston; G. H. Atwood, Los Angeles; B. F. Lyon; Pittsburgh; H. L. Knappen, San Francisco; G. R. Allison, Atlanta; F. B. Wathne, Washington, D C.; E. W. Dustin, St. Louis; E. W. Sweigert, Philadelphia: J. K. Burger, New York.

MINISTER CAN'T MEDDLE WITH THIS REGULATION

The Ministerial Alliance, Kansas City, Kan., is seeking some way to remove the present regulation under which two-thirds of the voters in any block, may authorize the location of a moving picture theatre in that block. The ministers point to two churches in the city, near which are moving picture houses; the pastors object to the shows, but the people of the block want them.

The city commissioners have suggested no way by which a more equitable regulation of location can be attained than by referring the matter to the voters of the block. If the matter were referred to the residents, the result would be the same.

Paramount Launches Vital Co-operative Campaign

At Convention of Exchangemen and Producing Heads in Chicago the Company Outlines Plans to Help the Exhibitor to Build a Permanent Business and Make His Theatre a Lasting Success—Every Exchange of the Organization Represented at the Meeting

ONE of the most complete campaigns, of which the underlying keynote is absolute co-operation for the exhibitor, has been launched by Paramount Pictures Corporation.

This is the first proposition that has been announced by the new officers of Paramount and comes as the ultimate outcome of the Publicity Convention that was held in Chicago during the week of the National Exhibitor's Convention by the Publicity and Advertising Directors and Managers and Exhibitors of Paramount Pictures Corporation, the heads of the departments of the corporation office in New York, and representatives of the producing companies making pictures for the Paramount program.

Helping the exhibitor to build a permanent business and make of his theatre a permanent success, is what Paramount intends to do in this campaign. "Permanent success has always been achieved in any industry by the product that has and maintains the reputation for consistent quality," said President Hiram Abrams, in connection with this forthcoming campaign. "This is why the exhibitor, with our program given to him in a protective territory, is bound to achieve a permanent success. All we want to do is to help when the road is not clear, for there is no straighter path to ultimate success than the path that is lighted by Paramount."

Every exchange in the Paramount organization was represented at the Convention. The Jesse L. Lasky Feature Play Company, The Oliver Morosco Photo Play Company, Pallas Pictures, The Famous Players Film Company of New England, Famous Players Film Company of Boston, Mass.; the William L. Sherry Feature Play Company of New York; Famous Players Exchange of Philedalphia, Pa.; Famous Players Exchange of Washington, D. C.; Famous Players Film Service, Inc., of Pittsburgh, Pa.; Famous Players Film Service, Inc., of Chicago, Ill.; Kansas City Feature Film Co., of Kansas City, Mo.; Famous Players Star Feature Film Service of Minneapolis, Minn.; Famous Players Film Service, Inc., of Cincinnati, Ohio; Southern Paramount Pictures Company of Atlanta, Ga.; Famous Players Film Service, Inc., of Detroit; Texas Paramount Pictures Company of Dallas, Texas; Southern Paramount Pictures Co., of New Orleans, La.; Notable Feature Film Company of Salt Lake City, Utah; Progressive Motion Picture Company of Seattle, Wash.; Notable Feature Film Company of Denver, Colo.; Progressive Motion Picture Company of San Francisco, Cal., and the Progressive Motion Picture Co., of Los Angeles.

Exhibitor Co-Operation as Watchword

With its established product and its established quality service and protective and closed program, the watchword of the forthcoming publicity campaign is unprecedented co-operation with the exhibitor.

"Exhibitor co-operation has been one of the strongest features of Paramount service in the past, but with the beginning of August, when the plans for the great campaign will be put into full play, there will be given an exhibitors' service that has never been equalled by any corporation in the country," it is stated by an official of the company. "With the progressive ideas of the newly elected officials of the Paramount organization, President Hiram Abrams, Treasurer James Steele and Vice-President William L. Sherry, backed by the firm determination of the producing companies represented by President Zukor, Messrs. Lasky and Goldfish of Famous Players-Lasky Corporation and Oliver Morosco and Frank A. Garbutt of the Morosco and Pallas interests, to give the exhibitor, not only the best pictures that are producible but a service and co-operation that will aid the exhibitor to present his pictures to the public in an attractive manner and advertise them in a Paramount way, it is not to be doubted that the next year will show even more wonderful strides made by Paramount than they have made during the past two years."

Word of Paramount's plans has spread already among the exhibitors throughout the country, and they look forward to the creating of still greater interest in their productions than they did by Paramount's



A Group of Paramount Exchange and Advertising Men at the Chicago Convention

national advertising campaign in the past. This new plan is being received everywhere with enthusiasm.

The first move towards the perfection of the plan has been the establishing in every exchange of a publicity-efficiency department where there has been none in the past, and through these departments Paramount will distribute more and better publicity matter than ever before. Every want of every exhibitor will be given serious consideration and no matter what form of publicity is desired by the exhibitor it will be furnished to boost Paramount Pictures and producers of Paramount pictures.

President Hiram Abrams of Paramount, has sounded the keynote of the campaign in stating that Paramount has determined upon a policy of absolute and consistent co-operation with the exhibitors, which was to include a sincere effort for the further unification of the various interests interlinked in the Paramount plan; that no stone would be left unturned to bring this about and that there would be no stone wall existing between producer, exhibitor and distributor, for in Paramount there would be naught save the most sincere of a family feeling, each assisting the other towards the building of a better and greater Paramount organization.

Abrams Outlines Plan

In discussing the new proposition, President Abrams of Paramount said: "The Paramount trademark, which has always been a guarantee of distinguishing the best from the rest, and of good faith to the public which attended the theatres of our exhibitors, will have an added guarantee to the exhibitor. This trademark, during the past two years has represented to the motion picture loving public, a definite ideal in the production and distributon of pictures. Our producers have reached the highest level of continuous achievement in photoplay production, and our program of two releases each week has been a joy to the exhibitors. Had exhibitors in the country not realized this in the fullest extent, do you imagine that they would have continually exploited the trademark of Paramount, and continually impressed upon their audiences that they were the productions of the four greatest producing companies in the industry? Their theatres in every community have been the standard theatres, and realizing that they would each week receive pictures, that in quality were far superior to what others were to get, they set about building a business that is the model of every community that boasts of having a Paramount theatre.

"It is to help the exhibitor to build this business better, is what we intend to do in the future. With our productions and our perfect mediums of distribution as the foundaton, we will render a service of absolute co-operation to our every exhibitor, that will be the keystone that will hold together the bridge of unequalled success.

"This is the one method that I can honestly affirm to bring about an improvement of Paramount, which, with its better pictures was responsible in bringing into the theatres a better proportionate public, whose demands for the better pictures, created the necessity of longer runs, and these longer runs brought a larger proportionate return to the exhibitor, the exchange and the producer. With our productions, there came into being, better theatres which brought a better public into the theatres, and which resulted in higher prices. We have given the quality pictures to the country, and it will be quality first, last, and at all times in the future.

"That is why with these better pictures, has come longer runs and higher prices of admission. That is why, with the advancing of the industry, our first thought in the future, after the deliverance of our quality goods, will be the co-operative service to be rendered the exhibitor for him to put the pictures across in a quality style, and bring quality people into his house where, with the displaying of our trademark, which means productions of the four greatest producing companies in the industry, they will always know that the best is to be found there. The exhibitor who will follow our advice, will constantly increase his profits, and incidentally widen the circle from which his patronage is drawn."

Zukor and Other Company Heads Approve

Adolph Zukor, president of the Famous Players-Lasky Corporation, has seconded Mr. Abrams in this and made it plain that the producers and Paramount had formulated this plan for an aggressive campaign for better productions and more equitable and judicious distribution. These same purposes and plans have met with the heartiest approval of Morosco and Pallas Pictures representatives, and the publicity campaign of Paramount will be in full swing in a short while.

The members of the Paramount family who attended the conferences and outlined the needs of the exhibitor, and the modes of obtaining co-operation from Paramount, and the Paramount producers, were the following:

Hiram Abrams, President of Paramount: William L. Sherry, Vice-President of Paramount; James Steele, Treasurer of Paramount; Wallace Thompson, Director of Publications and Advertising of Paramount; John A. Stevenson, Manager of the Extension Bureau of Paramount; B. P. Schulberg, Famous Players Publicity Manager; J. C. Flinn, Lasky Publicity Manager; Carl H. Pierce, Morosco-Pallas Publicity Manager; Julian Soloman, Assistant to Mr. Pierce; W. E. Greene, Treasurer of the Boston Exchange; S. J. Stoughton, General Sales Manager of the Sherry Exchange.

R. C. Schmidt, Manager of the Pittsburgh Exchange; W. F. Seymour, Manager of the Twenty-third street Exchange; C. E. Tandy, General Manager of the Southern Paramount Pictures Company of Atlanta; Herman Wobber, General Manager of the Progressive Motion Picture Company of San Francisco; J. W. Allen, Assistant Manager of the Progressive Motion Picture Company of San Francisco; George K. Robinson, Publicity Manager of the Boston Exchange; A. D. Flinton, President of the Kansas City Exchange; Bert Barnett, General Manager of the Minneapolis Exchange; L. D. Balsly, Advertising Manager of the Kansas City Exchange; Oscar A. Morgan, Publicity Manager of the Philadelphia Exchange.

John S. King, Advertising Manager of the Pittsburgh Exchange; W. C. Bachmeyer, Manager of the Cincinnati Exchange; George E. Carpenter, Publicity Manager of the Salt Lake Exchange; J. W. H. Cohn, Manager of the Denver Exchange; F. M. Brockell, Manager of the Chicago Exchange; D. L. Dennison, Manager of the Detroit Exchange; Harry Asher, Manager of the Boston Exchange; L. Marcus, Manager of the Salt Lake Exchange; Frank Paxton, Publicity Manager of the Chicago Exchange.

Six Bidders After New England Rights for "Civilization"

Competition for This Territory Keen at Performance in Criterion Theatre When They All Ask for Privilege at Once—Indefinite Run Planned for New York

COMPETITION for the state rights privileges throughout New England has been the keenest for any territory so far disposed of for Thomas H. Ince's film spectacle, "Civilization." Last Monday afternoon there were six different bidders for New England among the audience at the Criterion Theatre.

Ben Stern has just returned from Boston with a proposition for New England from a prominent theatrical manager and a member of the theatrical syndicate. Stern impressed Mr. Ince so favorably on his quick return to New York from the city of culture, that Mr. Ince sent him immediately to Detroit, while Charles P. Salisbury, one of the most experienced men in the business department of the amusement world, left Friday, July 21, for Ohio, one of the few important states still available for State Rights privileges.

Mr. Ince has decided to keep "Civilization" on the boards indefinitely in all three locales where it is now exhibited, and one of this producer's greatest problems just now is to secure a New York playhouse where "Civilization" can continue its run after September 9, when the contract with James K. Hackett for the Criterion Theatre expires, although a bonus has been offered to buy off the time held by George Arliss in his new play scheduled for the Criterion soon atfer Labor Day.

It is hoped, however, that a playhouse will be secured for the greater portion of the next theatrical season within a few days. The theatre most desired would be one on Broadway, but Mr. Ince is prepared to lease outright for an indefinite period any playhouse within the theatrical zone.

EDWARD MACKAY, IVAN, WAS LEAD FOR STAGE STARS

Edward Mackay, seen in the role of a struggling playwright in the newest Ivan photodrama, "The Faded Flower," is remembered especially for his work in support of Blanche Sweet in Lasky's "The Secret Orchard."

Mr. Mackay has also appeared in "The Spirit of the Poppy," "Man and His Angel," and "The Surrender." Before entering pictures, he was well known as a leading man for various well known stage stars.

Noted Stage Names in Cast of Metro's "Romeo and Juliet"

Great List of Players Includes a Booth, a Mantell, a Sothern, a Kemble, and a Davenport—Prominent Actors and Actresses Eager to Accept Small Parts Because of Their Anxiety to Have a Hand in This Elaborate Screen Presentation of the Shakespearian Classic

ANNOUNCEMENT was made at the Metro offices early in the week that the elaborate picturization of Shakespeare's immortal romantic drama, "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the roles of the historic lovers, is nearly compelted and will be released some time this month.

John W. Noble and his corps of assistant directors are now engaged in taking the final scenes at Brighton Beach, where the market-place of mediaeval Verona has been reproduced for the purposes of photography. The big storm of a fortnight ago destroyed the buildings surrounding the square and work was at a standstill until they were entirely rebuilt. Already the cost of production has exceeded $100,000.

The cast of "Romeo and Juliet" is notable. It includes a Booth, a Southern, a Mantell, a Kemble and a Davenport. Its leading players are Shakespearian actors and actresses of world-wide reputation. Many of them have starred in Shakespearian parts, and nearly every member of the cast has had a classical training. The only exceptions to this rule are some of the young girls who play the pages and smaller parts, where youth and beauty are the principal requirements, and in such cases as that of the apothecary, whom Barry Maxwell visualizes so well, that Director Noble refused to consider anyone else after having seen him, and John Davidson, who appears as the dashing young Paris, the rival of Romeo for Juliet's love.

Sumptuous settings are made necessary by the wealth of the two great families, the Montagues and the Capulets.

Lovers of Shakespeare who are skilled in lip-reading will be able to follow the text of the play, for Shakespeare's immortal lines follow every action shown on the screen. Each member of the cast was given a copy of "Romeo and Juliet" and required to learn his own part, and reread the entire play to refresh his memory.

Francis X. Bushman and Beverly Bayne have entered into their parts with the utmost reverence for the greatest dramatist of all time in his most poetic mood. Their interpretations of the parts of Romeo and Juliet should interest every motion picture lover.

Rosaline, a New Character in the Play

Ethel Mantell, daughter of the eminent tragedian, Robert Mantell, will have the part of Rosaline, Romeo's first love, that cold proud lady who disdains his affection. Rosaline has never been shown on the stage except by Sir Henry Irving. No speeches are written for her, but it is the privilege of the screen to show her. Miss Mantell's blonde beauty is an excellent foil for the dark loveliness of Beverly Bayne as Juliet. Miss Mantell is not yet twenty.

Robert Cummings will be the Friar Laurence. Mr. Cummings is well known both on the speaking stage and screen. He was the original Father Time in the American production of Maeterlinck's "The Blue Bird" at the New Theatre.

Friar John is rather more important in the screen production than it is in the stage version. It will be played by Alexandre J. Herbert, a young English actor with a thorough grounding in his profession.

A grand old man of the stage is Leonard Grover, who is more than eighty years old. Mr. Grover will appear as "an old man of the Capulet family." An actor-manager of an earlier day, Mr. Grover was a close friend of Abraham Lincoln, who often attended Grover's Theatre in Washington. Leonard Grover brought German opera to this country. He was a writer as well as manager and impresario, and his play, "Our Boarding House," was a popular comedy success of the day.

With Mr. Grover in the production of "Romeo and Juliet" is his son, Leonard Grover, Jr. He plays Uncle Capulet. Horace Vinton, thirty years ago a Broadway idol, and always a sterling actor, has the part of Prince Escalus, the dignified and noble ruler of Verona. In W. E. Sheridan's company he played Edgar in "King Lear," Laertes in "Hamlet," Macduff and Banquo in "Macbeth," Tybalt and Mercutio in "Romeo and Juliet." He played in many romantic leading parts, including "Pink Dominoes," in which he was the original "Betsy," "Truth," "The Silver King" and "The Lights of London." For four years he was Rose Eytinge's leading man. His most recent appearance on Broadway was the past season in "The Blue Envelope," in which he played Col. Horatio Bulger.

W. Lawson Butt to Play Tybalt

W. Lawson Butt will be seen as Tybalt. Mr. Butt is a prominent English actor, who has played important parts with Lewis Waller, Sir Beerbohm Tree and F. R. Benson, playing the well-known Shakespearian leading parts. Under his management he has played "Don Caesar de Bazan." The work for which he is best remembered in America is as the renegade monk in "The Garden of Allah."

The part of Lady Capulet will be in the capable hands of Helen Dunbar, who had so many years' excellent experience at the head of her own company. Miss Dunbar has been a careful student of Shakespeare all her life. Next to Mr. Bushman and Miss Bayne, she is perhaps better known to motion-picture lovers than any other member of the cast.

Lady Montague, Romeo's mother, is played by Genevieve Reynolds, a favorite member of Robert Mantell's company for years. In fact, Mr. Mantell is said to value Miss Reynolds's services as Queen Gertrude in "Hamlet" so much that he will have no one else in the part.

The nurse in the present production of "Romeo and Juliet" is Adella Barker. The first part Miss Barker ever played was Emilia in "Othello," showing an early devotion to Shakespeare. The part in which she was last seen in New York was "Young America," in which she was Mrs. McGuire.

Lionel Belmore, who staged some of Sir Henry Irving's most elaborate original productions, plays a small part, because all the other parts had been given out before Mr. Bushman knew he was in New York. Mr. Belmore directed Mr. Bushman in "A Virginia Romance." Edward Lewers, one of the assisting directors, was playing the part of Sampson to fill in, and when Mr. Belmore came along he good-naturedly gave it up to him, as Mr. Belmore was so anxious to have some part in the great project.

This desire to co-operate in the epoch-making production which all feel the screen version of "Romeo and Juliet" to be is responsible for the important people who are playing small parts. It accounts for Bary Macollum and Norman Macdonald's playing respectively the second and third servant of the Capulet family. Bary Macollum was with James K. Hackett in the all-star cast of "Merry Wives of Windsor" and he formerly toured with Arthur Maude and Constance Crawley in repertoire. Norman Macdonald formerly directed Mr. Bushman at the Essanay studios. He has played in the companies of Sir Henry Irving, Virginia Harned and Richard Mansfield.

Other prominent persons who have been content to play small parts are John Burke, Lewis Sealy, Elwyn Eaton, E. P. Sullivan, Morgan Thorpe, Alexander Loftus and Robert Vivian, all of whom knew their Shakespeare thoroughly, and who have had valuable experience.

The heads of the warring houses of Montague and Capulet are impersonated respectively by Eric Hudson and Edmund Elton. Mr. Hudson came to this country in the production of "The Whip." He has played with Mrs. Langtry, with Lewis Waller, and in the companies of Frank Curzon and George Dance. He had appeared in many motion pictures in England.

Elton Played in Morrison's "Faust"

Edmund Elton's first engagement was with Lewis Morrison in "Faust." His Shakespeaean experience has included Iago in "Othello," Antonio in "The Merchant of Venice," Richmond in "Richard III.," Malvolio in "Twelfth Night," the banished Duke in "As You Like It," Tybalt and Mercutio in "Romeo and Juliet," Marc Antony in "Julius Caesar," Macduff in "Macbeth," and many others. His first Shakespearian part was Guildenstern in "Hamlet." He was featured in "Alias Jimmy Valentine" for two seasons.

The fencing of Olaf Skavlan as Benvolio and Fritz Leiber as Mercutio should give a fillip of added interest to the fights in "Romeo and Juliet." Both have been trained in Robert Mantell's company and are as familiar with stage duelling as with acting.

FAIRY TALE AND FASHION PICTURED COMBINED FROM INTERNATIONAL

On August 7 the International Film Service, Inc., will release "Beauty and the Beast," a photoplay that combines two desirable varieties of pictures. The fairy tale, of the same name, has been combined with a fashion film and is of course modernized to suit the occasion. The International believes that fashion films displayed just as such and nothing more are boresome to men and children, however appealing they may be to women. Hence the combination which promises to be successful.

The exteriors for this picture were made on the estate of George J. Gould at Lakewood, N. J. Mr. Gould has heretofore prohibited his premises to producers, but with the International he made an exception, so consequently the production will be enhanced by exteriors which are acknowledged as some of the most beautiful in America.

Mineta Timayo has the role of the Sleeping Beauty in "Beauty and the Beast." Miss Timayo was previously model of Charles Dana Gibson, and it is said that the gowns worn by her in the picture are worth a small fortune. H. E. Hancock produced the picture.

VENTILATION AS IMPORTANT AS PROGRAM IN HOT WEATHER

F. R. Heiderich, owner of the Lyceum theatre in New Orleans, and one of the pioneer exhibitors in that territory, began to figure at the beginning of this present hot season on business-getting schemes. He knew it was going to be mighty warm and that there would be numerous counter attractions to woo away the nickels and dimes of prospective patrons, so he conceived the idea of calling his theatre the "coolest spot south of the North Pole."

In support of this rather broad assertion, Mr. Heiderich had an electric fan at every vantage point in his house. In addition he installed a giant Typhoon fan and in clever photographs in the lobby he explained the workings of this system. In all there were fourteen photographs, seven each on a brass stand. Increased patronage this summer convinces Mr. Heiderich that ventilation is a subject as important as that of a program.

CAMERAMAN GEUTLEIN IS FILMING CAPE COD SCENES FOR GAUMONT

Edward Geutlein, cameraman of the "See America First" series for the Gaumont Company, is now on Cape Cod securing film views for release as Mutual Pictures. He reports that what days it does not rain the entire cape is covered with a dense fog. Hence his pictorial work is not progressing rapidly.

SAALS IS ASSISTANT AT CONSOLIDATED, HOUSTON

William Saals has been appointed assistant manager of the Consolidated Film and Supply Company at Houston, Texas. Mr. Saals although hardly twenty years old was with the first Film Company in Texas. He was later with Mutual and

"America Preparing" Is a State Rights Proposition

Picture Exploited by the Kemble Film Corporation Makes Successful Run At the Lyric, New York—The Company Will Retain the Empire State Territory

"AMERICA Preparing," a patriotic preparedness picture, is to be sold on the state rights basis, according to William H. Kemble, president of the Kemble Film Corporation, who produced the film.

The production, which had a long and highly successful run at the Lyric theatre, was made by the authority of the Federal Government, and is a complete and remarkably interesting portrayal of every branch of our military service. The scenes showing "Our Boys" drilling, playing in camp, and finally on active service in Mexico, are said to be most thrilling, and that portion of the film relating to the naval arm of the service contains numerous scenes that have never before been shown. Interposed in the picture are touches of comedy, pathos and human interest—flashes that bring a smile to the lips, or a tear to the eye.

William H. Kemble last week spoke most enthusiastically of "America Preparing":

"I believe that we have a picture that every American has been waiting to see; and one that every American will insist on seing. Aside from the intrinsic entertainment value of the production, there are a number of other elements which will enter largely into the success of the picture.

"Following our run at the Lyric theatre it was determined to send out a number of road companies to exhibit the picture throughout the country. To this end, negotiations were entered into with the Shuberts and their allied interests for bookings in their theatres. When we decided to state-right the pictures, however, we thought that it would be fairer to the man who bought the rights to a state to let him have untouched territory. We have already received a large number of requests for bookings from theatres all over the country. These applications will be turned over to the exchanges which secure the territories in which these theatres are located.

"Our opening in New York City, at the Lyric theatre," Mr. Kemble continued, "was witnesseed by perhaps the most representative gathering ever seen at a Broadway opening. Senators, Congressmen, Ambassadors, the military attaches of all the foreign embassies and a number of high government officials were present at our opening, besides many prominent film people. I have received any number of laudatory letters praising 'America Preparing' from those who have seen it. One that I prized very highly I received from Thomas H. Ince, the producer of 'Civilization,' in which he praises the picture greatly, 'although,' to quote him, 'I am for peace and you for preparedness.'"

Mr. Kemble stated that the rights to New York State will be retained for exploitation by the Kemble Film Corporation. It is also understood that some very fine lithographed posters have been prepared for the production, together with a complete press and sample advertisement sheet.

"Beatrice Fairfax" Serial from International on August 7

Photoplay Is Based on Series of Thrilling Incidents Suggested by Letters Sent to the Lady in Charge of Advice to the Lovelorn in "Evening Journal"

"BEATRICE FAIRFAX," the new serial photoplay produced by the International Film Service, Inc., will be shown for the first time on August 7.



Edward Mackay (Ivan)

An unusual amount of interest attaches to the forthcoming production, because of the fame of Beatrice Fairfax, which extends to every city, town and hamlet in the country.

For eighteen years Beatrice Fairfax has been giving advice to the lovelorn. Women who wrote to her long ago now have daughters who seek the advice of the celebrated confidante. Not only girls and women, but scores of men—some of them staid business men—take their secrets to her. Her weekly mail amounts to more than 800 letters. They run the gamut of subjects, but most of them deal with love problems and the romances that exist in every-day life—the real romances of the world.

From these letters have been culled a series of thrilling incidents, each one made into an episode, and each complete in itself. The action centers about two characters, Beatrice Fairfax and Jimmy Barton, a reporter on the New York Evening Journal.

The series opens with a prologue showing an interesting interior view of the office of the editor of the New York Evening Journal. Beatrice Fairfax, "Tad" the cartoonist and other celebrities confer with the editor and the public is given an intimate insight into the interior of a newspaper office with all its intricate workings.

CENSORSHIP "WAR" BETWEEN CITY COUNCIL AND MANAGERS' ASSOCIATION IS A DRAW

THE latest censorship "war" between the City Council of Spokane and the Theatre Managers' Association is over. It ended in a draw.

There is a new censorship ordinance on the books, but it is not the original measure adopted by the Council, and it is one satisfactory to the exhibitors. Both parties declare themselves pretty well satisfied.

The original ordinance provided for strict regulation of all theatres, made the commissioner of public affairs ex-officio censor, authorized fines for violations, made the rulings of the national board of review the standard for motion pictures, and required each showman to file with the Council, at least three days beforehand, a list of the attractions he expected to present.

The managers' association invoked the referendum, got their patrons to sign petitions and succeeded in keeping the ordinance from going into operation.

Before their petitions were filed, however, "The Birth of a Nation" was interjected into the controversy. The Griffith film had showed in Spokane a year previous, but new protests were filed against it this time. The Council refused to let the engagement be played, unless the "rape" scenes were eliminated. Agents of Elliott and Sherman, who were handling the film, declared they would show it in toto, or not at all. They applied to the Superior Court for an injunction, forbidding the Council from interfering. Judge W. A. Huneke, after hearing argument, found the city had full power to restrict entertainments and denied the order.

The film then was shown with the eliminations made, and did an astonishingly large business.

The new censorship ordinance was drafted after a series of public hearings. It provides penalties for showing "indecent, immoral or improper" pictures, requires the exhibitor to announce his program twenty-four hours ahead of time of showing, except in case of emergency, and gives the commissioner of public affairs general supervision of theatrical affairs.



Lee A. Ochs, President M. P. E. L. of A. at the Essanay Studios During the Convention

Power of Analysis Developed in Patrons by Pathe Film

Company Receives Many Letters from All Points of the Compass Discussing "The Woman's Law," Recent Gold Rooster Featuring Florence Reed

TO what great extent the power of analysis is being developed in regular patrons of the moving picture theatres is shown by a number of letters that have been received at the home office of Pathé Exchange with regard to "The Woman's Law," a recent Gold Rooster release, featuring Florence Reed.

Patrons see the pictures and want to solve the mystery, so they take the easiest way of finding their answer, and ask the company which is making the pictures. Rarely, though, does Pathé get letters of the kind that have come in from people who saw "The Woman's Law." The ordinary person is at a loss to explain his emotions. Either he likes a thing or he doesn't, but he couldn't for the life of him tell why. People all over the country have written in to tell Pathé why they liked "The Woman's Law" and why they didn't, and, strange to say, a majority of them picked out just the points in the picture that made it novel, that lifted it out of the class of the ordinary feature release.

A Des Moines woman wrote: "You have a wonderful picture. It contains just the right mixture of reality and theatrical effect. Although I have never seen two men who resembled each other as closely as those in the picture, I never for a moment doubted that there could be men who did. The display of mother love by the character played by Miss Reed appealed to me strongly. Her actions were entirely logical—she did just what she should do."

A breezy youth in Albany had this to say: "After 'The Woman's Law' me for Pathé! It's some picture. The husband got just what was coming to him, and I don't blame his wife for sticking to the other fellow. I never saw a picture like that one before. That's the way—give us something new."

From a New Jersey clergyman this came: "Permit me to congratulate you on your picture, 'The Woman's Law.' I do not attend moving pictures often, but I am glad I saw this photoplay. You have taught a true lesson, namely, that the love of a mother for her child is stronger than any law of God or man."

This one comes from a woman, of course. She lives in Chicago: "I liked 'The Woman's Law' very much. Miss Reed is very beautiful, and her gowns are lovely. I also liked the story."



Scene from Third Episode of "The Girl from 'Frisco" (Kalem)

NEILAN BEGINS "THE COUNTRY THAT GOD FORGOT"

Marshall Neilan, who recently left Chicago for Los Angeles, has started production there of "The Country that God Forgot," in which Tom Mix, the cowboy star, will be featured. Neilan wrote the play and is directing it. The drama will be released through V-L-S-E.

ROADMEN FIND BUSINESS GOOD ALONG BORDER

San Francisco film exchange men have been surprised at the good showing which thei rtraveling men have been making along the Mexican border towns. Instead of being scared out in those places, the shows are doing more business than ever.

IN AND OUT OF TOWN

President Freuler of the Mutual is getting off the Century Limited in Chicago as we go to press but he'll probably be back again before the edition is off.

Ed Mullen, of the Mutual's publicity staff, is off to the wilds of Massachusetts for his annual vacation.

Hopp Hadley's flivver is out of hospital again, and the knock in the third cylinder is doing as well as could be expected.

Audrey Munson, the far-famed star of "Purity," is in town again, returning from her labors at the American studios in Santa Barbara. She is much annoyed over the delay of her wardrobe trunks.

Homer Croy, celebrated motion picture humorist, lecturer, scenario writer, traveler, etc., is summering at Ringville, Mass., having closed his Forest Hills residence for the season.

Charles LeRoy Edson, Fifty-seventh street, scenario author and novelist, is back from Philadelphia, where upon inquiry we learn that a novel is gently being put to press. (M. P. rights reserved.)

Julius Singer, now special representative for L-KO-Universal at 1600 Broadway, lands the "I and O" column this week. He was in town when we called.

Larry Trimble and George McLeod Baynes, Hepworth, have arrived from across the pond and will stay in the city awhile.

M. H. Hoffman, Universal, got back Monday and immediately resumed the daily grind.

Harry Myers and Rosmary Theby, Vim Comedies, are stopping over on the way to Providence, with the company. They will film a picture there with Providence as the background.

Ed "Hoot" Gibson with his wife Helen are in town.

Lesley Mason, on his vacation, postcards in from Saratoga Springs.

Nat Keane, manager of the Victoria of Baltimore was in town Thursday.

John Pekras, Ohio Feature Film Co., whose exchanges cover Ohio, Kentucky and West Virginia, is in town looking over the field. He will remain for a week or ten days and is making the Ivan Film Co.'s office his headquarters.

Director General Al. E. Christie and Business Manager C. H. Christie of the film company which bears their name are spending a week in New York, completing negotiations for the release of Christie Comedies. During their absence from the studio all members of the producing staff are taking a ten-day vacation.

J. H. SOBEL LEAVES MOSS TO TAKE UP REAL ESTATE

Jerome H. Sobel has resigned his position as salesman for the B. S. Moss Motion Picture Corporation to enter the real estate field. Mr. Sobel has been in the picture business for several years. He entered via the ranch route with Miller Brothers's 101 Ranch, and then became affiliated with the World Film Corporation as salesman.

He has been with B. S. Moss for nearly a year. He will shortly assume the duties of manager of the New York real estate office of Leon Sobel.

"Girl from 'Frisco" Feature of General Program

New Kalem Serial to Be Released In Week of August 7—Many Other Notable Offerings from Selig, Essanay and Knickerbocker

THE first episode of "The Girl from 'Frisco," a Kalem production in fifteen episodes, will be released through General Film Service, Wednesday, August 9, and stands out perhaps as the feature of the week's program August 7-12 inclusive.

Marin Sais and True Boardman are featured in this western drama, which reviewers have treated with exceptional enthusiasm after having seen the first two episodes screened at the Kalem offices. Aside from this, General Film Company's program for the week appears fairly bursting with good things.

Two of Selig's most noted stars, Harry Mestayer and Edith Johnson, are headliners in "The Gold Ship" a two act drama which heads the week's program. This will be followed by a Vitagraph comedy featuring William Lytell, Jr., "Pa's Overalls." Selig-Tribune News Service plays an important part in the program on that day, preceding a Biograph reissue "The Telephone Girl and the Lady," featuring Mae Marsh and Claire McDowell.

"The Three Scratch Clue," an Essanay reissue presenting Francis X. Bushman, will be the first picture screened Tuesday, August 8. This will be followed by "Good Evening Judge" a Kalem "Ham and Bud" comedy which will precede Lubin's two part drama, "Their Mother" in which Adelaide Bronti and George Routh have leading roles.

Essanay on Wednesday, August 9, will present a George Ade fable "Books Made to Balance" in one reel. "The Fatal Wedding," a picture which when it was first presented by Biograph with Irene Howley and Walter Miller in the leading roles created a film sensation, will be seen on the program that day. Harry Myers and Rosemary Theby, Vim's special fun makers, will be shown then in "That Tired Business Man" a one-reel comedy. Then will come "The Fighting Heiress" the first episode of "The Girl from 'Frisco," referred to above.

Friday's program will be ushered in with "The Better Woman" a Knickerbocker Star Feature drama in three parts, presenting Reaves Eason and Lucy Blake. Ivy Close, Kalem's international beauty and fun maker will then get the spot light in "Daisy the Demonstrator" a one-reel comedy. This will be followed by Vitagraph's "Romance and Rough-house" another comedy in which Hughie Mack will have the stellar role. "Rushing Business" a one act Vim comedy, featuring "Pokes and Jabs" will close the program for that day.

For Saturday's offerings, Essanay selects two of their most noted stars, Bryant Washburn and Marguerite Clayton, featuring them in a three-part drama "Worth While." "Hurled Through the Drawbridge" an episode of the Hazards of Helen" Series by Kalem, with Helen Holmes as the heroine will be screened then. The week's program will be brought to an end with "A Western Masquerade," a "Tom Mix" Selig.

William T. Rock, Vitagraph Founder, Is Dead

One of First Men to Take up Picture-Making Seriously Succumbs to Heart Disease at Age of 62—Illness, Brought on by Overwork, Led to Resignation Last May

WILLIAM T. ROCK, one of the founders, and formerly president of the Vitagraph Company of America, died on Thursday, July 27, at his home at Oyster Bay, L. I. He was 62 years old, and from the earliest days of the picture industry, was one of the best known men connected with it. He had a large share in the development of the industry to its present proportions.



W. T. Rock

Mr. Rock, "Pop" Rock, as he was familiarly known, was forced by illness to resign as president of Vitagraph last May. Since then he had been rather closely confined to his Long Island home.

When Mr. Rock formed the Vitagraph Company, only a few years ago, such things as the modern elaborate studios were unknown. Mr. Rock's first company worked on the roof of a skyscraper down in Nassau street, the heart of New York's downtown business section. As the business and the industry grew, a real plant was projected, and this was the beginning of the great Vitagraph studio out in Flatbush.

Mr. Rock, with Albert E. Smith and J. Stuart Blackton, remained in active charge of Vitagraph through the years of its development, until overwork brought on heart disease, and acting on the advice of a physician, he resigned, and retired to his home last May. He is survived by a widow and two children, John and Mary Rock.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City

Strand Camera Car Takes Everybody's Picture, Seen Afterwards at the Theatre

FOR some weeks past the Strand Theatre, New York, has maintained what is termed the Strand Daily News Service, the outward evidence of which is a large motor car painted a cream white with the name of the Strand on it here and there. If you've been abroad in the streets recently, you have seen the Strand camera car, for it's a thing about as retiring and inconspicuous as an actor's vest.

The camera car is a limousine fitted with folding doors in the roof and a tripod mounted on top. When the camera man wants to take a picture, he opens the doors and, standing on a platform on the back seat, adjusts his machine to the tripod. A sign is then hung out that the pictures being taken at that time will be shown on the screen at the Strand the day following.

The Strand Daily News Service is the logical outcome of the various News Weeklies. With the camera car at its disposal, the Strand can shoot out its camera man to any place within a radius of fifty miles and get pictures while the event is still fresh. The roof of the car has also proven an advantageous place from which to "shoot" over the heads of crowds or obstructions. Since its inauguration it has been a great adjunct to the Strand Topical Review, the compilation of news service the Strand runs.

While not engaged in photographing fires, accidents, parades or other interesting events in the day's happenings, the camera car scouts around the city hunting for scenes characteristic of the great metropolis. Glimpses are taken of the shopping throngs on Fifth avenue with a lens open for the latest styles in hats, gowns and dogs. Occasionally the camera man gets up early and catches the hordes of commuters alighting from the various ferries. Several trips have been taken to the popular beaches near New York. The camera car has also invaded Wall Street and recorded phases of the drama of the war brides on the curb.

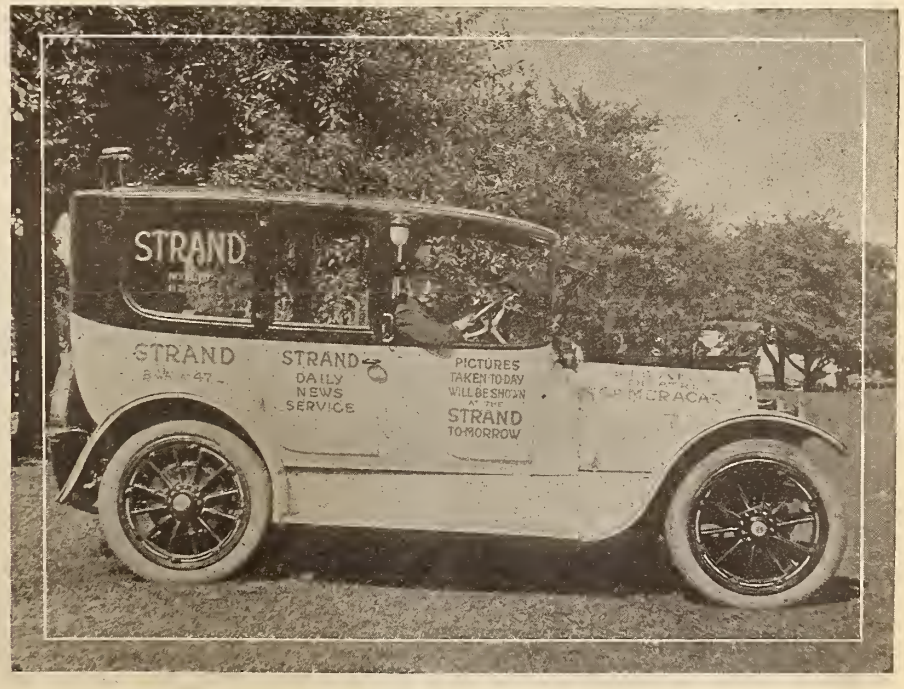
As soon as the camera car stops and the operator unlimbers his machine, the crowd begins to gather. The innate longing of every individual to appear in a moving picture supplies all the actors the camera man needs. And here the Strand camera car has a distinct advantage over any other taker of moving pictures in the highways; the Strand car makes a direct appeal as the bystander not only knows he is having his picture taken but that he can see if he "registers" by going to the Strand the next day.

The interest manifested in this latter phase of the camera car's activities has more than justified the venture which cost the management of the Strand several thousand dollars to inaugurate. Recently statistics were taken in connection with the filming of a public event and it was found that 92 per cent of those in the picture visited the Strand next day to see themselves on the screen.

AN ARTISTIC ADVERTISEMENT EXTOLLING THE TIOGA THEATRE, PHILADELPHIA

The choralcelo is the first and only satisfactory accompaniment to the *picture play*. It is like nothing else the world of music has ever known. Compared with it, modern musical instruments are relatively crude and imperfect. On hearing it, you are immediately impressed by its full, rich, abundant tone—rich in the soft, tender, dreamy passages; rich in the strong, thrilling music. It can be made to bring out such a volume of sound as to crash out like thunder, a deep clear resonant note to swell and throb in eloquent appeal, and from that to die away until it resembles the sweet note of the flute or the far-away harmony of bells. While the choralcelo is neither an organ nor an orchestra, it is capable of producing subtle, delicate sound-tints that mirror the very timbered character of each orchestral instrument, so distinct and yet so blended that the effect is that of a perfect symphony.

The Tioga is a theatre of beauty, of comfort, or refinement—a temple of the world's finest in *picture plays*. It now adds the crowning achievement to its long list of artistic triumphs. It will have the first and for a long time the only choralcelo in Philadelphia, and will become the mecca of music-lovers. All the soul-stirring melodies and concerted numbers that have immortalized the names of the great composers will be presented in all their grandeur by some of the most famous musicians, whose exquisite renditions are the standard by which all others artists' performances are judged.



Cameracar Used By Strand Theatre, New York

SHELDON LEWIS, POWELL PRODUCTIONS, IS ACTOR WITH LONG STAGE EXPERIENCE

Sheldon Lewis, now under contract with the Frank Powell Productions, Inc., to star in features, is an actor of great ambition and no little achievement. He entered upon his stage career at a very early age, being especially well qualified for this work due to his many successful appearances in amateur theatricals, while in college.

During his twenty years' stage experience he has been associated with such stars as Augustin Daly, Minnie Maddern Fiske, Ada Rehan, Mrs. Leslie Carter, Blanch Walsh, and many others too numerous to



Sheldon Lewis; Frank Powell Productions

mention in this limited space. Mr. Lewis played over 500 different character parts in the various companies he has appeared with and when the Pathe company were casting about for an actor of known reputation and ability to play the extremely difficult part of the Clutching Hand in the "Exploits of Elaine" they were fortunate in securing Mr. Lewis.

So successful was he in this part that at the culmination of the "Exploits of Elaine" he was immediately re-engaged for the title part in "The Iron Claw," their latest and most successful serial.

Seven Companies at Work in Studio of Famous Players

Eighth Quota of Players Will Soon Begin Production—Pauline Frederick Begins in a Subject Specially Written for Her by Forrest Halsey and Directed by Kaufman

THE Famous Players studio presents the greatest scene of activity which has been seen in any eastern studio for many a day, with seven entire companies now under full swing in preparing productions for release on the Paramount Program and an eighth about to begin operations within the next few days.

Having just completed the adaptation of Clyde Fitch's "The Woman in the Case," in which she starred, Pauline Frederick is now at work on a big photoplay written especially for her by Forrest Halsey. Joseph Kaufman, having recovered completely from his recent illness, is directing the production.

Owen Moore and Marguerite Courtot are completing the adaptation of Edgar Selwyn's celebrated comedy-drama "Rolling Stones," in which they are working under the direction of Del Henderson. This production marks the first appearance of Miss Courtot in a Famous Players production and, coincidentally, is the first picture directed by Mr. Henderson for this concern.

J. Searle Dawley, having just put the finishing touches on Marguerite Clark's "Little Lady Eileen," the story of the Irish girl who believes in fairies, is now taking the preliminary scenes for Ann Pennington's second silent starring vehicle. The little "Ziegfeld Follies" star made such a distinct success in her debut as "Susie Snowflake" that the famous Players requisitioned her services again as soon as Mr. Ziegfeld declared the latest edition of the "Follies" in which she is surpassing her success of other seasons, to be in such smooth running condition as to permit Miss Pennington to devote her day-time to picture work.

Louise Huff, meanwhile, is playing a Quaker maid under the direction of Robert G. Vignola, who has just completed "Under Cover," with Hazel Dawn and Owen Moore.

Mae Murray, who has heretofore appeared exclusively in Lasky productions, is making her first appearance in an eastern studio under the direction of John B. O'Brien in "The Big Sister," a story of the slums and of politics.

Having just returned from the northern part of the state, where the opening scenes of her next production were staged under the direction of Sidney Olcott, Valentine Grant is doing some of the interior work in the studio, before going.

Within the next few days Maurice and Florence Walton, whose engagement was recently announced, will begin work on a special production under the direction of Ashley Miller.

"The Crimson Stain Mystery" Ready Within a Week

In Leading Role of Sixteen Episode Serial Made by the Erbograph and Released by Consolidated, Is Maurice Costello, Supported by Ethel Grandin

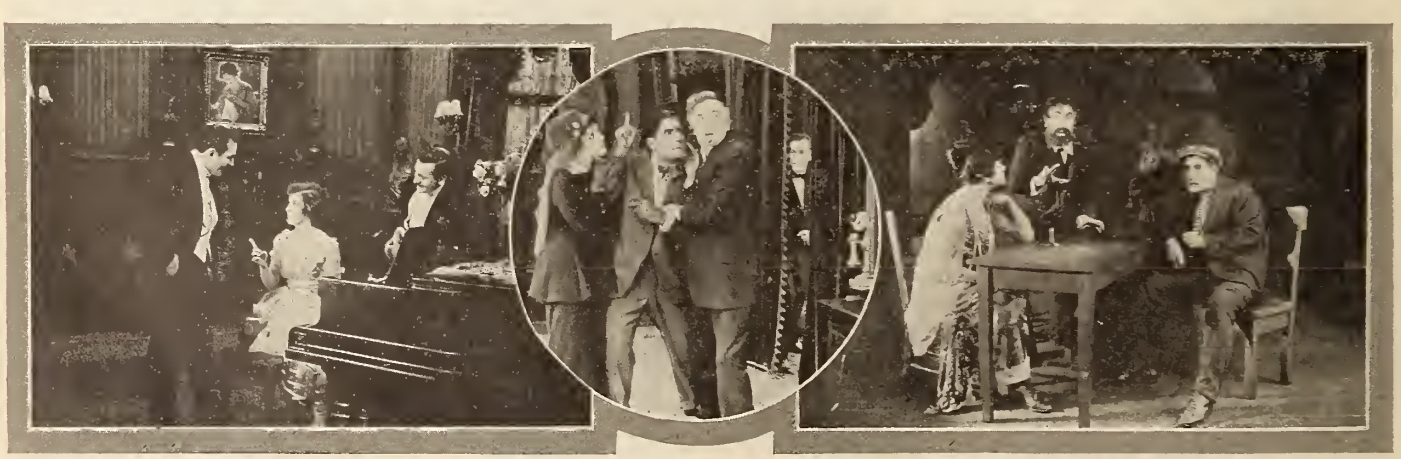
IN "The Crimson Stain Mystery," the sixteen-episode serial now in process of production by the Erbograph Company, the first episode of which will be released within a week, the Consolidated Film Corporation, O. E. Goebel, president, and Ludwig G. B. Erb, treasurer, its presentors, have a photoplay which, they predict, will go down in film history as an epoch-maker.

"There are suspense, power, excitement, love, hate, thrilling situations, and climaxes that make one gasp with the utter and absolute intensity of it all—such elements as only Albert Payson Terhune, the master writer of original fiction, can handle to the best advantage," says an officer of the company.

"It is a smashing, exciting story of a great discovery gone wrong, a play of such moments and situations that will draw the audience out of their seats.

For the leading role, the Consolidated Film Corporation has chosen Maurice Costello, the star of a long series of picture successes, supported by Ethel Grandin who has endeared herself to millions by virtue of her unforgettable charms.

With the direction in the hands of T. Hayes Hunter, and the technical end controlled by Ludwig G. B. Erb, every phase of "The Crimson Stain Mystery" is handled by people who will bring out the very best in it, it is predicted by the company.



Three Incidents in "The Crimson Stain Mystery," the New Consolidated Serial

Looking Ahead With The Producers

Gaumont Single Reel Releases for Week of August 13 Include Pictures Showing Naval Recruits Whipped Into Shape

WHEN the pictures of life at the Newport training school for naval recruits were screened at the Gaumont studio they were found so interesting that it was decided to make them a feature in a "Reel Life" release, rather than have them divide interest with "A Visit to a Duck Farm."

Hence the latter was featured in the release of August 6, the reel being completed by "Masterpieces of Asiatic Architecture," and the short views, already announced, showing the making of palmetto leaf fans. "The Making of a Naval Recruit" now comes as the "Reel Life" release of August 13. On the same reel will be pictures of various species of dogs. Over a score of different kinds are shown, including such little known dogs as the brabacon, the butterfly, porcelain and Morocco slougis.

The second single-reel of the week which Gaumont will release as a Mutual Picture is "See America First," August 16, bringing to the screen beautiful views of Watkins Glen, N. Y., and the Thousand Islands of the St. Lawrence river. Watkins Glen is noted for its cascades, falls and pools, and these have been pictured with great care by a Gaumont cameraman. Among the views which will delight those who have visited the glen, bringing back pleasant memories, and be equally pleasing to those who have never visited the spot, are cavern cascade, the cathedral, poet's dream falls, glen of the pools, rainbow falls and triple cascade, artist's dream, Pluto falls, and spiral gorge. On the same reel will be the customary Gaumont Kartoon Komic animated by Harry Palmer.

The third release of the week from the Gaumont studios will be the ever-popular Mutual Weekly.

Six Five-Reel Features for Releases in Forthcoming Months by Mutual Are in Production at American Studios

SIX five-act features to be released in interest at present centers in "Youth's Productions and Mutual Masterpieces, De Luxe Edition, are now in preparation at the American studios in Santa Barbara, Cal.

A galaxy of stars, headed by Richard Bennett, Mary Miles Minter, Audrey Munson, Kolb and Dill, recent additions to the American-Mutual forces, and such favorites of Mutual feature releases as William Russell, Charlotte Burton, Franklin Ritchie, Winnifred Greenwood and various others are to be presented in these new feature releases.

Interest at present centres in "Youth's Endearing Charm," first of the Mary Miles Minter Mutual Star Productions, recently completed under the direction of William C. Dowlan. President Hutchinson, of the American-Mutual studios, and numerous others prominently connected with the Santa Barbara plant, recently attended a private showing of Miss Minter's first Mutual feature and were unanimous in their praise of the exceptional work of the little star. The print is now in the cutting room and will be forwarded East within a few days for a showing to the critics.

Miss Minter's supporting cast, headed by Wallace McDonald, is an excellent one, and Director Dowlan, in the filming of the piece, has set a pace for the Mary Miles Minter features which are to follow.

More than half of "The Sable Blessing," the initial of the five-act Mutual Star Productions featuring Richard Bennett, has been completed under the direction of Director Sargent. This comedy-drama presents the star in a role he has never before portrayed, and his work in the comedy parts is of exceptionally high standard.

"The Three Pals," second of the five-act Mutual Star Productions, featuring Kolb and Dill, is well under way, and it is expected that they will be able to begin work on "Bluff," their third feature, within the next week.

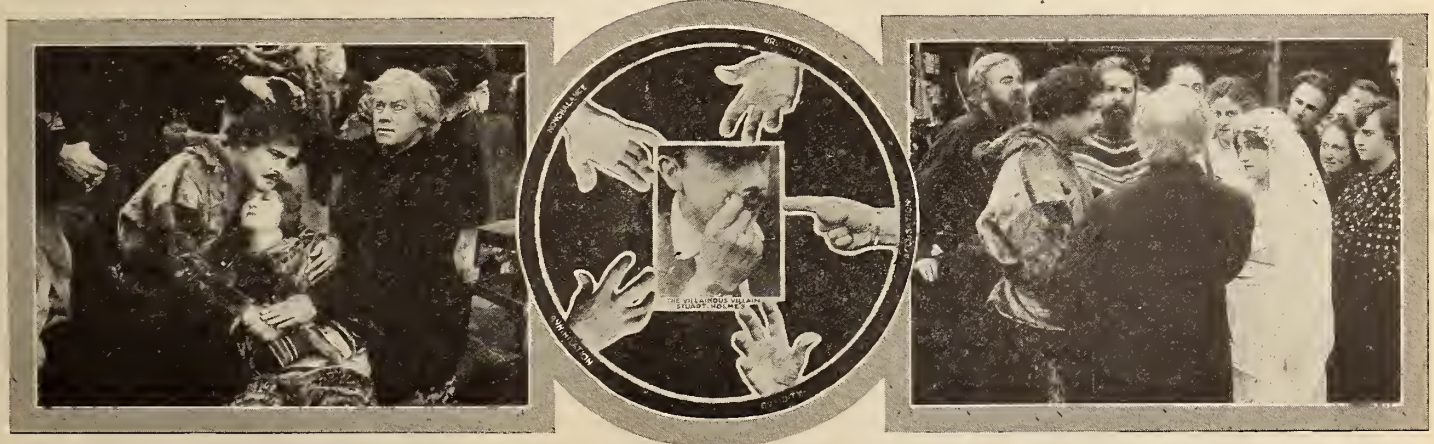
Director Frank Borzage is at work on his first five-reel subject, entitled "The Land of Lizards," which is to be released as a Mutual Masterpicture, De Luxe Edition. It is an unusually interesting story of the West in its tempestuous days, from the pen of Kenneth B. Clarke. Anna Little, who has been starred in numerous Mustang-Mutual releases, will play the chief supporting role opposite Frank Borzage, who is the featured player. Jack Richardson has been assigned a prominent part.

William Russell and his co-director, Jack Prescott, are putting the finishing touches to "The Torch Bearer," a forthcoming Mutual Star Production in which Russell is the featured player. Charlotte Burton, Harry Kernan and others who have appeared with Russell in preceding feature offerings, have been cast for prominent parts in "The Torch Bearer."

In addition to the five-reel features, various companies now at work at the American-Mutual studios engaged in the filming of a number of short length features.

Among them are "The Franchise," a two-reel drama starring Edward Coxen and Lizette Throne. Anthony W. Coldeway is the author and Edward Sloman the director of this production.

Murdock McQuarrie is at present engaged in the filming of "The Secret of the Old Oak Tree," a two-reel Mustang-Mutual subject by Karl Collidge, featuring Lizette Throne and Jack Richardson. Queenie Rosson, William Marshall and a large company of players appear in support of the stars.



William Farnum in Two Scenes from "The End of the Trail." Fox (center) Stuart Holmes, the William Fox Villain



Gordon Gray, Vitagraph (center) Scenes from Two New Vitagraph Releases, "Pa's Overalls," and "Romance and Rough House"

Five August Releases for Famous Players Include Marguerite Clark, Pauline Frederick, Louise Huff, Marguerite Courtot, Valentine Grant and Owen Moore

THE month of August will witness the release of five Famous Players productions on the Paramount Program, in which such stars as Marguerite Clark, Pauline Frederick, Louise Huff, Marguerite Courtot, Valentine Grant and Owen Moore will appear.

Marguerite Clark heads the list with "Little Lady Eileen," the tale of a little Irish lassie who believed in fairies, which is scheduled for release on August 7. This fanciful romance was staged under the directions of J. Searle Dawley, whose delightful handling of "Silks and Satins," "Molly Make-Believe," "Mice and Men," and other of Miss Clark's most recent great successes bespeaks the directorial resourcefulness of the production. As for the star—she is Miss Clark. In support of the star are Vernon Steele, John L. Shine, Harry Lee, Russell Bassett and others of equal note.

Four days after "Little Lady Eileen" comes Pauline Frederick in an adaptation of Clyde Fitch's celebrated drama, "The Woman in the Case." This is the production in which Miss Frederick upset tradition and all the known tenets of stellar law by declaring that she would rather play the less conspicuous role of Margaret Rolfe, the self-sacrificing wife, than the title role of "the woman," in which many great dramatic actresses have won distinction on the stage. Miss Frederick declared that she had played so many heavy roles on the screen that she wanted a chance to play one that had real sympathetic appeal—and her wish was promptly acceded to by the producers. As a result, Marie Chambers, a well-known dramatic actress, was engaged for the role of Claire Forster, and Miss Frederick enacted Margaret Rolfe. Others in the cast are Paul Gordon, Alan Hale and Clarence Handysides.

On August 21 an adaptation of Edgar Selwyn's great comedy-drama, "Rolling Stones," will be released, with Owen Moore and Marguerite Courtot in the stellar roles. The production is being staged under the direction of Del Henderson, a new member of the Famous Players staff, but one of the best known directors in the business. "Rolling Stones" was a great success on the stage, because it was a play of action, and it has been found to be admirably suitable to adaptation for the screen. Among those in support of Mr. Moore and Miss Courtot are Alan Hale, Denman Maley, Gretchen Hartman, W. J. Butler and Ida Fitzhugh.

Louise Huff is the star of "The Mission of Patience" which is scheduled for release on Aug. 24. Robert G. Vignola, who recently staged the adaptation of Roi Cooper Megrue's "Under Cover" with Hazel Dawn and Owen Moore, is the director of this production. This is a delightful little Quaker story which opens in a typical Quaker village and then transfers the scene of action to New York. With Miss Huff there appear John Bowers, Michell Harris, Henry Hallam, and Lottie Pickford, who will play a heavy role.

The fifth release of the month is "A Daughter of MacGregor" in which Valentine Grant plays the title role. As the title suggests, it is a Scotch story. Sidney Olcott, who has made a remarkable success at staging productions which have foreign settings, is the director. Some of the action takes place in an American lumber camp, for which location the players went to the big timber districts in the south.

August Will Be a Busy Month for "Paramounteers"; Nine Subjects from Its Producing Units

CONSISTENT quality, which has always been the watchward of the producing companies for the Paramount Program, Famous Players-Lasky Corporation, Morosco and Pallas pictures, will certainly be the cheering phrase for Paramount Exhibitors when they glance at the nine attractive productions that have been announced for the month of August, which, in connection with the beginning of publicity-efficiency campaign of co-operation with the exhibitors of the country which Paramount will inaugurate that month, will make August, 1916, an epoch marking month for "Paramountaineers" that will never be forgotten.

Five of the productions will be those from the Famous Players, three will be from the Lasky studios and one from Morosco. The stars who will be featured will be Marguerite Clark, Pauline Frederick, Wallace Reid, Cleo Ridgely, Vivian Martin, Blanche Sweet, Owen Moore, Louise Huff, Lou-Tellegen and Valentine Grant.

The releases will be the following: August 3, Famous Players, "Little Lady Elleen," Marguerite Clark; August 7, Famous Players, "A Woman in the Case," Pauline Frederick; August 10, Lasky, "The House of the Golden Windows," Wallace Reid and Cleo Ridgely; August 14, Morosco, "The Stronger Love," Vivian Martin; August 17, Lasky, "Public Opinion," Blanche Sweet; August 21, Famous Players, "Rolling Stones," Owen Moore; August 24, Famous Players, "When Shadows Fall," Louise Huff; August 28, Lasky, "Victory of Conscience," Lou-Tellegen; August 31, Famous Players, "Jean o' the Heather," Valentine Grant.

A new era in motion pictures for Paramount exhibitors begins with those releases, by reason of the inauguration of Paramount efficient aids that will be granted every exhibitor's need, to enable them to put before the public these productions of consistent quality in a manner that they have never presented pictures before. The same revolution that Paramount brought about in the distribution of pictures on a closed and protective program, will be accomplished along exhibiting lines from now on.

Paramount will also release four additional sections of the "magazine-on-the-screen," Paramount Pictographs; four Paramount-Burton Holes travel pictures and four Paramount-Bray cartoons, during August, giving their exhibitors particularly well rounded programs.

JAMES WHITCOMB RILEY IN SELIG NEWS WEEKLY

The latest motion picture of James Whitcomb Riley, taken at his late home, Indianapolis, Ind., just a few weeks before his death, will be featured in No. 60 of the Selig News Weekly. The Hoosier poet is presented surrounded by school children. The film will probably be preserved by the State of Indiana, according to negotiations which have been started.

Dixey and Frank Mills Appear in Two Mutual Masterpictures, De Luxe Edition, Topping Releases for Week of August 7

TWO noted stars of the stage and screen, Henry E. Dixey and Frank Mills, are presented as the featured players of the two Mutual Masterpictures, De Luxe Edition, which top the releases of the Mutual Film Corporation for the week of August 7.

"Father and Son," a five-act comedy, serves to introduced Mr. Dixey to Mutual followers. This production, for release August 7, presents the star of "The Man on the Box," "Adonis," and a host of other successes of the legitimate stage in the mirth provoking role of Andrew Slocum, a "pickle king," whose efforts to control the market results in a series of unusual adventures.

A touch of the dramatic is added to the story by the theft of Slocum's formula for making cheap pickles, the elopement of his son with the daughter of Mrs. Winkle, his rival in business and the capture of the thief in a thrilling railway ride, all of which leads to a happy ending and the drawing up of a partnership agreement papers between the rival manufacturers.

In his portrayal Mr. Dixey is materially assisted by a capable company of players, especially recruited for this production, numbered among whom are Gladden James, in the role of Slocum, Jr., Millicent Evans as Miss Winkle and Mabel Montgomery as Mrs. Winkle.

Frank Mills, who is featured in "The House of Mirrors," second of the Mutual Masterpictures, De Luxe Edition, for release the same week, needs no introduction to theatre or picture fans. As the star of "Bought and Paid For," "Ready Money," and other big stage successes as well as for his work in companies headed by such famous stars as Mrs. Patrick Campbell, with whom he played for two seasons, Olga Nethersole, Mrs. Fiske, Elsie Ferguson, Sir Herbert Tree, Eleanor Robson, Sir Johnston Forbes-Robertson and Mary Mannering, Mr. Mills has won for himself an enviable reputation.

His studio career has been equally fraught with success and includes a number of feature production filmed by the Famous Players Company and the Kay-Bee-Triangle studios.

The feature gets its title from a house of chance run later by his wife under an assumed name, and which is known as "The House of Mirrors." Here the husband accidentally finds his wife and child, where, after explanations are made, a general reconciliation takes place.

In his initial Mutual feature, Mr. Mills is assisted by a galaxy of stars of the stage and screen, chief among them Lillian Kemble in the role of the wife, J. Frank Clondon, Jack Curtiss, a seven-year-old player of unusual talents, Harry Spingler, Bliss Milford, Runa Rodgers and Rudolph Cameron. "The House of Mirrors" will be released by the Mutual August 10.

Edward Coxen and Lizette Thorne are featured as the stars of "The Power of Mind." It was written especially to suit the abilities of the co-stars by Anthony Coldeway and was filmed under the direction of Thomas Ricketts at the American studios.

Initial of the Mutual three two act subjects of the week, will go to the public August 7 under the title of "The Little Troubadour." Vivian Rich is the star, supported by Alfred Vosburgh and George Periolat. In this story, written by William Parker and directed by Carl M. Le Viness, Miss Rich is given an unusual chance to work in some good comedy.

Anna Little and Frank Borzage have the chief roles in "The Coutin of Calliope Claw," second of the two-reelers for release August 11. This production, from the Mustang-Mutual studios, is a gripping story of the West, interspersed with a wealth of comedy.

Crane Wilbur, as the star of "For Her Good Name," the Centaur-Mutual feature release in two acts, which goes to the public August 12, is presented in one of his most powerful portrayals. Mae Gaston has the chief supporting role.

Among the comedies of the week are "Billy Van Deussen, the Cave Man," with John Sheehan and Carol Halloway and "Too Bad, Eddie," starring Orral Humphrey. They will be released August 9 and 13, respectively.

"The Mark of Cain" Is Set for Release by Universal on August 7; "All Bets Off," Ready on Same Day

THE feature of the Universal program for the week of August 7 is the five-reel Red Feather production, "The Mark of Cain," in which Dorothy Phillips and Lon Chaney play the principal roles. "The Mark of Cain" will be released on August 7. On the same day Eddie Lyons and Lee Moran will keep Universal exhibitors smiling at their Nestor comedy, "All Bets Off."

On August 8 Marie Walcamp and Eddie Polo, the two daredevils, will appear in the three-reel Gold Seal melodrama, "Onda of the Orient." On the same day the Powers Juvenile Comedy, "The Henanpup," will be released.

Hobart Henley will feature on August 9 in the Laemmle drama, "A Knight of the Night." He will be followed on the program by Billie Ritchie in the two-reel L-Ko comedy, "Crooked From the Start." On the same day the Universal Animated Weekly, Number 32, will be released.

Ben Wilson and Dorothy Phillips will co-star on August 10 in the Victor two-reel human interest comedy drama, "The Marriage Broker." On the same day King Baggot will appear in "The Silent Stranger," a Big U drama. "Ben the Sailor," a mannikin comedy, and "Solomon from the Egg to the Table," an educational, will be released as split reels under the Powers brand.

Sydney Bracy and Sydell Dowling will appear in "The Highway of Fate," a two-reel Laemmle society drama on August 11. They will be followed by the Rex drama, "By Conscience's Eye," in which little Marjorie Ellison will play the principal role. Pat Rooney will close the day's program in the Nestor comedy, "Some Medicine Man."

On August 12 Cleo Madison and William V. Mong will be presented in the Bison two-reel Western drama, "The Guilty One." On the same day Edith Roberts and Harry Benham will co-star in "Her Mother's Sweetheart," a Laemmle drama and Gale Henry and William Franeu will share the fun-a-making honors in the Joker comedy, "She Wrote a Play and Played It."

Joe Martin, the famous Universal ape, and Victor Potel, will share headline honors on Sunday, August 13, in the Victor comedy, "What Darwin Missed." On the same day Richard Stanton and Marcia Moore will star in "The Speed King," a two-reel Imp up to the minute melodrama.



The First Glimpses of Clara Kimball Young in Her New Feature, "The Common Law"

Essanay Program Leads Off With "The Chimney Sweep," Followed by Vernon Howe Bailey's Sketches

THE Essanay program for August opens with a two reel love story, "The Chimney Sweep," which features Joyce Fair, the eleven year old actress. In this play, however, she takes an ingenue part.

This is followed by Vernon Howe Bailey's sketches of Petrograd, the Russian capital, together with scenics. The three reeler of the first week is "The War Bride of Plumville," a comedy with satire on false nobility and a small manufacturer's eagerness to get rich through war orders. Nell Craig, Ernest Maupain and Harry Dunkinson are in the leading roles.

The second week of August opens with "The Three Scratch Clue," featuring Francis X. Bushman, and reissued in two acts. George Ade's "Fable of Books Made to Balance" is the week's one act comedy, and "Worth While," a story of prison life as it exists today, with a love plot woven around it, featuring Bryant Washburn and Marguerite Clayton, is the three act drama.

Comes a patriotic two act drama, "My Country 'Tis of Thee," featuring Richard C. Travers and Lillian Drew. This is a timely story of the present situation relating to Mexico. The plot is woven around the call of the militia to federal service.

Wallace A. Carlson's Canimated Nooz Pictorial No. 14 is part of the program. "A Little Volunteer," featuring Joyce Fair, tops off the week.

A reissue of Francis X. Bushman's two reel drama, "A Man for A' That," leads the fourth week, followed by George Ade's "Fable of How Wisenstein Did Not Lose Out to Buttinski," and a three act drama, "The Face in the Mirror," featuring Edmund F. Cobb and Josephine Sylvester.

Marguerite Clayton plays the title role in a two act drama, "An Old Fashioned Girl," which is released August 29, a story of love and romance. Then follows Vernon Howe Bailey's Sketch Book of Washington together with a five hundred feet of scenic. "The Higher Destiny," a three act drama featuring Warda Howard and Edward Arnold and released September 2, completes the week.

"THE GUIDE" CHANGED TO "THE STRENGTH OF DONALD McKENZIE"

Third of the Mutual Star Productions featuring William Russell, will be released August 3, under the title of "The Strength of Donald McKenzie," and not as "The Guide," as previously announced.

"The Strength of Donald McKenzie," is a story of the North Woods, in which Mr. Russell assumes the role of Donald McKenzie, a trapper-poet. Charlotte Burton, who has appeared in the chief supporting role of the William Russell Mutual Star Productions released to date, again heads the big company of players especially chosen to support the star in this feature release. Harry Keenan, Jack Prescott and Nell Franzen are the other important members of the company.

"The Strength of Donald McKenzie," is founded on Russell Smith's story "The Guide." It was put into scenario form by J. Edward Hungerford and filmed under the direction of Mr. Russell, assisted by Jack Prescott.

"THE STRONGER LOVE" FOR PARAMOUNT PROGRAM, AUGUST 14 IS A MOROSCO

The initial Vivian Martin subject to be released by the Oliver Morosco Photoplay Company as a result of the long term agreement recently consummated between this popular star and the West Coast producers, has been completed and will be shown in Paramount houses commencing August 14. The title of Miss Martin's first Morosco subject is "The Stronger Love," a photoplay in which this winsome little actress offers a characterization of deep heart interest, such as she had been presented to best advantage in the past.

"The Stronger Love" presents a drama of the mountains by Alice von Saxmar and was staged chiefly among the beautiful pine forests at the top of the San Bernardinos under the direction of Frank Lloyd. The usual Morosco photography of excellence has been attained by Cameraman Jim Van Trees, who is responsible for many of the beautiful photographic displays evidenced in recent Morosco subjects. Artistic lightings of natural beauty, together with picturesque backgrounds are among the features of this subject.

The story tells of Nell, a mountain girl who is reached by the spirit of progress to the extent of rebelling against the sordid conditions and stifling scope of her life.

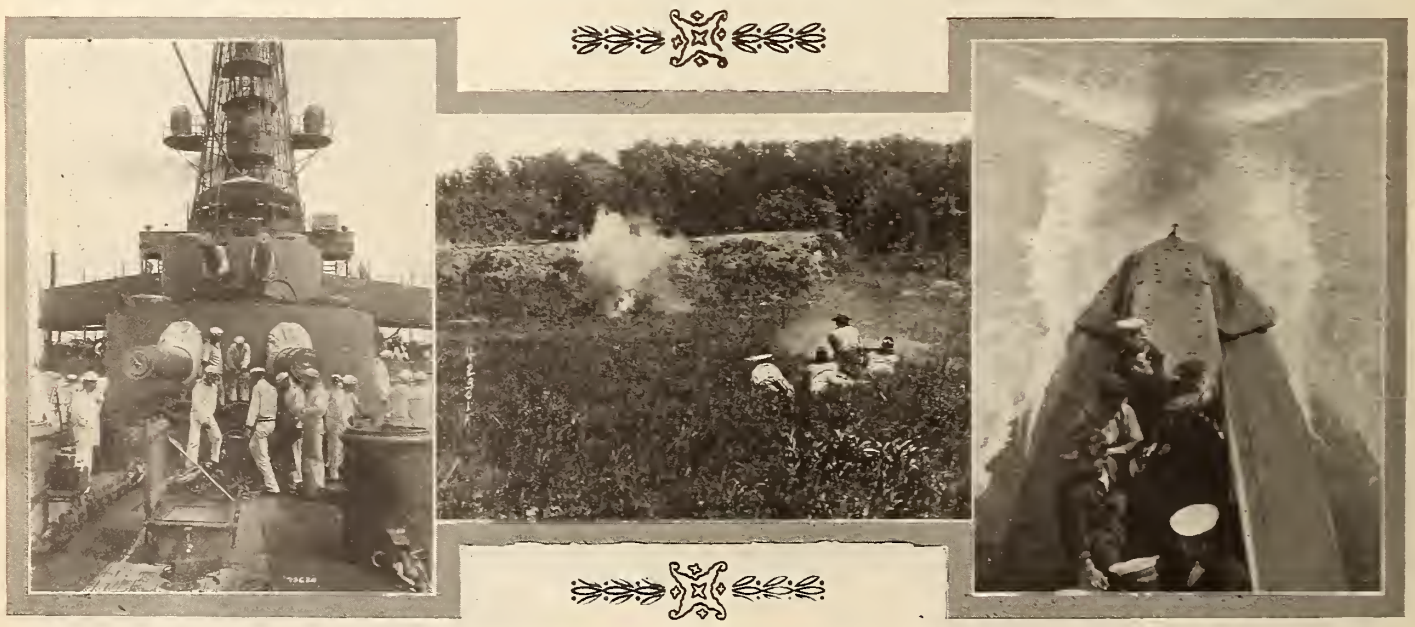
"SHINE GIRL" TO TAKE PLACE OF "HIDDEN VALLEY"

"The Shine Girl," a quaint tale of a little bootblack, in which Gladys Hulette is starred, is to be the Thanhouser Film Corporation's second release under the new arrangement with Pathe. "The Shine Girl," appearing on August 27, takes the place of "Hidden Valley," which had been announced for that date. "Hidden Valley," will be released in September.

The story of "The Shine Girl" is by Agnes C. Johnston and the director is William Parke. It is the story of a girl who carries gladness into the sordid life of the tenements. She is taken into the country, expecting there to find no need for "shining hearts," but she finds it necessary to shine away the shadows even in the lives of the rich. It is a big, human story, deftly portrayed, full of sobs and smiles.

EDWARD JOSE MAKES CONNECTIONS WITH ANOTHER PATHE PRODUCER

Edward José, who produced Pathe's famous serial, "The Iron Claw," has severed his connection with the Feature Film Company and is now under the banner of the Astra Film Corporation. He has taken with him his entire staff of cameramen, assistants, etc., and is now finishing a five-reel feature for the Pathe program.



War and Preparedness in Hearst International News Pictorial No. 58; Naval Militia Aboard U. S. S. Kentucky; Testing Machine Guns; British Submarine in Action

THE EASTERN STUDIOS

TWO carpenters issued solemnly forth from the shop at the rear of the big stage at the Famous Players studio last week, crossed to the far corner of the stage, and began making mysterious chalk marks on the floor. When they had covered nearly a quarter of the floor space with these hieroglyphics they departed. In a few moments there emerged from the same door four property men laden with huge rolls of black cloth which they silently spread upon the floor. When the whole area was covered, the carpenters once more made their appearance and erected a high partition along the entire side of the "field of the cloth of black." This done, the property men proceeded to drape the black cloth over the partition until all was inky blackness. Then a startling assortment of huge papier-mache heads began descending to the main floor, followed by Marguerite Clark attired as a little Irish girl.

Then it developed that the mysterious preparations were being made for that portion of Miss Clark's next picture in which the "Little Lady Eileen" sees the fairies and hobgoblins. Inasmuch as nobody else in the story sees the spirites, it is necessary to employ double exposure in photographing the scenes in which they appear. The dead black background is used in superimposing the eerie ones upon the actual scene which has already been photographed out of doors. This is done by running the film through the camera a second time and having the hobgoblins prance before the black curtain, which does not photograph, and leaves them apparently cavorting in the green fields, which served as the background of the original scene.

"Pigs Is Pigs" In This Case

Three trained pigs had also been hired for some scenes in "Little Lady Eileen." They were transported to a farm not far from Peekskill, where the scenes were to be taken.

The man from whom Director J. Searle Dawley hired the pigs told him to keep them in the crate in which they were shipped and they would give him no trouble. But the pigs could not be kept in the crate when a thunderstorm broke above the peaceful little rural scene. The porkers made a concerted rush for the side of their crate, upset it and bolted across the field in the direction of a big pig pen, with the director, Harry Lee, Vernon Steele and the others in pursuit.

Forcing their way through a loose board, the terrified pigs charged into the crowd of their squealing fellows in the big pen and were lost to view when the panting motion picture men reached the fence. To their dismay, they realized that they were powerless to distinguish the three trained pigs from the twenty-odd others. The farmer succeeded in cutting the intruders out from among his own pigs, distinguishing them by the fact that their feet were about three hundred per cent. less caked with mud than those of the other animals.

Those who saw the play will remember that one of the chief bones of contention in Edgar Selwyn's "Rolling Stones" was a candy factory. The play is being adapted for the screen by Famous Players and the candy factory is very much in evidence. There is a retail department to the factory, in which so many scenes occur that it was thought best to build the setting in the studio.

In order to render the picture realistic, the director engaged a real candy puller to work behind the counter while a chopper and a couple of expert wrappers stood behind him and prepared the results of his endeavors for consumption. Fifty pounds of salt water taffy was ordered for the candy puller to operate upon.

Of course the candy could not be sold after it had been starred in a few scenes, so when the action was completed, there was a raid on the counter that will go down in motion picture history as one of the great events of the season.

Owen Moore and Marguerite Courtot, who are playing Dave and Norma respectively, were nearest the counter when the word was given by Director Del Henderson, and they got the lion's share of the sweets.

Valentine Grant Hears from Ireland

Valentine Grant, the Famous Players star, received a round robin letter and a shillalah last week, from a number of her friends in Fermoy, Ireland, which is near Mallow in the Killarney district. They had seen her in the leading role of Nora O'Brien, the Irish colleen, in the Famous Players production of "The Innocent Lie," and told her they were glad she was still playing in Irish pictures.

Miss Grant spent many months in Ireland, being filmed in Irish dramas and comedies under the direction of Sidney Olcott, and got to know the country and the people very well. The only sad feature of the round robin letter was the list of names of some of the Irishmen, who played in a number of the Olcott pictures with Miss Grant, and who have been killed "somewhere in Flanders."

Sidney Olcott, the Famous Players director, has an interesting guest visiting him. His name is Ali Hassan; his home is in Cairo, and by profession he is a dragoman in Egypt and the Holy Land. When Olcott, several years ago, made his memorable picture-making trip through the Mediterranean countries, during which he



Annette Kellermann and Her Mermaids in Unusual Scenes from the William Fox Spectacle "A Daughter of the Gods"



How Universal Helped Fight Infantile Paralysis in New York

filmed "From the Manger to the Cross," Ali Hassan was one of his guides, and now and then acted in the pictures. He took the Olcott company through practically all of the near-Eastern countries and lived through innumerable adventures with the American players. Ali Hassan has been saving money for a long time to take a holiday, and when he got enough he traveled by caravan from Cairo to Algiers, sailed from there to the French coast and took steamer to this country.

Ormi "Joy Rides" with Dynamite

Ormi Hawley, who is at present in Maine, being filmed with Edmund Breeze in a five-reel Popular Plays and Players production for the Metro program, "mothered" a large bundle of sticks of dynamite on a recent automobile ride from Millinocket, Maine, to a lumber camp some twenty miles into the woods.

The dynamite was to be used in blowing up some buildings, and Miss Hawley didn't discover the explosive until the car had gone a couple of miles and then she got quite a variety of thrills. The roads were bumpy and full of ruts and the fair Ormi decided the dynamite would be much safer in her arms than on the floor of the tonneau, so she picked up the bundle and held it in her arms, as one would a child, throughout the entire trip. This ride Miss Hawley told the other members of the company afterwards, was her idea of zero in motoring.

William A. Howell, who has been directing comedies in the South, has come to New York and is making plans for the formation of a company to produce one-reel comedies. Mr. Howell is making his headquarters at the Amalgamated Photo Play Service. Mr. Howell has been associated as a director with the Field Feature Film, the Gene Gauntier, Universal, Majestic, Rex and Thanhouser companies. He is the man who made the Famous Falstaff comedies. In addition to his activities as a director he has won much success as a writer of prize winning scenarios, having captured the prizes offered by both the New York Sun and the New York Globe for the best scenario.

When it came time to produce "The Irony of Justice," the fourteenth and last of the "Who's Guilty?" series produced by Arrow Film Corporation for Pathe, Director "Larry" McGill found the scenario called for a number of first-class chickens —real chickens, not the Broadway type.

He looked far and wide to secure a pen of fancy fowl, and finally at Ridgefield, N. J., found on the poultry farm of Henry Martling, more than a thousand companies of blooded stock.

An effort to borrow seven of these chickens, six hens and a rooster, met with indignant refusal. Mr. Martling was taking no chances, he said, on having his blooded stock used as "picture actors." McGill then asked the price of the fowl, and almost fell dead when he heard it, for McGill had selected the rooster which won the first prize at the Pom-Poe Exposition, a rooster for which Mr. Martling already had refused a thousand dollars.

So McGill fell gack on the old persuasion stuff, with the result that Mr. Martling finaly agreed to loan all the chickens provided McGill would send an auto for them and allow their owner to accompany them to the location. This was done.

When it came time to take the scenes the chickens were turned loose in a garden, where they were supposed to scratch up some of the pet plants of the hero, played by Tom Moore.

When the scene was finished McGill's troubles began. The $1,000 rooster refused to allow himself either to be caught or to be cooped. Instead, he started to investigate Yonkers, where the Arrow studios are.

All work had to be suspended for the balance of the afternoon while all the assistants and actors on the job went chicken-chasing. McGill finally sent Assistant Director Kline to the studio for a huge black cloth and a curtain pole. When these were brought back to the spot where the rooster had lighted and seemed to defy capture, the black cloth was carefully spread out and gradually lifted over his head. Then the pole was stuck out by timid hands. The trick worked. The rooster thought the sun had set, climbed up on the pole, crowed a couple of times, and went to sleep.

"Larry" McGill Takes a Rest

Lawrence B. McGill, who, with Howell Hansell, has been alternating in the directing of "Who's Guilty," has completed his work and has gone to Waldo, Florida, where, aside from owning a ranch, he is the unofficial mayor of the town. McGill directed eight of the fourteen episodes in the serial. He plans to take a holiday, during which he will read a couple of trunk loads of scenarios, and, incidentally, superintendent the building of a new concrete house on his property.

Having completed his special engagement with the World Film, during which he appeared in two feature productions, "The Almighty Dollar," and "The World Against Him," E. K. Lincoln, one of the best-known leading men on the screen, left by motor, for his farm on the Lincoln Highway, near Johnstown, Pa., accompanied by John Adolphi, who has been directing Fox productions and several other friends.

Dolores Cassinelli, star of the Emerald Motion Picture Co., since her return to the screen has been receiving hundreds of leters from former admirers who have missed her since she retired to take up an operatic career. One group of little girls in Manchester, New Hampshire, have organized a "Dorlores Club," with avowed purpose of bringing all photoplays in which the former Essanay star is featured to the theatres in their town.

Miss Cassinelli is kept busy answering her club correspondence and responding to the request for information as to when her first Emerald feature "A Song of Romany," will be released.

J. B. Weir, wealthy turfman, has named his horse Dolores after Miss Cassinelli, and will in all probability enter the colt in next week's events at Hawthorne track under her new name.

Novel Birthday Dinner for Revier

Harry Revier, the supervising director at the Popular Plays and Players studios and who is now directing Edmund Breese in "The Evil Men Do," recently entertained with a novel birthday dinner. He invited twenty of his friends, including some of the best known men on the stage and screen, and told them to meet him in the Hotel McAlpin at 6 o'clock in the evening. They all arrived, naturally expecting that they would eat at the hotel. Instead, Mr. Revier had a flock of automobiles in readiness and took them all around to the Pennsylvania Railroad Station. There they boarded a train bound for Philadelphia. A sumptuous dinner was served on board, and when the merry group reached the coffee and cigars Mr. Revier explained his reason for giving the dinner on board the train.

He said he did not know exactly where he was born, and neither does any one else, for that matter. But he knows it was "somewhere near Philadelphia," on the Pennsylvania railroad. His mother was living in Montreal when she received word that her oldest son was dying in Philadelphia. Despite her delicate condition she insisted on going to the side of her boy, and while on the way Harry was born on the train.

William Steiner, director of the Serial Film Company's sixteen episode serial, which is being distributed through the Unity Sales Corporation, claims the distinction of producing the first big serial which was entirely complete before it was offered to exhibitors, and which gives an exhibitor the opportunity of seeing each and everyone of the sixteen episodes before he books it.

"The picture is entirely finished," said Mr. Steiner, "and the company has gone to work on other productions." "The Yellow Menace" is sure to arouse tremendous public interest and hold its audience throughout the entire run. The picture aims to arouse a sleeping America, and the ease with which Ali Singh, as portrayed by Edwin Stevens, with his followers, outwits all the agencies of justice who try to run him down, must prove conclusively to everyone how helpless this country would be in the event of an invasion by the yellow races. We would be no match for their cunning trickery. There are lessons for all in this picture, and the company which produced 'The Yellow Menace' made up of such well-known stars as Edwin Stevens, Margaret Gale, Florence Malone, Marie Treador, Tina Marshall, Eric Mayne, Dave Wall and Armond Cortes, is well able to put them strongly before the people through the medium of the screen.

"In addition to these stars and the support, which this list of excellent principals gives them, we used in many of the scenes fifteen hundred to two thousand people in all."

The Milo Pictures Corporation, of Baltimore, this week engaged many well known players for work in their comedy pictures, among them Tommy Flynn, former Royal-Mutual star, and with Selig, Keystone and Essanay. He will be starred in one reelers, and will have in his support such prominent players as George Ross, for many months with Metro, in plays with Francis X. Bushman, Will Nigh and Marguerite Snow; Lou Marks, popular vaudeville headliner; Marie Josephs, Andy Rice, Bob Hood and many others.

It will be the intention of the Milo Company to make one-reel comedies and feature photoplays starring prominent players of the stage and screen.

With their large facilities, sound financial backing, competent motion picture people, combined with two of the largest studios in the country, they feel confident of making a big success of their undertaking.

Frank P. Donovan has already started work on a series of one-reel comedies, entitled "Busting In Society," "Trouble With His Doubles," and "The Union Men," also "Love and Dynamite," which were all written by himself.

The Milo studios are situated at Frederick road and at 356 North Gay street. Dr. Harry E. Buckner is president of the company; A. Kurnick, chief photographer; A. W. Marchant, general manager; Frank P. Donovan, general director.

Miss Hulette's Does a "Stunt"

Gladys Hulette has just finished making "The Shine Girl," a Thanhouser feature that is soon to be released through Pathé. The scenario called for Miss Hulette, as a little bootblack, to cross from the top of one tenement to another on a narrow board stretched across the court.

Director William Parke had brought along a boy to double in the part. When Miss Hulette saw the boy was waiting to make the scene she was indignant.

"I can do it," she declared.

Mr. Parke didn't want to take chances and said he was afraid she couldn't.

"Just let me try, and see," Miss Hulette urged. "If I can't, then I can't."

Mr. Parke threw up his hands.

"If you can't! If you can't, I lose a star Wait!" he cried.

But before he could stop her she had skipped nimbly across the board and was laughing at him from the other side.

"See?" she challenged. "I can do it."

And she had her way.

Ernest Warde, Thanhouser director, who made "Hidden Valley," starring Valkyrien (Baroness Dewitz) soon to be released through Pathé, has just returned from the Catskills with Miss Marie Shotwell and the other members of his company. Mr. Warde spent a week making mountain scenes in a Thanhouser picture in which Miss Shotwell is to be starred.

Florence La Badie and her director, Frederic Sullivan, are working at the Thanhouser studios in a feature in which Miss La Badie plays two parts. A vast amount of double exposure work will be necessary before the picture is completed.

The Universal eastern studios continue to keep busy despite the heat and rumors of their closing. Director Frank Smith is busy directing and playing the character lead in "The Professional Clubman," in which he is supported by Betty Page and Joseph Granby.

Director Trinchera, recently engaged by the Universal, is at work on "The Tinselled Lady," in which Jas Newton and Jean Stuart play the leading roles, supported by James Harrison and Irma Dawkins. Robert F. Hill's company is busy on "The Urchin of the Sands," in which Helen Martin, Joseph Granby, Charles Slattery and Miss Duquette are cast. Lucius Henderson is finishing "Masks," in which Mary Fuller appears supported by Harry Benham.

Director Edward Grandin is directing "Feud Renewed," in which Violet Mersereau stars, supported by Paul Panzer, Winthrop Chamberlain and Fraunie Fraunholz.

Miss Eleanor L. Fried is the only woman film editor in the world, and very valuable she is to her employers, the Universal Film Company. As a film editor she has gained quite an extensive reputation. She started a few years ago with the United Film Company. When the company was disbanded she went to the Universal Company, as head of the editing department. She is now rated by the company as one of the most efficient film editors.



Harry Fox as Jimmy Barton, the Reporter, and Grace Darling in Poses from the New International Production, "Beatrice Fairfax"

Are You Entered in the

Motion Picture Studio Directory Stampede Contest

Every player, man or woman, who rides, is eligible.

Look over the following list of events and prizes and see what you would like to enter.

LIST OF EVENTS AND PRIZES

Champion—All around Motion Picture Cowboy.
Prize.....One Solid Gold Medal.
Champion—All around Motion Picture Cowgirl.
Prize.....One Solid Gold Medal.
Champion—Motion Picture Actor Horseman (not professional horseman).
Prize.....One page advertising in the Studio Directory.
Champion—Motion Picture Actress Horsewoman (not professional horsewoman).
Prize.....One page advertising in the Studio Directory.
Actor Horseman, depicting best cowboy type (not professional).
Prize.....Half page advertising in the Studio Directory.
Actress Horsewoman, depicting best cowgirl type (not professional).
Prize.....Half page advertising in the Studio Directory.
Cowboy—Catching largest number of running horses in one loop.
Prize.....Quarter page advertising in the Studio Directory.
Cowgirl—Having most novel photo of herself taken during the contest.
Prize.....Quarter page advertising in the Studio Directory.
Motion Picture Cowboy Bucking Horse Contest.
Prizes.....1st, $100.00 and Silver Medal. 2nd, $75.00. 3rd, $50.00. 4th, $25.00.
Motion Picture Cowboy Fancy Roping Contest.
Prizes.....1st, $50.00 and Silver Medal. 2nd, $25.00.
Motion Picture Cowboy Half Mile Race.
Prizes.....1st, $50.00. 2nd, $25.00. 3rd, $15.00.
Motion Picture Cowboy Steer Bulldogging Contest.
Prizes.....1st, $75.00 and Silver Medal. 2nd, $50.00. 3rd, $25.00.
Motion Picture Cowboy Trick Riding Contest.
Prizes.....1st, $50.00 and Silver Medal. 2nd, $25.00.
Motion Picture Cowboy Pony Express Race.
Prizes.....1st, $50.00. 2nd, $25.00. 3rd, $10.00. 4th, $5.00.
Best Motion Picture Cowgirl Bucking Horse Rider.
Prizes.....$75.00 and Silver Medal.
Best Motion Picture Cowgirl Fancy Rider.
Prizes.....$50.00 and Silver Medal.

Special Events for Men and Women: Potato Race, Quarter Mile Dash, etc.

(No event at the Stampede will be called a tie or draw. All contests go to a finish for a decision.)

Write Now for Entry Blank

Remember it costs nothing to enter and Entries close August 1

ADDRESS

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729 Seventh Avenue **New York City**

HAND-TO-HAND FIGHTING METHODS SHOWN IN GAUMONT'S MUTUAL WEEKLY, NO. 83

Some extremely interesting pictures have come from "somewhere in France" for Mutual Weekly No. 83, manufactured by the Gaumont Company. These show how hand grenades are handled in dealing death and destruction, and also in forming a smoke-curtain behind which troops can advance with greater chances of success. The compressed-air guns, which hurl grenades farther than they can be thrown by hand, are shown in operation.

The greatest of New York pitchers has passed into history, and Mutual Weekly No. 83 now pictures the advent of Christy Mathewson as manager of the Cincinnati "Reds." Other sporting events include the semi-annual field day of the men of the Atlantic Fleet at Newport, R. I., and the interstate trapshooting tournament at Holmesburg, Pa., in which John Philip Sousa took part.

"JAFFERY" PICKED FOR FIRST INTERNATIONAL FEATURE RELEASE

"Jaffery," recently produced by Frohman Amusement Corporation, has been secured by William R. Hearst as the first feature release for the Internationl Film Service.

At an invitation performance of "Jaffery," given at the Strand, several weeks ago, one of Mr. Hearst's representatives was present. He was so much impressed by this picture and the acting of the cast, headed by C. Aubrey Smith, that the film was sent by messenger to Mr. Hearst's summer residence near Hartford, Conn.

A special showing proved "Jaffery" to be the first picture out of some fifty features reviewed, in which Mr. Hearst found all the dramatic elements and quality which he desired for the initial feature release of his company.

"GATES OF DIVORCE," GAUMONT, TO BE NOVELIZED IN 90,000 WORDS LENGTH

The success of the Gaumont photoplay, "Gates of Divorce," has encouraged the author, Robert Burns, in the belief that the novel he is just finishing from the scenario will have an equal success. Miss Gertrude McCoy starred in this production and was complimented by Mr. Burns for the manner in which she developed the character of his heroine.

He did not complete the novel while awaiting the production of the photoplay, as he wished to take advantage of whatever the picturization might suggest to him. He has now begun the final revision with the picture in mind. The novel will probably contain 90,000 words. The picture has been on the screen only two weeks, but in that time has met with only the highest praise from exhibitors.

"WHO'S GUILTY?" PLACARDS PUT ON DOOR KNOBS

Messrs. Stone and Huston of the Orpheum theatre, Clinton, Ohio, have had the words "Who's Guilty?" printed on 6 by 6 cards and placed one of them at midnight on the doorknob of every house in town.

"Doug" Fairbanks, Pearl White and Others Join Motion Picture Studio Directory Contest

With Art Accord, Ruby Hoffman, Arthur Hoops, Virginia Norden, "Hoot" Gibson, and Other Noted Screen Stars, They Will Show Their Skill at the Great Stampede at Sheepshead Bay, August 5 to 13—Harry Myers and Rosemary Theby Also Among Those Who Will Appear on Motion Picture Day, August 10

THURSDAY, August 10, will be known as Motion Picture Day at the big Stampede and Western Round-Up, to be held at Sheepshead Bay for eight days, beginning August 5. The events of this day will be held under the auspices of Motion Picture Studio Directory, and many of the screen's most prominent stars will compete.

The list is headed by Douglas Fairbanks, the Fine Arts-Triangle star, whose remarkable athletic abilities have flashed forth from every picture in which he has appeared. Pearl White, the Pathé star, and heroine of "The Exploits of Elaine" and "The Iron Claw" and many other well-known serials, will also compete. Harry Myers and Rosemary Theby, the Vim Comedy stars; Arthur Hoops, of Metro; Ruby Hoffman, Flora McDonald, of "The Fall of a Nation"; Virginia Norden, of the Gotham Company; George Larkin, who starred in "The Trey of Hearts," and many others will enter the events for motion picture players.

Mr. Fairbanks, we had heard, has been going in the general direction of the wilds of Long Island, in the company of a cowboy. We finally succeeded in catching him at his hotel, and in answer to our question as to whether he would appear at the Stampede Contests, he said:

"Of course I shall be there. I don't know just how I'll compare with some of these 'real' Western boys, but I'm not afraid to go down and have a try. You see, the saddle is different, and all that sort of thing, and these boys, like Art Acord, who are used to this sort of thing all the time, would probably have it on me at the start. However, I'm going to have a try, and just see how good I really am, for it'll be a lot of fun anyhow.

"Doug" Wants to Try Rope-Spinning

"I want to enter the rope spinning contest, too," he said, "but I won't have to compete with Will Rogers and Fred Stone, will I?" We assured him that they were not eligible for the Motion Picture Studio Directory Contest, as they had not appeared on the screen.

Pearl White was in her car bound for Bayside, L. I., when we hailed her. She drew up to the curb, and after the usual salutation, and we had partially recovered from our feeling of awe, which we always have for this daring girl, she said in answer to our question: "Sure, I'll come in. Do I ride a bronc, or what?" When she learned that she was merely to don a smart riding habit and come down to the arena and ride around and put her horse through some paces and give the fans a treat, she was more than pleased. Any one who goes to see motion pictures with any degree of regularity will tell you that Pearl White not only looks exceedingly well on a horse, but that she can really ride.

Ruby Hoffman and Arthur Hoops, who were in the car with Miss White, were both anxious to enter, too, when they found out the conditions. Miss Hoffman is a splendid rider, and so is Mr. Hoops. Of course, they were both a welcome addition to the growing list of entries.

Harry Myers and Rosemary Theby were next to enter the lists. They are both splendid riders, and although they both were leaving for Providence to start work on Vim Comedies, they will both return to enter the contest.

Virginia Norden, late of Vitagraph and Balboa, was the next player we saw. She had just returned from the coast, having stopped off in Chicago to appear in person at some of the big picture houses in Chicago, and to open the Vernon theatre, where one of her pictures was being shown. Miss Norden is a splendid rider, and has played a number of western parts. She will also enter some of the cowgirl events, although she will not go in for any broncho busting.

Famous People in Real Western Events

We have a number of other entries of prominent people, whose names we are withholding until later, but whose entries will be announced in the New York daily papers this week.

As for the real Western events, the motion picture industry will, as ussual, be very well represented. Among the entries are: "Hoot" Gibson, of Universal, who will be remembered as the husband of Helen Gibson, whom he usually plays opposite.

He was the leading heavy in "A Knight of the Range" and the leading man in the Bison production, "The Stampede in the Night." He has played for nearly every motion picture concern on the coast, and particularly in many of the Western rodeos during the past five years. He won the belt for best all around cowboy in 1912 at Pendleton, Ore.. In 1913 he went to Australia with Bud Atkinson's Wild West Show, and has ridden in this country in nearly all the contests of the West, North and South. This is his first trip to New York, although he has been "East before as far as Denver."

He and Art Acord are sworn pals and nearly always travel together, but, to quote Mr. Gibson, "When we meet in a contest, it's all for blood, and may the best man win."

Flora MacDonald, of "The Fall of a Nation" company, entered four events in the Motion Picture Studio Directory Stampede Contest. She is a real Western girl, having learned to ride at Durango, Col. She played the part of Angela Bonda, the swiftly riding messenger of the Daughters of Jael, in the Thomas Dixon spectacle.

Burt Gudgeon, the Pathé cowboy; Martin Green, Ivan Christy, Charles Aldridge, C. E. Thompson, Eagle Jack Meogher, M. M. Litson, Marie Pagano, Sam Selover, Tom Riley, Hugh Cameron and many others will be entered in the Western events.

There is still time now for you to enter, if you do so immediately. Remember that there are two classes of events—one for people who profess to do Western stunts, such as broncho-busting, trick-riding and roping, and one for people who have either played Western parts, but will not enter into competition with regular cowboys and cowgirls, and those who will appear in smart riding habits and ride in the regulation Eastern saddle.

SEND IN YOUR ENTRY IMMEDIATELY. ADDRESS MOTION PICTURE STUDIO DIRECTORY, STAMPEDE CONTEST, 729 Seventh avenue.

Thursday, Aug. 10, Is Motion Picture Day at Stampede

Send in Your Entry Immediately. Address Motion Picture Studio Directory, Stampede Contest, 729 Seventh Avenue

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, July 29.

WITH six producing companies working daily, and every department of the studio so systematized that no time is lost waiting on sets, scripts, etc., the Jesse L. Lasky Company's plant in Hollywood now presents the busiest scenes since its organization.

Director General Cecil B. deMille for the past few weeks has been working day and night, writing as well as directing. He is in personal charge of the Geraldine Farrar feature which is now being filmed. The only recreation or exercise Mr. de Mille gets is a daily lesson in fencing given by the instructor especially engaged to teach the players the art of self-defence with broad swords and foils.

Announcement has been made of the casts for several coming Lasky productions. Besides Lou Tellegan and Cleo Ridgely in "The Victory of Conscience," Elliot Dexter, Thomas Delmar and Laura Woods Cushing.

Director George Melford has Charles Clary, Paul Wiegle, Jane Wolff, Dorothy Abrille and Jack Dean supporting Fannie Ward in "Each Pearl a Tear."

Raymond Hatton, who appears as a Japanese curio dealer, and Billie Elmer in the role of a policeman, are the only Aryans in the cast of "The Honorable Friend," by Elizabeth McGaffey, which stars Sessua Hayakawa and his wife, Tsuri Aoka.

Saving Time and Money at Lasky

Production of "Anton the Terrible," which co-stars Theodore Roberts and Anita King, is being made by William C. deMille, and a complete cast for the "Unconquered," which has Blanche Sweet as star, is announced to be composed of Tom Forman as leading man, Theodore Roberts, Walter Long, Ernest Joy, Mrs. Lewis McCord and Robert Grey.

The systematic manner of handling production work at the Lasky studio which prevents the loss of time by any of the principals has been installed by Milton E. Hoffman, who recently came to the coast as general manager for the studio. Production work is planned far ahead of the time filming is commenced by the director.

Associated Ad Clubs of the World in convention at Philadelphia recently, acting upon recommendation of the Los Angeles Ad Club, adopted resolutions to aid in every way to stop advertising of fake motion picture schools. Recently Anita King of the Lasky Company was speaker before the Ad Club in Los Angeles and suggested that an attempt along this line be made. At that time the Los Angeles club took action on the matter by passing the "Anita King resolution." The effects of such advertising is very noticeable in Los Angeles and has resulted in many young people spending their money to come here to secure work at the studios when they were wholly unfitted and consequently made a failure.



Antrim Short, Universal

The Irish delegation of the Lasky studio composed of McGaffey, Proctor and Sullivan, served as a reception committee and met John Curran Flynn, himself, manager advertising department of the Lasky Company, upon his arrival in Los Angeles, July 20. He was escorted to the studio in a gaily decorated automobile with harp and shamrock on a background of green floating gaily in the breeze on all sides.

Honeymoon note: George DuBois Proctor, Lasky scenario writer, and his bride have taken a Hollywood bungalow. A week or two and they'll have a Ford.

The Rolin Film Company, originators of the "Lonesome Luke" series for the Pathé Exchanges, Inc., will shortly have their first subjects of a new series on the market. This series is spoken of by General Manager Dwight Whiting as juvenile slapstick comedies. The leading players of this company are little Gertrude Short and Dee Lampton, the sixteen-year-old fat boy. Many of the other members of the company are child players, who under the direction of Hal Roach are making a new class of comedies which the makers believe will appeal to both old and young. The company is now working on their fourth picture, "Love and 'Vittles,'" and shortly the first two will be released by Pathé.

Two More Fox Directors

Gus Leonard, for many years a vaudeville player and who has been appearing before the camera for the past several months with Kalem and other comedy companies, has been engaged by the Rolin Film Company to play character parts. Two companies are working daily at the Rolin plant now, and the big stage, 90 by 50 feet, is the scene of much action.



"The Fighting Heiress," a Chapter of Kalem's "Girl from Frisco" Serial



Start of Auto Race Used in Kalem's "Hurled Through the Drawbridge"

Two new directors have been added to the Fox Pacific Coast studio production staff, and Western Representative A. Carlos is now negotiating with other directors, who will in all probability begin the making of comedies shortly.

At the Hollywood Fox studios a second comedy organization has been perfected. Walter Reed, who for some time has been director at the Keystone, will be in charge of this, and will have a company with John Meighan as assistant director; Frank Brown, cameraman; Anna Luther, Frank Alexander, Lee Morris, H. M. O'Connell, Will Hauber, M. S. Pleebles and Miss Billie Bennett as players.

A change of note at the Fox studios is that Alfredo Gondolfi, who has been cameraman with Oscar Apfel in all productions the latter has directed since first joining the Lasky organization in December, 1913, will be cameraman for Director Turner. J. C. Cook and Harry Gerstad have been engaged as cameramen for the Apfel company.

Hettie Grey Baker last week took up her duties as film editor of the Fox productions, with offices at the Hollywood studios.

Members of the Keystone producing organization, with Charlie Murray acting as general manager, recently staged a benefit boxing bout at Vernon arena, the proceeds of which went to the widow and children of Rudy Unholz, former member of the Keystone Company stock, who recently died. Unholz was a former lightweight champion, known in fighting circles as "the Boer." In all, $999.50 was secured. At the event the widow and children stepped in the ring, and they were showered with money amounting to $150. Included in this was a check for fifty dollars by Carter DeHaven.

"A Romance of Billy Goat Hill," the five-reel Universal subject produced by Director Lynn Reynolds, is a story with southern atmosphere. The colonel's daughter is taken by Myrtle Gonzales. Val Paul appears as the lover, Fred Church as the heavy, and others in the cast are George Hernandez, Thomas Jefferson, Frankie Lee, Jack Connoly and Jack Curtis. The story was adapted for the screen by Lynn Reynolds from the book by Alice Hegan Rice.

A one-reel Universal subject produced by John Steppling is entitled "Midsummer Madness." The story is by Harry Wulze, and it has a summer resort atmosphere. The subject deals with the adventures of a waiter who impersonates a foreign officer and has all the mothers and daughters tagging after him, and the lovers planning ways to annihilate him. Billy Mason appears at the waiter, and Marcia Moore, Sylvia Ashton, Charlie Dorian, Peggy Custer and Violet Shramm appear in the cast.

"Where the Shoe Fits"

"Where the Shoe Fits" tells the story of a district attorney who is very bitter toward people who hide behind the shield of the unwritten law. The story is in one reel and was produced by Universal Director Fred Kelsey from scenario by Calder Johnstone prepared from a story by Mrs. Eugenia Ingleton.

Another one-reel Universal subject with a small town atmosphere is entitled "Herman's Legacy." Lee Kolmar takes the part of the father, and Frank McQuarrie, Fred Fralick, Edith Roberts and Dana Ong complete the cast. The story was written by Charles J. Wilson, Jr., and produced by Director Frank Ormston.

The Universal Nestorites under the direction of Louis Chaudet are filming "With the Spirits Help," which gives Eddie Lyons the role of a lover, Priscilla Dean, his sweetheart, the banker's daughter, and Lee Moran, a fake spiritualist medium. All the village folks become interested in the spirit world through the professor, and it is while the seance is being held at the banker's home that the spirits make so much noise that it was possible for his daughter and her lover to elope. Virginia Kirtley is the author of the story.

The anti-sin league is again active this week in the investigation of a burlesque troop who visit a tank town. Director Allen Curtis is producing this Joker comedy, with William Franey as the deacon and Charles Conklin the sheriff, who go to close the show and become infatuated with the scantily dressed chorus girls, to the horror of the other members of the league. This one reel laugh provoker is entitled "The Deacon Stops the Show."



Vivian Martin and the Morosco Company Now at Work on "The Stronger Love" in the San Bernardino Mountains

The Universal Company under the direction of George Cochrane has filmed "Marty of the Sierras," with a cast composed of Molly Malone, Burton Law and Rex de Roselli. This company has been in the Huntington Lake district in the high Sierra mountains. It is a drama laid in the semi-uncivilized west.

The recently organized comedy company, with Ed. Sedgwick as leading comedian, is filming "His Golden Hour," being the story of Spuds, a small town cut-up, who has wonderful dreams. Other members of the cast are Belle Bennett, Walter Balesco and Harry Mann, with Roy Clements as director. The story is by Harry Wulze, who is in charge of scenarios for comedy productions.

Another comedy organization under the direction of P. C. Hartigan has Harry Depp, late of the vaudeville stage, as leading comedian. The first story is "All In the Family," which reveals how the unsuccessful lover induced the father of his sweetheart to make possible a honeymoon.

While waiting for sets for a feature production, Director Raymond Wells last week produced "The Lady from the Sea," a one-reel story, which has Clara McDowell and Noble Johnson as the principals. Scenes are laid on a desert island, and show the tendency of racial distinction even when parties are on a par with reference to conditions.

Director Wells is now working on "The Saintly Sinner," which has Ruth Stonehouse and Jack Mulhall as principals, with Henry Burress and Raymond Whitaker as heavies, Alida Hayman, Dorathy Drake, Adele Farrington and Edward Montague supporting. The subject reveals the good influence of a woman who has suffered many misfortunes, who induces a wayward son to put aside his past life and gain position in the world. There are several highly melodramatic situations in the story, the most prominent being a delayed stay of execution caused by forest fires destroying the telegraph wires.

"Husks of Love"

Director William V. Mong has written and is now producing the three-reel subject entitled "Husks of Love." Playing opposite Mr. Mong in this is Claire McDowell, with Wm. C. Arlock, Nellie Allen, Laura Lyle and Mrs. Grassby in the cast. The story pertains to a man of wealth marrying a newspaper woman, to the chagrin of his proud mother, who makes life unbearable for the daughter-in-law, finally resulting in separation. Later, because of the illness of her husband, the wife returns to see him, and they are reunited despite the efforts of his former sweetheart. A helpmate from the newspaper calls to see her, asking advice. The other woman learns of the call, locks the door on the couple, and tells the husband, who, when he attacks his wife, is shot. Later she finds happiness as the wife of the newspaper man.



Charlie Chaplin in "One A. M.," Mutual

A two-reel story with a decided western atmosphere being made by co-directors William Lowry and Charles Mack at U City is entitled "The Heart of Big Bananza." Miriam Shelby appears as "Big Bonanza," a woman who conducts a saloon and gambling hall in a frontier mining town, and after being mistreated by church people for years, is discovered to be the leading charity worker of the hamlet. The cast includes, besides the co-directors, Frank Brownley and Marion Baker.

A company of U players under the direction of Robert Leonard spent a portion of this week at Sacramento, California, where they made scenes for "The Eagle's Wings," which gives star parts to Herbert Rawlinson and Grace Carlisle. Rufus Steele, well-known magazine writer, is the author of this tale.

Charles Bartlett, for a long time director at the American studios at Santa Barbara, has been engaged by the Universal Company, and is making a society drama, "The Gold Band," which has Helen Leslie and Hal Cooley as leads. The latter is also a newcomer.

The Pat Rooney comedy of the week, which is being made by M. S. Forrester, has been entitled "Pat Goes After Vanilla." It deals with the capture of a Mexican bandit in a slapstick way.

Oriental interior settings required for the Chinatown story "Simple Honors," being filmed by Director William Garwood, with Lois Wilson playing opposite him, are being built, and during the wait Director Garwood is making a one-reel comedy drama, "The Odd Man."

Director Rupert Julian, Hobart Henley, Douglas Gerrard and Alfred Allen are at San Francisco for a few days making scenes for the coming Julian Bluebird, entitled "The Clique of Gold."

James Dayton, who for two years served as scenario editor for the Universal West Coast studios, is again writing scenarios at the City, and last week provided "Smiling" Billy Mason and his director, John Steppling, with the one-reel story "The Beauty Doctor."

The Universal child players directed by Lule Warrenton are busy with the filming of "Seafoam," or "The Witch of Rocky Point," which will be in one reel. It is of the fairy tale type, in which mermaids find a box at sea and within is a baby. The child is stolen from the mermaids by a witch, who retains the girl to be her slave. Peggy Custer appears as the witch's slave at sixteen, and serves as the decoy for many handsome youths whom the witch imprisons.

"The Jungle Child" is the title given an Ince Triangle drama by Monty M. Katterjohn, which has a South American jungle



Striking Scenes from "For Her Good Name," a Centaur-Mutual Feature, Starring Crane Wilbur



Henry E. Dixey in "The Father and Son," Mutual Masterpiece De Luxe

atmosphere in the early scenes, and a New York locale in the latter portion. Dorothy Dalton and Howard Hickman are co-starred in this photoplay. The former appears as a Spanish beauty who grew to be a Tupi Amazon. Some of the best known members of the Ince organization appear in the photoplay, including Gertrude Claire, Dorcus Matthews, Frederick Vroom, Elsa Lorrimer and Leo Willis. One scene of particular note is that in which Miss Dalton gives the Tupi Indian "death" dance, which adds a sensational climax to the sentimental photoplay.

Bessie Barriscale and Charles Ray are soon to be seen as co-stars in the Thomas H. Ince Triangle entitled "Home." The photoplay by C. Gardiner Sullivan, a serio-comic, gives both the leading players decidedly new roles. Miss Barriscale has the part of a girl who attempts to save her family from the pitfalls of too-suddenly acquired wealth. Many comedy situations have been worked in about the series idea. The girl has just returned from a finishing school, and causes her relatives to realize their mistaken surroundings. The co-stars have an exceptionally large supporting cast of well known players, including Clara Williams, now working in her first starring subject; Louise Glaum as a vampire, George Fisher, Agnes Herring, Thos. S. Guise, J. J. Dowling and others. Raymond B. West directed the production, which was photographed by G. Herriott. Since the completion of the photoplay, the players have discovered that Joseph J. Dowling, in his make-up for the character role of a count, is a double for President Wilson, and a grotesque feature is that the President's double will be seen pressing his own trousers. Ray takes the part of a youth found by the girl to be a fool, and is said to be as happily cast in this comedy role as in any of the dramatic ones in which he has appeared.

Film Big Explosion Scenes

The Fremont, owned by the Thomas H. Ince companies, which has appeared in many of the photoplays from this plant, this week served as a coastwise power craft for the desert island story being filmed by Walter Edwards. Scenario author Lannier Bartlett wrote into this story several big explosion scenes on board ship at sea, and these were filmed near San Diego. Twenty pounds of giant powder is said to have been used, giving a very realistic explosion, and casting splinters hundreds of yards from the scene of the explosion. The story has Dorothy Dalton and William Desmond as co-stars.

T. R. please note: Bessie Barriscale, unable to discover another river of doubt in the vicinity of Thousand Pines in the mountains near Bear Lake Valley, where she is now working, has done the next best thing. She has captured a unique bird, the like of which local ornithologists have never seen before. The odd member of the feathered tribe has been named "a nut eating Gazump."

A street scene representing part of an Italian suburb, built under the direction of Art Director Robert Brunton of the Ince plant, has been completed for the Triangle drama in which Clara Williams will be starred by Thomas H. Ince. The street is more than three hundred feet in length and required fifty thousand feet of lumber. In many of the scenes taken on this between three and four hundred players will impersonate Italian peasants.

Raymond B. West, Ince director, has found it necessary to have Charles Ray and other members of the cast who impersonate Britishers take lessons in the Cockney dialect. Ray appears as a new arrival in America, and in order that he get the correct facial expression will speak with the nasal twang of the British.

With the completion of the desert island story, Director Walter Edwards will have Frank Keenan as his star in a drama written by J. G. Hawks and John Lynch. For the first time in several years David M. Hartford, superintendent of production at the Ince plant, will put on the make-up for this production. Hartford was for many years an actor, and his most recent connection with the legitimate stage was in the capacity of stage director for Oliver Morosco. He will appear as heavy in support of Keenan, he being of an exceptional type for the part.

Inceville buckeroos are having the first real exercise for themselves and their bronchos in a number of months, serving in support of Wm. S. Hart, who is again playing the role of a western badman. Hart, in the current production, will be seen wearing his famous daisy bedecked vest, coveted by every cowboy who has seen it. This vest was last seen when Hart appeared as the road agent in "The Bargain," almost two years ago. Hart also wore it in many two-reel Kay-Bee subjects.

Activities at Selig

With the arrival of Colonel W. S. Selig from Chicago, and Director Colin Campbell, who was in the east in charge of pro-



Frank Mills and Lillian Kemble in "The House of Mirrors," Mutual

duction of the Winston Churchill novel, "The Crisis," in Los Angeles last week, additional activities began at the Selig Polyscope Company's producing plant in connection with the mammoth Selig zoo. For many months Mr. Selig has held the filming rights for "The Garden of Allah," the stupenduous stage production by Robert Hichens, and upon his arrival here gave instructions for immediate filming of this. Director Campbell personally began the preparation of the scenario, and the technical force of the studio are now building two large street scenes which will serve for hundreds of shots for this production. Neither Colonel Selig or Director Campbell are positive of the size of this production, but it will be a multiple-reel feature probably the size of "The Crisis." The cast has not been named.

Colonel Selig will spend but a few days here, his trip to the coast being limited to one week at the west coast plant. Exteriors for "The Garden of Allah" will be made on the Mojave desert, and it is probable these shots will be taken first. Preparations for the company to go to the bad lands will be made shortly. Before leaving Chicago Director Campbell saw the first completed print of "The Crisis," which is now serving the musical staff especially engaged to write incidental music for this feature.

Selig Director Marshall Neilan and a company including Tom Santchi, Mary Charleson, George Fawcet and Charles Gerrard, have returned from spending ten days on the Mojave desert shooting western and desert scenes for "The Country God Forgot," from an original scenario by Director Neilan.

The only new production taken up last week at the Horsley studio is the comedy entitled "The Rookie," by the Cub Comedy Company under the direction of Milton Farney. This deals with the life of a recruit and has the usual Cub players.

The Signal Film Corporation producing company, including Director J. P. McGowan, Helen Holmes, Leo D. Maloney, Tom Lingham, William Brunton, Paul C. Hurst, Ford Bebee, publicity writer, and others of the staff will leave for Eureka, Cal., where they will spend a number of weeks making interiors and exteriors for a fifteen episode serial as yet unnamed. The lumber regions of Northern California will serve as settings.

The scenario for this is being prepared by E. McGrew Willis and Walter Woods in collaboration with J. P. McGowan.

Multiple Pictures Is Unicorn Plan, Says Schlank

"We Are Arranging to Release One Five-Reeler, Three Two-Reelers and Two Three-Reelers a Week, In Addition to the Regular Number of Single Reels"

ANNOUNCEMENT is made by General Manager Ike Schlank of the Unicorn Film Service Corporation, that a new multiple reel feature program will be released by that organization in the near future.

"We are now arranging to release one five-reeler, three two-reelers and two three-reelers every week," said Mr. Schlank, "in addition to a number of single reels.

"Our decision to enlarge our field of operations was largely owing to the many requests from exhibitors to provide them with an entire program. We have been checking up such requests and find that they number more than twelve hundred."

In answer to the query as to what he thought of the cry of over-production being raised in various quarters, Mr. Schlank continued: "We are optimists concerning the future of the business, and our experience in single and double reels has proven beyond the shadow of doubt that business in plenty awaits the good film. There is an over-production of poor film, and an under-production of good film. Four months ago if a man had predicted that the Unicorn would today be doing the business it has gained he would have been laughed at.

"We have made no predictions. We just put out a good program and accomplished results. The business has reached a condition where the exhibitor is in a position to choose his service, and we propose to cater to him.

"It is needless to say that Unicorn service will go with our multiple reels. We do not stop with supplying a man with films, but give him prompt and courteous attention. Our branch office managers are all men of ability and experience, and we are proud of our organization."

Both Messrs. Willis and Woods, who composed the hyphenated scenario team of Willis-Woods, are both formerly of the Universal scenario staff, and have a large number of original scenarios to their credit. Willis has written a number of Bluebird and Red Feather features in addition to a great number of two and three reel subjects. Mr. Woods originated the plots and prepared the scenarios for all but one or two of the twenty episodes of the Universal serial "Graft." Prior to his entrance to the motion picture field as writer he was a playwright and has written a large number of melodramas that have been produced throughout the country.

"NEWS" HITS THE MARK

Motion Picture News,
Gentlemen:

I think Motion Picture News the most interesting magazine of its kind published.

Yours truly,
W. Hall Hain,
Cleveland, Tenn.

The last few days of the signal company in Los Angeles were very busy ones, spent in the finishing of the five-reel feature, "The Manager of the B. and A.," which has Leo Maloney as the manager, Tom Lingham as the heavy, Paul C. Hurst apears as the ex-convict, all in support of Helen Holmes, Practically the last scenes to be made were those of the burning of the round house at Antioch. Replica of the round house was built on the studio grounds, tracks laid to it from the turntable, and three or four locomotives secured from the Salt Lake railway, whose tracks adjoin the studio. The set was burned to the ground amid exciting scenes. In a fight scene between Hurst and Lingham, the latter was thrown to the floor of the printing office so violently that he received a bad scalp wound. He was supposed to be unconscious when the scene ended, and it was not until after the camera had stopped running that players discovered he actually was unconscious.

Two Machines on Signal Scenes

E. F. Weyman, for the past nine months assistant to Orrin Denney, superintendent of the Signal laboratories, has been promoted to the position of cameraman, and will accompany the organization north, where he will work with S. A. Sues, chief cameraman. This will make it possible for the company to have two machines on important scenes.

J. P. McGowan is making his annual sacrifice—a burnt offering. Every year McGowan has his head shaved, and as it is his habit to never wear a hat when



Views of the Thomas H. Ince Studio at Culver City; Administration Building, Film Vault, and One of the Studios

about the studio, it takes but a few days to secure a beautiful sunburn. The shaven dome has been likened to a relief map of automobile roads of Los Angeles county, the veins standing out to indicate the highways about the foothills.

The Signal Film Corporation commercial laboratory, under the supervision of Orrin Denny, last week took on additional business, that of the Lincoln Motion Picture Company. This with the company's work and that of other patrons will about keep the laboratory at capacity.

General Manager Robert Brackett of the Superior Film Company, which has opened a commercial studio in the Knickerbocker Building, Los Angeles, now has the plant in full operation in the production of a six-reel subject which will be used as prohibition propaganda throughout the country during the latter months of the present campaign.

In the production of this, Manager Brackett has secured the services of William E. Wing, who prepared the working scenario and is now directing the production. Mr. Wing is the author of a large number of original scenarios, his latest notable one being "Casey at the Bat." In his new work he is making very satisfactory progress, and the subject, Mr. Brackett contends, will introduce many novel features.

The Superior studio is rapidly nearing completion, laboratories now having been installed. A feature of the interior studio is that an indirect arc lighting system, which affords good light for photographing, has been installed. The lights hang from movable trucks at the top of the studio, and were made by the Winfield Kerner Company of Los Angeles.

It is the intention of the managers of the Superior Company to make any class of pictures desired in connection with conducting a commercial laboratory and studio, and they are rapidly equipping the plant for this work.

E. & R. Gets Another Monkey

The zoo of the E. & R. Jungle Film Company was last week augmented by two additions, the purchase of a mammoth chimpanzee, known as "Charlie Fuller," the cigarette smoker, and the arrival of four puma cubs. Fuller is about twice the size of Napoleon and Sally, who have appeared in practically all of the E. & R. comedies, and it is the hope of Messrs. Edwards and Rounan that he may be trained to play the part of father of the other two.

A burlesque on the "get ready" agitation throughout the country was made this week in the E. & R. fifth episode of the "Nap and Sally in the Movies" series. The comedy is titled "Napoleon Prepares." While working in the motion picture studio the town is attacked by Mexicans. The soldiers are engrossed in a game of checkers and pay little heed to the attack. The daughter of the general, taken by Constance Johnson, rallies the women to organize, and with Napoleon and Sally as their leaders, they drive the attacking army away. The comedy required about seventy-five extra people, most of whom took the part of soldiers, male or female. Billy Hutchinson appears as the general.



HOLMES, Stuart, leads and heavies, Fox; stage career, Henry Dixey, "Mary Jane's Pa," etc.; screen career, Ramo, Biograph, Fox ("Should a Mother Tell?"), with Betty Nansen, with Mantell in "Blindness of Devotion" and the Mantell series. Hght., 6; wght., 180. Dark eyes and light brown hair. Diversions, sculpturing and painting. Home ad., 234 W. 104th St., N. Y. C.; studio ad., Fox, N. Y. C.

The Biography of every photo player in the Country will be published absolutely without cost to them in the second

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

We want the biography of every Actor, Actress, Director, Assistant Director, Camera Man, Scenario Writer, Publicity Man and in fact every one at the studios.

All you have to do is tear off the Coupon below, fill out and mail **NOW**—and at the proper time we will send you a biography blank to fill in.

If you enclose $2 we will insert your picture (1 inch in size) in your biography in the next two Studio Directories and also enter you for a year's subscription to the MOTION PICTURE STUDIO DIRECTORY (published Semi-Annually).

COUPON

The following is the address to which you can send me a blank for my biography in the "STUDIO DIRECTORY." It is understood that this biography costs me nothing. (Cross out the following if no money is enclosed). Also enclosed please find $2 to pay for my cut to be inserted in my biography in the next two Studio Directories and one year's subscription to the Motion Picture Studio Directory (issued twice a year by Motion Picture News, Inc)

I will have a photograph in your hands by August 22, 1916.

Name _____ *Line of Work* _____

Studio _____ *Permanent Address* _____

Motion Picture Studio Directory, 729—7th Avenue, New York City

AMONG THE EXCHANGES

Hoffman Issues Advice to "U" Exchange Managers

M. H. HOFFMAN, general manager of Universal exchanges, issued the following good advice to the Universal branch managers this week. Inquires Mr. Hoffman:

"How often do you take inventory? What precaution do you take against films being lost? What checking system do you use to make sure that an account returns all the films shipped to him? Especially emergency shows. (I know you have quite a number of accounts that you must supply with emergency shows to take care of their needs in case of delayed shipments.) Do you know that it is more important to keep an especially good checking up on return of emergency shows than it is on new film?

"Because the new film is constantly booked, and if a reel should be missing it would be quickly discovered through a kick on the part of some exhibitor who was deprived of it. Whereas when emergency reels are not returned, they are never missed unless frequent inventories are taken and extraordinary care is exercised in following up the old film—Emergency Shows.

"Another leak that is apt to exist is when a lax record is kept of voided films. Do you know that when I was managing an exchange no one but myself could mark a reel void and throw it into the junk heap? Even then I chopped it up, or, better still, soaked it in water and put it in such condition that it could not be used by anyone for projection, so that if the employees intended to mark the film void with the intention of disposing of it, his plans were frustrated and he was not likely to try that plan again.

"I mean to say that the manager should be extremely careful in appointing the man who is to mark reels 'void.' I have known a number of voided reels, or presumably void, to appear in the hands of film pirates and robbers. It is that knowledge that made me extremely cautious.

"A third leak is where an office does any business with the U. S. Navy. They can seldom tell definitely when shipment will be returned, and when it is returned to some pier, they are apt not to lift the film (because it is so old that they never miss it), and when it is sold for storage somebody picks it up, and then we wonder how Universal films got into their hands. I know this also from experience.

"About a year and a half ago, while managing the New York exchange, I was notified that there was a shipment waiting for the Universal Company. I didn't know of any shipment that was due us, but I knew that it belonged to some Universal exchange, therefore investigated and found from the reel bands that it belonged to the Boston office.

"This was because the party in the Navy making the shipment didn't attach much importance to our division of exchanges, but simply knew that it was Universal Film, that the Universal had offices in New York, and therefore shipped Universal Film Company, New York."

GOLDBERG CARTOONS MAKE HIT, SAYS EDWARDS, PATHE

Here is a letter written to C. S. Edwards, Jr., manager of Kansas City office: "Will have to congratulate you on the Goldberg cartoons. They are great. Send them for every other Wednesday, as I understood you to say when here, that they are released every other week. Send me the fashion number to fill in the other Wednesdays. Will have another house here by Fall and will use everything you release."

CUPID ON THE JOB

Cupid and the Stork arrived at Pathe's Philadelphia exchange at the same time recently. Salesman Etris and Miss Stollhoffen have announced their engagement, and an eleven-pound young lady has come to the home of Salesman Maillard, who nominates as her given names "Pearl White."

Roy Calderone, the oldest salesman in Pathe's New York exchange, in point of service, recently went on a honeymoon trip to Atlantic City.

Chatkin Pays $100,000 for Western Rights to "Yellow Menace" from Cobe

D. J. CHATKIN, vice-president of the United Film Service, whose main offices are in Chicago, with branches throughout the West, closed last week what bids fair to be one of the largest exchange film contracts ever made, with Andrew J. Cobe, vice-president of the Unity Sales Corporation. Under the terms of this contract the United Film Service Company purchased for $100,000 the rights on "The Yellow Menace," serial for fourteen Western states, including Kansas, Nebraska, Colorado, Wyoming, New Mexico, Utah, California, Nevada, Arizona, Washington, Oregon, Idaho and Montana.

The United Film Service Company already operates offices in the most important cities in this territory and in addition will establish other branches so as to successfully handle "The Yellow Menace" and other forthcoming productions. Aside from the regular advertising campaign put out, the United Film Service Company conduct a tremendous advertising campaign on their own account.

Mr. Chatkin, who is well known to exhibitors in his territory, will shortly leave for Chicago for a swing around the branch offices of his company to personally superintend the sales and publicity on this serial. In discussing "The Yellow Menace," Mr. Chatkin said: "We believe that 'The Yellow Menace' is absolutely the greatest serial that has yet been produced. It deals with a theme that cannot fail to arouse every man, woman and child in America. The photography of the picture we consider well nigh perfect.

The film is full of action throughout the entire sixteen episodes, and we believe that we have purchased for our exhibitors the biggest box office attraction that is available at the present time. We will back the exhibitor in every way to make "The Yellow Menace" a success for him. This serial will have liberal newspaper advertising, billboard display and general publicity."

MORGAN, BUFFALO, REPORTS LARGE PATHE SERIAL RUNS

Manager J. K. Morgan, of Pathe's Buffalo office, reports that in 137 theatres in Erie and Niagara Counties, including the cities of Buffalo and Rochester, there is a total of 142 serial runs of Pathe per week, against 94 serial runs of all other companies combined.

QUIMBY GETS JOYFUL WORDS ON PATHE SERIAL

Alex. Pantages, head of the Pantages Circuit of theatres, recently wrote Manager Quimby of Pathe's Seattle office:

"After the 'Red Circle' terminated in our Los Angeles house, our matinee business fell down seventy-five dollars per day. We have had hundreds of our patrons in Los Angeles compliment the 'Red Circle' very highly and I am quite sure that an exhibitor who is looking for a good serial will be well pleased with 'The Red Circle.'"

SHORTS OF ATLANTA OPENS DALLAS EXCHANGE

Warran Shorts, for the past year an exchange man in Atlanta, Ga., and Memphis, Tenn., has opened headquarters in Dallas, at 1911½ Commerce street, in the building occupied by the Fox, Alliance, Southern Cabiria, Quality, Exclusive and United exchanges.

Mr. Shorts will exploit the Cort production, "The Whirl of Life," which features the dancing Castles. In Atlanta and Memphis territory his offices handle this

SELIG SOON BACK IN CHICAGO

William N. Selig is expected home from Los Angeles, Cal., this week. Mr. Selig recently paid a hurried business visit to his Los Angeles studios.

production, and also "The Melting Pot," another Cort film.

Opening of headquarters in Dallas by Mr. Shorts was the outcome of his visiting the Southwest on the "trail of a film pirate." Some weeks ago a man operating under the name of J. H. Hicks played the picture, "The Whirl of Life," in Dallas at the Queen. Just a few days previous the Cort people in New York had made arrangement with Mr. Shorts to handle Texas and Oklahoma, in addition to his large block of Southern territory. When the production was advertised in the newspapers the Cort clipping bureau "got next"—immediately wiring Mr. Shorts to "hike for Dallas."

When he arrived Colonel "Hicks" had departed to unknown parts—but suspicions followed the road to Oklahoma City. So did Mr. Shorts follow that road—the outcome being that he caught the colonel in a third-rate hotel in Oklahoma City, seized the film, and, after getting the complete story, allowed the man to go.

In talking of his detecting tour, Mr. Shorts said he had had an enjoyable time, and "When I found that this Hicks, as he called himself, was merely acting for some one else, and that he only had about thirty dollars on him, I let him go."

Exhibitors in Texas and Oklahoma have shown quite an interest in "The Whirl of Life," and there seems to be no doubt that Mr. Shorts will get quite a nice business in his Dallas office.

OLD SAWS RESHARPENED BY CARPENTER

In Real Reels, the exchange house organ edited by George E. Carpenter, publicity director for the Notable Feature Film Company, of Salt Lake City, distributors of Paramount Pictures, are the following snappy sayings: To be a manager or only an exhibitor, that is the ?. A changeable exhibitor gathers no moss. If at first you don't succeed, try, try—Paramount. It is better to have tried and lost than never to have advertised. A neat, clean lobby is a joy forever. Go to the mat, thou sluggard; consider your ways and—advertise. A dime in the box office is worth two in the home. Full houses were not built in a day. When exhibitors make spectacles of themselves their patrons always see through them.

RIFKIN IMPRESSES WITH "YELLOW MENACE"

Herman Rifkin of Boston, Mass., president of the Eastern Feature Film Corporation, who have purchased the rights for New England of the Unity Sales Corporation's sixteen-episode serial, "The Yellow Menace," was in New York the past week and saw the concluding episodes of "The Yellow Menace."

"It is a great serial," said Mr. Rifkin, "and it will undoubtedly make a wonderful impression on both exhibitors and public. The tremendous power of the theme must interest every man, woman and child and appeal strongly to their patriotism. I congratulate the Unity Sales Corporation and my company upon being able to offer exhibitors so wonderful a picture, with every episode entirely finished so long in advance of the showing of the film."

Activity in Pathe Exchanges Shows Summer Season a Good Season

THE Strand theatre of Newark, N. J., is booking episodes of "Get-Rich-Quick-Wallingford" as two-reel comedies for two days each week, from Manager Reinlieb of Pathe's Newark office.

R. E. Brown, one of the salesmen in Pathe's Cincinnati office, has booked "The Iron Claw" in thirty-five theatres in Columbus alone.

According to advices from F. C. Quimby, manager of Pathe's Seattle office, "Excuse Me," recently ran for the eighth time at the Mission theatre in that city, and did a capacity business for the four days on which it was shown.

When Frank Critcher of the Critcher theatre, Pueblo, Colorado, heard that six episodes were to be added to "The Iron Claw," he wrote to Manager Applegate of Pathe's Denver office as follows: "I am certainly pleased to hear this, only why not make it sixteen more episodes. I broke all house records last Sunday on "The Iron Claw," showing to 2,400 people. I am running it two days, and I have doubled my Sunday business with it. Pathe has got them all beat when it comes to the serial game."

D. L. Sharits, proprietor of the Star theatre, Medford, Oregon, writes to B. J. Sperry, manager of Pathe's Portland offices:

"I wish to state that before I changed my Sunday program and used the "Gold Rooster Plays," I never made a cent. But as soon as I put your big features on Sunday, I began to make money."

Recently Pathe's Denver office found it impossible to send to the Unique theatre, Gunnison, Colo., the copy of "Via Wireless," which its manager had booked. "Little Mary Sunshine" was substituted, and in a letter to Mr. Applegate, Laura Lewis of the Unique theatre says: "We have never shown as clean and fine a picture before as this proved to be. It was all that could be desired, and we wish to thank you for giving us this excellent subject."

"NEWS" IS INDISPENSABLE

Motion Picture News,
Gentlemen:

We consider Motion Picture News as indispensable to the successful exhibitor as the film he shows. Frankly, we wouldn't be without it, and it deserves the support of the entire trade.

Yours very truly,
R. V. Barkley,
Lyric Theatre,
Statesville, N. C.

JOHNSON AND GUNN TO HANDLE KEAN'S BUSINESS

A. I. Johnson and W. H. Gunn of Vancouver, B. C., have just completed arrangements with A. D. Kean, whereby they will handle the business of Kean's Canada Film Exchange, while Mr. Kean confines himself to camera work exclusively. The great amount of work which he has lately undertaken made it impossible to give the required attention to the booking of his films.

Mr. Kean has just left with his camera for Vernon, B. C., where he will film the inspection of the summer military camp of the British Columbia battalions by the Duke of Connaught, Governor-General of Canada, and will then accompany the party on the royal train to the coast.

CITRON PLACES FOX PICTURES

The William Fox productions, under the management of W. J. Citron, have been placed with a number of new customers during the past week, among whom the the Oakland Photo-Play theatre of Oakland, Cal., who have the first run on Fox pictures. The Park theatre of Oakland has signed for two films a week. A new house in San Francisco, located at Templeton avenue and Mission street, has also signed a contract for these productions. A contract for pictures has been made with the Rink theatre at Yerrington, Nev., and also with the Masonic Opera House of Truckee, Cal.

PEERLESS TAKES OVER SUN PHOTOPLAY SUBJECTS

The Peerless Film Service, of which E. H. Emmick is president, located at 100 Golden Gate avenue, have just taken over all the features formerly handled by the Sun Photoplay Company.

The Peerless are handling such large features as Mr. and Mrs. Vernon Castle in "The Whirl of Life," "The Marvelous Maciste," "The Burglar and the Lady," featuring James J. Corbett; "The Waif," and many others.

All the bookings on these features will now be handled through the Peerless Film Service.

Mr. Solmson of the exchange says that the animal comedies, featuring the two chimpanzees Napoleon and Sally, are going over big at the Tivoli theatre, as well as throughout the entire T and D Circuit of theatres in the State of California, and the Alhambra theatre at Los Angeles.

Mr. Emmick has just returned from Los Angeles, and reports a decided increase of business at that office.

Mr. Solmson reported business in the San Francisco office very good while Mr. Emmick was in Los Angeles.

MONARCH ESTABLISHES EXCHANGE IN OKLAHOMA CITY

The Monarch Feature Film Company, Kansas City, Mo., which has exchanges in St. Louis, Des Moines and Kansas City, Mo., has established another exchange in Oklahoma City. This move has been contemplated for some time as the Kansas City exchange could not handle all the trade from that territory and as the express rates were so high.

Arthur G. Hull will have charge of the new exchange and will be assisted by Stanley Mayer, formerly salesman out of the Des Moines office. A large office force will be employed.

BYRD TO HANDLE DIXON'S "NATION"

W. M. Byrd, for several months manager of the Dallas exchange of the William Fox string, has turned in his resignation, and will shortly start a campaign for business on the big Thos. Dixon spectacle, "The Fall of a Nation," which has been purchased in the Southwest by three prominent business men.

It is said that "Billy" will now get one of the largest salaries of any in the film service of the Southwest. Mr. Byrd was formerly road man for the World, then manager of that office, prior to his taking the Fox managership.

NAVAJO DOING GOOD BUSINESS

The Navajo Film and Supply Company, Kansas City, Mo., has had an extremely good business in western pictures during the past months of summer. This company specializes in this class of pictures. One hundred and one pictures and special exclusive features constitute the bulk of the trade. Chaplin pictures, however, have always sold as fast as they can be supplied and there has been no let up in this demand.

MANY VISITORS TO SAN FRANCISCO EXCHANGES

Among the visitors from interior cities who have paid a call to some of the San Francisco exchanges during the past week are Mr. Richards of Modesto, Mr. Hamilton of Los Gatos, Mr. Howard of Oroville, M. S. Watton of Stockton, Mr. Beatty of San Jose. E. R. Ridley, Pacific Coast district manager of the Fox Film Corporation, is now visiting in San Francisco, having come down from Seattle.

ENLARGE PATHE OFFICES IN KANSAS CITY

The Kansas City, Mo. officers of the Pathe Exchange, Incorporated, are being remodelled to make room for the handling of the increased business. The office force has worked in cramped quarters for the past year and now they will be comfortably fixed.

No additional floor space will be used, but the arrangement of the desks and office fixtures in the new way will make the transaction of business more easy.

MELVIN BOOKING KLEINE SERIAL

A. C. Melvin, manager of the Kansas City, Mo., exchange of George Kleine, has gone to Omaha, Nebraska, on business regarding the Billie Burke serial. Her picture has been sought by many moving picture exhibitors during the last three weeks. Nearly ten contracts for this picture have been booked during the last week for the district of Lincoln, Nebraska.

"IRON CLAW" HAD PREFERENCE SAYS KOFELDT

"There was a question in the mind of one of our exhibitors as to whether he should take 'The Iron Claw' or one of the serials of another company.

"He had a voting contest in which there were 1,000 votes cast, six of them being for the other serial," says W. W. Kofeldt, cashier at Portland, Ore., Pathe's.

Shrader, Manager Pathe, Indianapolis, Gets Effective Publicity in Dailies for News Weekly

PATHE branch managers are not only great believers in publicity, but they also know how to obtain publicity on the productions they are selling. An example is the fact that when the Pathe News No. 56, containing pictures of the Deutschland, the German merchant submarine, were shown in Indianapolis, the Star, News and Times all played up the picture, printing stories prepared by Manager R. S. Shrader of Pathe's office, with good news headlines. In congratulating the Pathe Company on obtaining these pictures, the Indianapolis Star said:

"Motion pictures of the arrival of the merchant submarine Deutschland will form a part of the Pathe News which will be exhibited at the Regent theatre to-morrow and Saturday in connection with the regular program of pictures. This offers to the German people, as well as all citizens, of the city, an opportunity, only five days after the event, of witnessing the reception given the vessel and Capt. Koenig at Chesapeake Bay and at Baltimore. Press reports have carried thousands of words in description of the Deutschland and its arrival, but the camera will present the scenes in a menner which word pictures can not."

The correspondent of the News wrote in part:

"Caught by the motion picture camera, the scenes surrounding this remarkable undersea achievement of the German are almost as realistic as if actually witnessed from the Maryland shores. Camera men of the Pathe Company, with full confidence in the reports of the Deutschland, camped for ten days on tugs out in the bay awaiting the arrival of the vessel, and succeeded in getting some interesting views."

The Indiana Daily Times said in the course of a well-written article:

"What was denied to millions of startled Americans and millions of people of the world outside the immediate vicinities has been caught by the Pathe cameramen and preserved for history. Most vivid motion pictures of the finish of this epoch-making incident in maritime history were caught, and these pictures will be displayed at the Regent theatre here both Friday and Saturday.

"The views are of such interest as to surpass all war views. Views of the vessel and of the men who so successfully negotiated the voyage are given in splendid detail."

"Public Opinion" for Public Opinion on August 17

Lasky Also Offers for the Month "The House of the Golden Windows," on the 2nd, "The Honorable Friend" on 24th and "The Victory of Conscience"

WALLACE REID and Cleo Ridgely, Blanche Sweet, Sessue Hayakawa and Lou-Tellegen in August releases of the Jesse L. Lasky Feature Play Company for the Paramount Program, appear in photoplays that illustrate in a varied manner the elastic possibilities of the screen.

Wallace Reid and Cleo Ridgely, who have attained an unusual degree of popularity under the management of the Lasky Company, will return to Paramount theatres on the 3d of August in an original photoplay entitled "The House of the Golden Windows." The theme of this story is based on a fairy tale that attempts to delineate the futility of vain desire. The co-stars are supported by a very able cast, including the adorable "Little Billy" Jacobs, James Neill, Mabel Van Buren and Marjorie Daw. It was written by L. V. Jefferson and directed by George Melford.

On August 17 will be offered "Public Opinion," with Blanche Sweet. It was written especially for the star by Margaret Turnbull, celebrated novelist and screen dramatist. The main role in "Public Opinion" is totally unlike any interpretation yet presented on the screen by Miss Sweet. In each Lasky production in which Miss Sweet has appeared she has fortunately been permitted to give an entirely different characterization. She has been seen as a ragamuffin, a member of a Royal Russian house, a Swedish maid-of-all-work, an anarchist and now in "Public Opinion" she appears as a trained nurse on trial for murder. The cast includes Earle Foxe, Edith Chapman, Elliott Dexter, Tom Forman and Raymond Hatton. The production is one of the most lavish the Lasky company has ever made. The court-room scene is an exact replica of a trial upon which the story was based.

On August 24, Sessue Hayakawa, the noted Japanese actor who created a sensation in "The Cheat," and followed with a stellar success in "Alien Souls," returns to Paramount theatres in a unique photodrama entitled "The Honorable Friend." This was written especially for him by Elizabeth McGaffey and prepared for the screen by Eva Unsell.

In "The Honorable Friend," Hayakawa will be seen as a young Japanese gardener working for a wealthy, unscrupulous Japanese curio dealer. The old man is desirous of a bride and sends Hayakawa's picture as his own—it being the custom among Japanese in America to procure their wives by forwarding their photographs to Japan—and Hayakawa is sent to the dock to marry the Japanese girl. When he brings her before the wealthy old curio dealer, his ideals are shattered as he is informed that she is to be taken away from him.

The photodrama was picturized for the Lasky company by Edward Le Saint. Hayakawa is surrounded by a cast of distinguished artists, including Tsuri Acki, Raymond Hatton, Billy Elmer and others.

On August 28 Lou-Tellegen, the renowned dramatic actor, appears in his first photoplay since his marriage to the celebrated Geraldine Farrar, which occurred as the culmination of a romance which began in the Lasky studios. The screen medium by which he is restored to the photoplay is "The Victory of Conscience," written by Margaret Turnbull and directed by George Melford.

The role of the woman in this production, whose part in the story the dramatist has expressed through a characterization of a cafe dancer, is portrayed by Cleo Ridgely.

SECOND ALL STAR CAST IVAN PRODUCTION EXPECTED TO SURPASS THE FIRST

"HER SURRENDER," the second production to be made by the Ivan Film Productions under their new policy of all-star cast, one hundred per cent. story features, will bring together what will undoubtedly be conceded to be the greatest cast of the year.

Anna Q. Nillson, who has just completed the sensational serial, "Who's Guilty?" for Pathé, has been engaged to play one of the principal female roles in Mr. Abramson's newest screen drama.

Rose Coghlan, the famous legitimate star, whose wonderful work in "The Faded Flower" was the cause of much favorable comment from the critics, is retained in this new production.

William H. Tooker, the star of "A Fool's Revenge" and countless other successful photoplays, will enact an important role in this production.

Harry Spingler, America's leading juvenile, who has been starred with William Farnum in Fox productions, will make his debut under the Ivan banner in this feature.

Wilmuth Merkyl, who has been leading man to Madame Petrova and has starred in such notable productions as "The Blindness of Virtue," has been cast for one of the principal male roles.

Frankie Mann, long a player with the Vitagraph Company, will portray the role of a vampire in this new production.

This cast will be presented in "Her Surrender," from the pen of Ivan Abramson, author of the many notable Ivan successes. The work on this feature will begin in the Ivan studio on the 1st of August, and it is expected that this production will be ready for release through the Ivan exchanges as the regular schedule monthly release for September.

NEARLY 1,000 WEAR WARDA HOWARD ROSES

Warda Howard, who took the leading role in Essanay's five-act feature, "That Sort," captivated the motor picture enthusiasts at the Chicago convention of exhibitors by standing in the gallery and throwing American Beauties to those on the floor. There was a mad scramble to catch the roses until the supply of several hundred was exhausted. Nearly 1,000 persons were wearing Warda Howard roses.

Use Screen to Fight Film Enemies, Says Rowland

"The People Can Be Told How to Fight Against Oppression, How to Defeat Men in Office, How to Resist Sinister and Bigoted Efforts to Curtail Liberties"

THE new National Association of the Motion Picture Industry at its formal organization at the Hotel Astor took up the question of making use of the motion picture screens to combat the sinister political influences which are working against the motion picture business. The importance of this subject cannot be brought out too strongly, as there lies in the hands of the motion picture industry, if the action is concerted, a formidable weapon against politicians, bigots and mistaken reformers who seek to injure the fifth industry of the United States. The manner of making use of this power is especially important, and in this connection Richard A. Rowland, president of the Metro Pictures Corporation, has the following to say:

"The motion picture screen is the most powerful influence of modern times and to-day is farther reaching than any newspaper or any group of newspapers in the world. In response to the request that I set down my views of the manner in which the screen could best be used for the best interests of the motion picture, I shall begin by saying that the field is limited only by human brains, human imagination and ingenuity.

"There are many ways in which the motion picture screen can be used for the good of both the industry and the public.

"Against censorship there can be used precisely the same campaign methods as are now employed by the newspapers with short, clear telling editorials; brief well-written news of the situation; short, sharp characterizations of the mistaken men and women who are fighting the pictures; propaganda plays enacted on the screen; slogans that stick and appeals for reason, justice and fair play. The better these are done, the greater the simplicity in their presentation, the greater the carrying power of the message they bring.

"The people can be told how to fight against oppression, how to defeat men for office, how to resist the sinister and bigoted efforts to curtail their liberties.

"In making use of the screen for this important work, the greatest care should be taken and, I feel sure, will be taken not to misuse its tremendous power. To misuse the screen would be to kill it entirely as a public factor for good."

"The power of it makes a tremendous appeal to any man of any imagination. With a message every day, well told and skilfully contrived, presented to 20,000,000 persons, is there anything that such an influence could not accomplish?

"It could elect candidates for office and defeat unworthy men.

"It could lay down principles of human liberty in such a way as to arouse a nation to any task. It could make for peace or war and hold the politicians of the United States in the hollow of its hands.

"With the exhibitors uniting as they are uniting, a solid and harmonious army is already formed, organized and ready to stand for their rights and their liberties, and those who seek to oppress the industry by unfair taxation or bigoted restrictions will before long consider well before they move against us.

"The screen is essentially an amusement, and only incidentally an educator. But it has become more and more an informing and a developing influence, that now requires only editorial skill to drive its message straight to the hearts and minds of the people.

"In informing the public on matters of health, in educating mothers on the care of and training of their children, in implanting ideas and ideals, the motion picture screen will only scratch the surface of its tremendous possibilities. Right now there is need for its use against the gallant statesmen who seek to oppress us because they have read the stories of great fortunes that the business is supposed to hold for all who are engaged in it. There is need for its use in every state, in every congressional and senatorial district against men like Cristman, who fathered the Cristman-Wheeler bill in New York State, against men like Funkhouser of Chicago.

"LIBERTY" IN 40 REELS

The Universal serial, "Liberty" will be forty reels in length to run twenty weeks. "Liberty" is a most timely serial subject and depicts Mexican border raids; thrilling dare-devil deeds of heroism; love interest that alone would make a great picture; American soldiers; Texas Rangers and Mexican bandits. It will be presented with a cast headed by Marie Walcamp, Jack Holt and Eddie Polo. These popular players will be supported by others almost as well known, including Bertram Grassby, G. Raymond Nye, L. M. Wells, Maude Emory and hundreds of expert Rough Riders and trained military men. The scenes along the border will compel the widest interest.



A Trio of Representative Scenes from Thomas H. Ince's "Civilization"

The New Note In Comedy!



The most daringly original —the cleanest, and most wholesome— the freshest and funniest—comedies in moving pictures are the "TIMOTHY DOBBS—THAT'S ME" Series of Two reelers, featuring the inimitable CARTER DE HAVEN. Read conditions of release on this great

UNIVERSAL Special Feature

Released August 14

There is no extra charge for this supreme box office attraction to Exhibitors Booking the ENTIRE Universal Program. To Exhibitors of split programs who wish to show this remarkable comedy series, there will be a slight extra charge to cover cost of individual bookings.

Write or wire your nearest Universal Exchange NOW and secure this money and crowd getting attraction before your competitor beats you to it.

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President "The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York



RELEASED AUGUST 14
The UNIVERSAL 20 Weeks Sensational Serial Glorious

"LIBERTY"

First in the field always—the mighty Universal again scores by presenting the most timely serial ever released. "LIBERTY" is a great and beautiful love story; the scenes are laid in Old Mexico and along the Mexican border. There is just enough of the military atmosphere to give a thrill of patriotism throughout the entire 20 stirring episodes featuring

Marie Walcamp
Jack Holt—Eddie Polo

Together with a great cast of well known Universal Players, and hundreds of American Cavalrymen, Texas Rangers, Mexican bandits and peons. Daring deeds, thrilling stunts, escapades and rescues. Situations unequalled in any moving picture serial you have ever seen. BOOK NOW for the business opportunity of your moving picture career. Write or wire immediately for Special Advertising Campaign Book FREE to Exhibitors. Your nearest Universal Exchange or

UNIVERSAL

Film Manufacturing Co. - CARL LAEMMLE President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - NEW YORK

We have secured good advertisers to talk to YOU. Listen to them!

ESSANAY MOVES PART OF ONE STATE TO ANOTHER FOR PICTURE

About 200 cubic feet of Wisconsin was moved into Illinois when Essanay transferred the stone and shrubs of an entire scene taken in the Dells to its studio yards in Chicago. A snake and several cranes were required in the scene for "The Return of Eve," Edna Mayo's next feature, but the serpent escaped and no other could be easily obtained on the location.

Therefore, the whole spot, taken at the edge of the river, was moved to Chicago and the snake and water-fowl scenes taken. Several photographs were taken of the location at the Dells so it could be duplicated exactly. A water tank was built in the foreground and the scene constructed behind it, just as it appeared alongside the Wisconsin river.

NEILAN COMPANY GOES TO DESERT

Under the direction of Marshal Neilan a company of Selig players left Los Angeles for the Mojave desert, there to film a number of scenes for the five reel feature, "The Country That God Forgot." The cast for this feature will be an all star one, including Tom Mix, Tom Santschi, George Fawcett, Mary Charleson and others. This will be the first of a series of Western features to be produced under Neilan's direction. Tom Mix is enjoying the new experience of being "directed." For a number of years Mix has been producing, playing leading roles, very often writing scenarios, and, if occasion demanded, turning the camera's crank for the western stories in which he appeared.

STRIKING TRICK PHOTOGRAPH IN A PATHE

A remarkable bit of trick photography produces a striking scene in "The Fugitive," a Thanhouser feature to be released through Pathé. The police inspector holds in his hand a photograph of Florence La Badie, the fugitive.

"When I get you I'll—" he threatens, and, portraying his thoughts, two tiny policemen come from behind the photograph. Miss LaBadie comes to life, and after a struggle the policemen lead her away.

Pathe Will Release "The Fugitive" on August 13

Picture, Made by Thanhouser for Gold Rooster. Features Florence La Badie, Long Identified With the New Rochelle Forces

PATHE will release on August 13 the first Thanhouser-made Gold Rooster play, "The Fugitive." It is fitting that this first Thanhouser release through Pathé Exchange should feature Florence La Badie, who more than any other player is identified with the big New Rochelle producers.

For four years Miss La Badie has been under the Thanhouser banner. During that time she has proven that she not only possesses true dramatic talent but real nerve as well. In "The Million Dollar Mystery" she did one daredevil stunt after another, and her director knows that he need never hesitate to call upon her for anything indicated in the script.

Miss La Badie got her start in things theatrical by obtaining a part with Chauncy Olcott in "Ragged Robin." It was after a successful season in this play that she secured a contract with D. W. Griffith with the Biograph. Wishing to get sieged the New York studios for a chance. One night Mr. Thanhouser saw her in a Coast, where she was playing, and beback to New York, her home, she left the Biograph picture and, convinced that the girl would make a great actress, told his casting director to get her.

Miss La Badie is a real blonde, with blue eyes and fluffy light hair.

"The Fugitive" was written by Philip Lonergan and directed by Frederic Sullivan. The heroine, played by Miss La Badie, to save her sister from the penalty of murder, assumes the blame, but escapes. In a distant city she marries. By a strange chain of coincidences, it becomes known to the chief of detectives that his wife is the person for whom they have been searching. She is decoyed to New York and arrested. Her former employer, who loved her and whom she refused, comes to her rescue by assuming the blame for the crime himself.

General Film Booth Impresses by Originality at Chicago

Space at Convention Is Made Attractive by Floral Decorations—Huge Baskets of Lilacs, Lavender and White, Festooned on Fourteen Pedestals

ASIDE from being the largest individual space at the recent Motion Picture Exhibitors' Exposition in Chicago, General Film Company's booth was expressive in originality. The old custom of stiff, ponderous setting was noticeably absent, supplanted by a summery atmosphere in keeping with the season. There was nothing at all like it at the exposition, and many visitors were heard to express the opinion that it was by all odds the banner booth of the show.

Huge baskets of lilac, lavender and white on fourteen stately pedestals formed the boundary lines of the 28 x 45 feet which General Film Company space occupied. While lilacs in their simple beauty formed the basis of General Film Company's decoration, they were mightily enhanced by an abundance of wild climbing roses that decked the interior of the booth.

Sixteen oil paintings of stars appearing in General Film service, mounted on easels artistically draped with summery drapery, emphasized the purpose for which the booth was intended. Instead of the ordinary straw matting used by exhibitors at so many shows, the great floor space of General Film Company's booth was filled with valuable, rich appearing Persian rugs, which instantly commanded attention from the passersby. Furniture thoroughly blending with all this magnificence added the finishing touch. A feature of the decorations were two stately Sheffield vases, each standing almost four feet in height, which were kept constantly filled with splendid specimens of American Beauty roses. The number of exhibitors and other visitors registering at General Film Company's booth attested to its popularity, and W. R. Scates, Chicago manager for the company, reports a satisfactory amount of business as the direct outgrowth of the exposition.



The Elaborate Display of the General Film Co. at the Chicago Convention



Tense Moments in "The Fall of a Nation"

The Great Patriotic Spectacle by Thomas Dixon

"YELLOW MENACE" SERIAL COMPLETED BEFORE GOING TO EXHIBITOR

The Unity Sales Corporation's sixteen episode serial, "The Yellow Menace," has the distinction of being the first serial in the history of the industry which was entirely completed before it was offered to exhibitors and which offers the exhibitor an opportunity of seeing each and every one of the sixteen episodes before he books it, if he desires to do so.

"The picture is entirely finished," said William Steiner, the director, "and the company has gone to work on other productions. Under no circumstances will additional episodes be added to "The Yellow Menace." The exhibitors can book this picture with the full assurance that they will not be asked to take any additional episodes. I know they will like "The Yellow Menace," and I know it will appeal to the people, but we cannot extend it.

CUNEO WEARS OUTFIT ONCE OWNED BY INDIAN CHIEF

Lester Cuneo, who plays the part of an Indian in "Mister 44," a forthcoming Metro-Yorke release, in which Harold Lockwood and May Allison play the starring roles, wore as his costume during the filming of the five-act play the outfit once worn by Bear Brow, a Comanche Indian. The outfit has been in Mr. Cuneo's possession since childhood. It was a gift to the actor's father by Bear Brow.

SCREEN IS PULPIT, NEWSPAPER AND THEATRE IN ONE, SAYS PATHE WRITER

La Monte Waldron, who supplied the basic idea for Pathe's "The Grip of Evil," has had an eventful life.

Since graduation from the Albany, N. Y., High School, his career has been devoted to newspaper work in Albany, Saratoga, Washington, Philadelphia and New York. "I have contributed to Leslie's, Judge, Puck, Life and other periodicals and magazines," he said recently.

"Incidentally, I believe that the screen is the greatest teacher of the people that we have today; that it teaches more lessons and reaches greater numbers than any other medium.

"Fall of a Nation" Sold for South America to Chandler

Victor Herbert Music Will Be Played by Grand Opera Orchestra of Seventy Pieces, Presenting Musical Novelties to Audiences Below the Equator

ARRANGEMENTS have been completed between the National Drama Corporation and Roy Chandler, head of the Roy Chandler amusement enterprises in South America, to present immediately two elaborate productions of "The Fall of a Nation" in that territory. The South American premier of the Dixon-Herbert spectacle will take place at Buenos Aires early in September, and the musical features will be even more elaborate than those of "The Birth of a Nation" when Thomas Dixon's earlier story was first presented to a South American assemblage in that great capital. The Victor Herbert music will be played by a real grand opera orchestra of seventy pieces. Ed. V. Giroux, general manager of the National Drama Corporation, says:

"In arranging with Mr. Chandler to book South America, we realize that 'The Fall of a Nation' has a world-wide significance for all republics that may be menaced by the might of European militarism. Besides the deep interest in the international theme, Mr. Herbert's operatic score will possess a decided novelty to the music loving South Americans. Two productions, fully as sumptuous as the New York and Chicago ones, will be made—one to tour the East Coast and the other the west coast of the continent. Among the cities visited will be Buenos Aires, Montevideo, Rosario, San Paulo, Rio de Janeiro, Bahia, and on the west coast, Santiago, Valparaiso, Concepcion, Lima, Iquique and Panama."

The headquarters of the South American agency of "The Fall of a Nation" will be Casilla Correo 1759, Buenos Aires. Mr. Chandler and Thomas Dixon, Jr., a son of the playwright, sail for the Argentine metropolis on the steamship leaving New York July 29.

Big Four Cuts the Fourth Melon for Its Employees

Profit-Sharing Fund Exceeds Any Previous V-L-S-E Distribution—Men in Twenty-three Cities Receive Substantial Checks

THE fourth division of net earnings in the profit-sharing plan of the V-L-S-E, which constituted twenty per cent. of the net profits of the company for the thirteen weeks prior to its distribution, was announced last week by the Big Four Co.

Notwithstanding the torrid season and other influences which are generally credited with retarding business, the profit-sharing fund of the V-L-S-E at this distribution was the largest in the history of the company, and ninety-three new employes shared in it, as well as hundreds of older employes.

Big Four employes in twenty-three cities throughout the country received checks.

It is stating the obvious to declare that this division of profits redounds to the inestimable benefit of each exhibitor served by the V-L-S-E, by spurring on each employee of the Big Four Company to greater efforts, and it is redundant to add that the direct result of this increased efficiency is that the exhibitor gets a type of individual service that develops his business to a very high degree. It will be seen, therefore, that the plan means increased profits for the exhibitor, for, since the increased business placed by each customer of the organization means increased earnings personally for every member of the organization's force, it is to the very vital profit of each individual to see to it that every customer receives the fullest measure of assistance.

Such self-interest means Service to the theatre owner, with a capital "S"—and it may be said parenthetically that this is the caliber of service which the Big Four is rendering—a service with a breadth and depth that is making the company's sales force stand out as one of notable efficiency throughout the entire commercial field.

The plan of making its employees partners in every actuality as well as in theory has more than paid for itself financially in increased co-operation.

GITTENS JOINS UNIVERSAL CITY COLONY

Wyndham Gittens arrived at Universal City this week, having been sent to the coast by Vice-President and General Manager H. O. Davis, to serve in the capacity of screen editor for the Universal Film Manufacturing Company. As screen editor, Gitten will co-operate with Eugene B. Lewis, scenario editor, and watch the film of all the productions during their progress. He will also act as critic of the films and advisor to the directors. Gittens has had a long experience in the film world, and Vice-President Davis considers him a valuable acquisition to the Big U organization.

COLIN CHASE ENGAGED BY MOROSCO-PALLAS FOR CHARACTER LEADS

Mr. Colin Chase, who recently supported Dustin Farnum in "The Parson of Panamint," has been engaged by the Morosco-Pallas companies under a long-term contract for character leads.

Those who have seen Mr. Chase in "The Making of Maddalena," and also remember him as Old Barry in "David Garrick," have remarked on the way in which Mr. Chase's work caused the characters to stand out.

So many exhibitors and patrons wrote to the Morosco-Pallas studio commenting upon Mr. Chase's work that his engagement was really a matter of satisfying public demand.

FIRST SHOWING OF DIXON SPECTACLE IN NEW ENGLAND AT PROVIDENCE

W. M. Powers, who has been recently acting as New England representative of the Dixon-Herbert spectacle, secured James E. Moore of the Modern Theatre, Providence, as one of his first clients. Manager Moore has arranged for a "Fall of a Nation" week at his playhouse beginning Monday, July 31st. This will be the first showing of the drama in New England. Judging from the hundreds of requests for the play from Mr. Moore's patrons, the week will be a crowded one.

ROTHAPFEL FINDS GOOD COMEDY SCARCE

The dearth of genuine comedies—film productions with a real laugh—is so great that Managing Director S. L. Rothapfel of the Rialto has changed his program twice this week in an effort to bring the comedy element up to the Rialto standard. Exhibitors generally are complaining of inability to secure a sufficient supply of comedies, and producers in turn assert that it is so difficult to secure comedy material that they are finding themselves compelled to reissue from the negatives of laughing films made and released years ago.

MYRTLE STEDMAN RECOVERS FROM EYE TROUBLE

Myrtle Stedman's eyes suffered so much from her double exposure work in making "The American Beauty" that she has been in a darkened room, and for a time the specialist believed that he would have to operate. She has now completely recovered.

Public Picks Pictures by Plan of the Big Four Company

V-L-S-E Idea Creates Consumer Demand—Parson, Kansas City Branch, Prepares Slides for Distribution to Exhibitors, Announcing That Patrons Can Select Their Films

A NEW departure in line with its open booking policy, in which patrons of respective theatres select the pictures shown by its manager, has just been instituted by the V-L-S-E.

This innovation had its birth in an interview granted Cleveland newspapers recently by A. W. Goff, assistant general manager of the Big Four, during a tour made by him to the V-L-S-E middle western branches.

At that time Mr. Goff declared that the ultimate outgrowth of all censorship agitation will be that the picture-going public will be their own censors.

E. R. Pearson, manager of the Kansas City offices of the Big Four, fell upon the declaration as a long-felt want. He had slides made for distribution to exhibitors announcing that a theatre's patrons are now authorized to select their films and that the members of each community can now act as their own censors. The first of these slides reads:

"SPECIAL NOTICE.—Early bookings on any of the following features can be secured. The management desires to make selections that will please you. As each subject is flashed on the screen will you kindly indicate your choice? Those receiving the strongest applause will be booked."

Another slide announces that the theatre has an opportunity to secure larger productions at prices above those now being charged. These are such as "The Battle Cry of Peace," "The Ne'er-Do-Well" and others.

Progressive exhibitors who heretofore have not cared to risk an increase in their admission prices are adopting this latter project with a vim, for the reason that any indication by their patrons of a selection of one of the larger features will be taken tacitly as a sanction of the increase in prices.

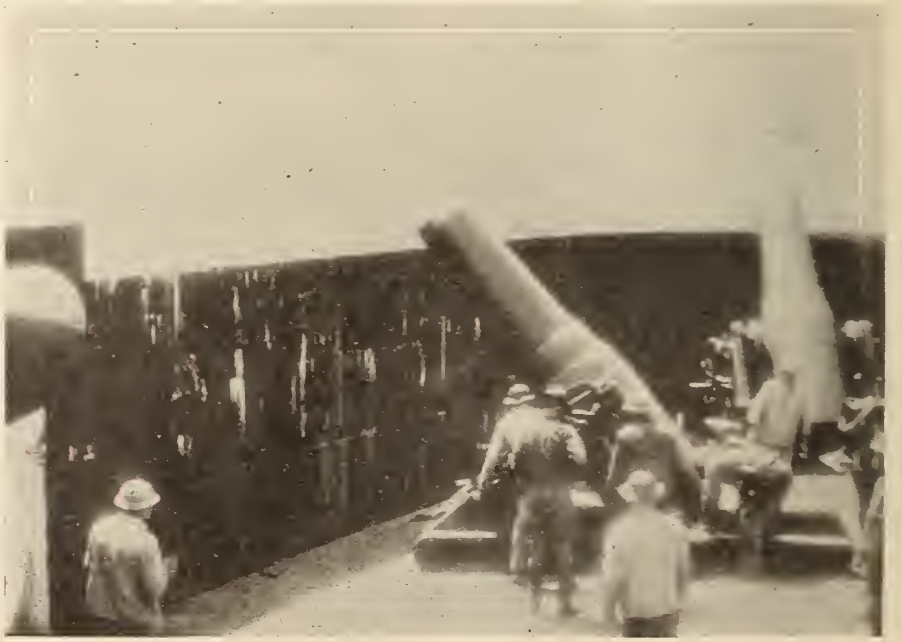
The innovation gives promise of accomplishing much in the way of cleaner and better pictures and will no doubt find favor everywhere.

State Rights Plan for "Zeppelin Raids" from Kemble

Picture Has Long Run at the Park Theatre, New York City, and Its Reception Makes Company Hopeful for Success Throughout the Country

"THE Zeppelin raids on London and The Siege of Verdun," a five part war film, has been offered for distribution on the state rights basis by the Kemble Film Corporation. "The production was made by an adventurous spirit, without the sanction of the War Office of any of the belligerent powers, and for that reason contains many scenes that would never have been permitted to go out of any country at war," says an official of the company. "There are scenes in it that are absolutely hair raising; one wonders how the photographer ever managed to escape from the battlefield with his life. Indeed, it is said that on more than one occasion the camera which was taking the battle scenes was actually struck by stray bullets.

"The production, as the name implies, embodies the actual and only authentic scenes of the bombardments of London by fleets of gigantic Zeppelins, the raids that aroused the entire civilized world by their intrepid daring and unexpectedness. Some of the scenes in the picture were made at night, the great airships being photographed by the light of hundreds of searchlights, whose shafts of light were thrown into the sky immediately on the sounding of the alarm that the dreaded Zeppelins were coming."



Firing a Howitzer, from "America Preparing"—Kemble

ADVANCE PUBLICITY BY HOLCOMB FOR HATCH, HANDLING DIXON PICTURE

Willard Holcomb, the well-known newspaper man and dramatic author, is doing the advance publicity for J. Frank Hatch's bookings of "The Fall of a Nation" in Ohio. Mr. Holcomb joined the Hatch organization on July 20 and went to Cleveland. The Euclid Avenue Opera House has been secured for a run beginning Sunday, July 30, and the same sumptuous production and Victor Herbert orchestra will be used as at the Liberty Theatre, New York.

Holcomb left the motion picture desk of the Dramatic Mirror a month ago to work with Henry MacMahon and W. M. Powers for a time on the National Drama Corporation advertising. The Ohio State Rights buyer appreciated his deep knowledge of the Victor Herbert music as well as his all-around competence and acquaintance with Buckeye conditions, and obtained his services.

Holcomb started his theatrical career as dramatic critic of the Washington Post. Becoming an advance man, he did New York press work and represented on the road some of the most important stars and companies. He wrote the stage version of "St. Elmo," managing the subsequent tours with great success. He was for several years general press representative of Kinemacolor. As motion picture editor of the Dramatic Mirror, his editorials have attracted wide comment, and several of his one-act dramatic sketches are now playing in vaudeville.

TWO MORE BUILDINGS FOR MOROSCO STUDIOS

Two new buildings are being added to the Morosco-Pallas studio. One is for the workmen who make the stucco and plaster houses, pillars, ornaments, frieze—and in fact all the varied uses that skilled stucco workers can do with this plastic medium. It is a substantial two-storied structure.

The other building is a greenhouse for the palms and potted flowers used in the scenes, and will be well supplied with all types of greenery. Russell Stapleton has been placed in charge of the enlarged property warehouse and C. W. Comegys has been transferred to the purchasing department.

"LIBERTY" PLANNED FOR SOLDIERS ON THE MEXICAN BORDER

Joseph Brandt, general manager of the Universal Film Manufacturing Company, has made arrangements with Universal exchanges and exhibitors throughout the Southwest and along the Mexican border to show "Liberty," the new Universal serial, which is based on the present international situation along the Rio Grande to the soldiers now encamped there.

It is the intention of the Universal to erect circus-size tents near the camp cities at McAllen, El Paso, Del Rio, Eagle Pass, Pharr, Brownsville, Laredo and other sites selected by the Government. Moving picture machine operators will be assigned to each tent and the film will be supplied from New Orleans, El Paso and other nearby distributing points.



Helen Leslie Makes Friends at the Universal Zoo

Dailies Revive Old Merger Story Regarding Triangle

"There Is No Announcement to Be Made in This Connection; if Any Deal Is on, It Is Not Known at This Office," Says Company

REVIVALS of an old merger story made their reappearance in the film district again last week. They concern the inner workings of Triangle, and speak of a deal to "consolidate Triangle, the Majestic Film, Reliance Film, and the New York Motion Picture Company." The daily press has taken up the story and announced that a new merger, with a capital stock of $10,000,000, is projected, one-half of this stock to be preferred and the other half common.

Although the heads of the various concerns are now in New York, and are known to have been conferring earnestly for several days at the various offices concerned, MOTION PICTURE NEWS is told that nothing is known of any new merger, or realignment of the companies now components of Triangle.

It is pointed out that Reliance and Majestic have been in Triangle from the start, although they have remained individual properties and have never become the property of Triangle itself, and any deal affecting their ownership will not affect their relation to Triangle.

"There is no announcement to be made in this connection," it was said at the Triangle offices last week. "If any new deal is on, it is not known at this office; nor would it affect us if it were made, as these companies are and always have been directing their energies toward productions for release on the Triangle program. The merger talk is not new, nor da we know of anything new in it."

Practically the same thing was said at the offices of Kessel and Baumann, proprietors of the New York Motion Picture Company. It is intimated that there may be something to announce shortly.

B. S. Moss Inaugurates Special Service Department

Exhibitors and Exchangemen Will Benefit in Connection with Features He Is Putting Out Under His One-a-Month Policy—Exclusive Territory for Same Price on 12 Pictures

CONTINUING his aggressive policy in the presentation of feature pictures, B. S. Moss announces the inauguration of a special service department for the benefit of exchange men and exhibitors in connection with the features which he is putting out under his new one-a-month policy.

These pictures include "In the Hands of the Law," a photoplay dealing with the evils of circumstantial evidence; "The Power of Evil," a society drama; "The Woman Redeemed," a story of a battle between a fighting minister and the king of New York's underworld for the soul of a young girl, and "One Hour," a sequel to Elinore Glyn's "Three Weeks" and "One Day."

Mr. Moss also has in contemplation a production of "Rosedale," based upon the famous stage success of Lester Wallack. He also announces that in the near future he will be ready to proclaim the other photodramas which he is offering to State rights buyers.

"I want to impress upon the State rights man," says Mr. Moss, "that he can have exclusive rights for his territory for the twelve pictures at one price; or, to put the matter in other words, regardless of what the future may be, the price for each feature in succession for the twelve months will be the same. I also would like to emphasize the fact that we are not selling 'pigs in a poke,' but the State rights man can see four pictures of the twelve before he signs a contract.

"The four pictures now ready for distribution, which have been mentioned above, are each of a distinct character and represent the highest ideals so far attained by the producers of motion pictures.

"The Moss policy in service will be rigidly lived up to in every way," states Mr. Moss. It is announced that when a State rights buyer obtains the rights of a Moss picture he by no means loses the interest of the firm before the ink is dry on the agreement. The Moss policy aims to follow up each and every one of its pictures with every aid that it is possible to extend to the State rights buyer. These include sale service, general literature, and advertising advice, so that a man that has a Moss picture knows that he has not got the picture alone, but has the Moss organization right back of him.



Five Stars from the Metro Constellation; Left to Right: Mabel Taliaferro, Emily Stevens, Ethel Barrymore, Emmy Wehlen, Olga Petrova

HUDSON COUNTY EXHIBITORS MEET

At a meeting of the Hudson County Motion Picture Exhibitors' League, held on Thursday, at the headquarters, 386 Central avenue, Jersey City, and attended by exhibitors from Hoboken, Jersey City, Union Hill, West Hoboken, North Bergen and Bayonne, it was unanimously decided to apply to the National Exhibitors' League for a charter.

It was also decided to issue a call for a state convention to be sent to all county associations in the state of New Jersey for the purpose of making one strong organization to combat adverse legislation, particularly censorship, and to promulgate favorable legislation.

It was further decided that absolutely no political slides would be shown on the screens without having those wishing them shown properly investigated through the organization and endorsed by the National League. Particular attention will be paid to those who introduced censorship bills at the last session of the State Legislature, and a drive would be instituted to defeat them when they come up for re-election.

A Publicity Committee was appointed to present to the public, through the daily press, the unfairness of the present health order, prohibiting children under sixteen years of age from attending motion picture shows or exhibitions, although allowed to congregate in candy stores, on the street cars, etc.

HIRSH ENTERS PRODUCTION FIELD

Nathan Hirsh, the well-known exhibitor and president of the Pioneer Feature Film Corporation, has entered the field of producing, and at the present writing is taking "water-stuff" at Block Island for his first feature. This will be a five-reel drama, with Em Gorman, the celebrated juvenile star, in the lead. The title has not yet been definitely decided upon.

To get the correct atmosphere Mr. Hirsh is sparing neither time nor expense and is taking his company to a number of different localities in search of local color.

Being a successful exhibitor for the past ten years and an equally successful exchangeman for two years, Mr. Hirsh is peculiarly adapted to understand the various requisites which combine to make a feature a smashing box-office attraction. The feature will be released on the state-right basis.

TRANSFORMATION OF A MEAN CUSS (IN THE PICTURE)

Harry Dunkinson has another comedy lead in "The Pacifist," a two-act Essanay, showing the metamorphosis of a peace-loving citizen into a real belligerent cuss.

General Is Keeping Up With the Procession in Hot Spell

First Picture Offered in Its Program Service Is "The Old Man Who Tried to Grow Young," for Release on July 31—Other Subjects Include Comedy

A CAREFUL and thorough analysis of the expressions made by almost a thousand exhibitors who visited the General Film Company's booth at the Motion Picture Exposition in Chicago recently, confirmed the belief of the General Film Company officials that the policy of specializing in one, two and three reel features presenting distinguished stars, one or more in each picture, was destined to achieve success and make money for the exhibitor, the distributor and the manufacturer.

For the week of July 31-August 5, inclusive, Selig presents in the first picture offered in General Film Service, Monday, July 31, Al W. Filson, who has the titular role in "The Old Man Who Tried to Grow Young," a three-reel drama founded on a story of love, intrigue and tragedy. Other Selig stars in the supporting cast are Charles H. West, Vivian Reed, Harry Lonsdale and Eugenie Besserer. "His Hard Job," a Vitagraph one-reel comedy, featuring William Dangman, will be offered as the next picture, followed by the Selig-Tribune screening pictorially all the big news of the world. This will be followed by "Gold and Glitter," a Biograph reissue featuring Lillian Gish and Lionel Barrymore, and the day's offerings will be brought to a close with "Otto the Gardener," a Davy Don comedy from Lubin.



Christy Mathewson and Jack Cohn (Universal Weekly)

"The Chimney Sweep," an Essanay drama in two acts, featuring Joyce Fair supported by Tommy Harper, John Cossar and Fred Malatesta, will be first on Tuesday's program. This will be followed by "The Heart Menders," a Kalem comedy in which Ham and Budd provide the fun. A Lubin production, "The Price of Dishonor," in two reels, will follow, proceeding "The House of Discord," a picture from Biograph's studio in which Blanche Sweet has the titular role.

Essanay, on Wednesday, August 2, will present Vernon Howe Bailey's "Sketch Book of Petrograd." A scenic reel will be coupled with Bailey's "Sketch Book," adding interest. Vim's new comedians, Harry Meyers and Rosemary Theby, will have a chance to show that they have made good when "Hubby's Relatives" is presented as the last picture on the day's program in one reel.

The Selig-Tribune, which so far has never failed in presenting first the really important news of the hour, will be flashed on the screen Thursday. Then will follow "Human Hounds," a Vim comedy featuring Plump and Runt.

Kalem's new English beauty, Ivy Close, will be featured in "Peaches and Ponies," a comedy, the first on Friday's program, followed by a Vitagraph one-reel comedy, "A Race for Life," in which Mary Anderson shines. "Wait a Minute," a Vim production featuring Pokes and Jabbs, will also be shown.

On Saturday, August 5, comes Essanay's "The War Bride of Plumville," with the titular roles in the hands of Nell Craig and Ernest Maupain. Vitagraph comes forward next with "The Bond of Blood," a three-part drama with Leah Baird and Van Dyke Brooke as stars. Then will come "A Mystery of the Rails," an episode of "The Hazards of Helen" Kalem Series. The week's program will be brought to a close with a Tom Mix comedy, "An Angelic Attitude."

HOPKINS, ROSE LUDWIG, MARY CUNNINGHAM AND COGHLAN IN A GAUMONT

Among the players employed by Director Edwin Middleton in a recent picture for the Gaumont series of episodes to appear in Reel Life, the Mutual Magazine in Film, were John Hopkins, Rose Ludwig, Mary Cunningham and Charles Coghlan. Iva Shepard has been appearing in a number of these short photoplays.

PICTURES MORE DIFFICULT TO WORK IN THAN STAGE PLAYS, SAYS MISS WALKER, EDISON

IN the opinion of one noted star of the legitimate stage, the standard of motion picture production could be improved greatly by giving more time and thought to the rehearsal of the many scenes that are taken in the making of a photoplay. It is Charlotte Walker, erstwhile star of "The Trail of the Lonesome Pine," who believes that hasty production tends to produce inferior pictures by preventing the players from giving artistic interpretations of their parts. Miss Walker, who now is engaged at the Edison studios in Bedford Park, N. Y., is playing the leading role in a picturization of "Pardners," a Rex Beach story, has appeared with great success in a number of screen productions. Her experience on the legitimate stage makes her entirely competent to speak on relation between artistic acting and the production of motion pictures, and her views are both of interest and importance.

"The pictures are much more difficult to work in than the legitimate drama, and it almost is impossible to get results that are self-satisfying," said the gifted player in discussing the subject. "In the spoken drama you have weeks, and even months, to prepare a part, but in the 'movies' it often is a matter of moments."

GAUMONT'S STAR RETURNS FOR TABLOIDS

A player familiar to the screen through his starring ventures in Gaumont's Casino Star Comedies is "Budd" Ross, who returns again to the Gaumont fold to appear in some of the piquant tabloid photodramas appended to "Reel Life."

More Co-operation With Exhibitors Is Zukor Aim

President of Famous Players Says That Battle Is Only Half Won When Picture Is Produced, Even if It Is a Fair Subject With a Good Star

THE address made by Adolph Zukor, president of the Famous Players-Lasky Corporation, to Paramount representatives from all parts of the country at the Paramount Convention in Chicago during the National Convention of Exhibitors attracted considerable attention among the men of the Paramount Convention. In part it was as follows:

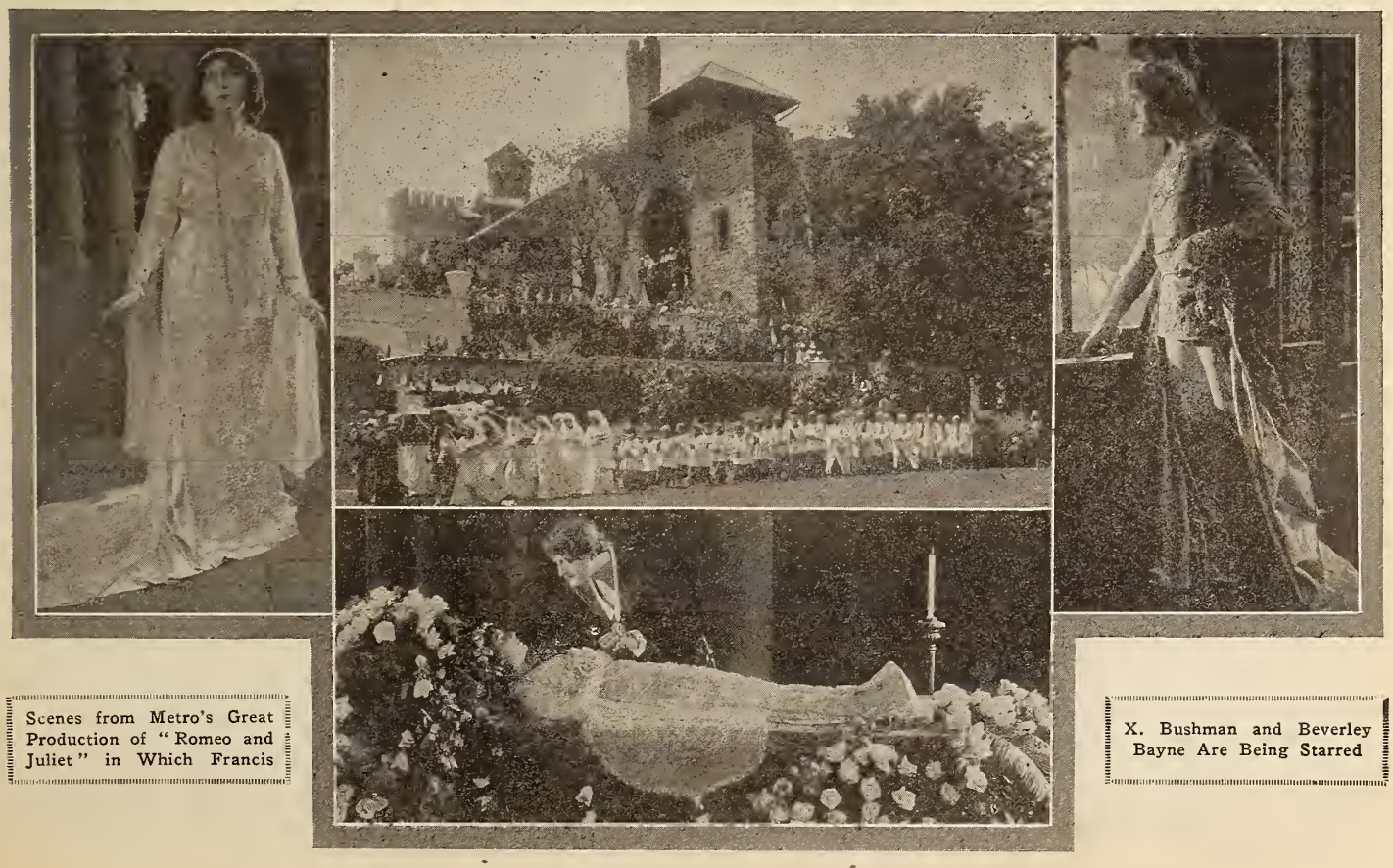
"I feel that the battle is only half won when we produce a picture, even if it is a fair picture with a good star, for it requires efficient handling, a well-constructed selling organization and the right presentation and exploitation by the exhibitor for its complete success. So far I am compelled to believe that there are but very few theatres that present our subjects in keeping with these productions. The producers are still, as they were some years ago, a little bit ahead of the exhibitor.

"Of course, in certain towns there are exhibitors who present pictures under excellent conditions, but, unfortunately, they are in the decided minority. The proper presentation of pictures is to-day the one branch of the business demanding the most attention, and it is our duty to assist and, if necessary, to teach the exhibitor using our pictures to present them in the best possible manner, with the best possible projections, music, atmosphere and every other artistic detail that might enhance the entertainment. The publicity departments which Mr. Abrams recommends for each exchange could very appropriately devote attention to this matter.

"The producers want to co-operate with the exchange, they want to co-operate with the exhibitor, and they want to co-operate in a definite, practical manner, not only theoretically. It is high time that we all appreciate that there is no difference in interest between the exhibitors, exchanges and producers.

"I have a plan to make during the month of August a tour of the country, stopping at all the cities, at least where there are Paramount exchanges to arrange to meet exhibitors, not only those using Paramount, but all the prominent exhibitors in those cities, and invite them to a gathering of some sort, so that I can come in direct contact with these exhibitors and see if we cannot create a more direct association among them. It is my impression that the exhibitors in the smaller towns look upon the producers as octopuses—sharks.

"They think that all we producers in New York do is sit at our desks and try to think of how we can put additional burdens upon them, and if we make a good picture it is only because we can't help it. What I want to do is to convince the exhibitor that we want to help him and work with him. The time is here now when every organization must work together so that each chain of the business—exhibiting, exchange and producing—is linked together. I want you to feel that when the manufacturers turn out a good picture they have accomplished fifty per cent. of the task; the other fifty per cent. must be accomplished by you. You are equally as important as we are. Both branches have their duties to perform, and the better each does, the better are the results for all."



Scenes from Metro's Great Production of "Romeo and Juliet" in Which Francis X. Bushman and Beverley Bayne Are Being Starred

ANIMATED NEWS MAN GETS SABRE-TOOTHED TIGER SHARK AT $25

It cost the Animated Weekly cameraman just $25 to film a shark down in the Jersey coast this week. The cameraman had been sent down from New York to get a shark at all hazards.

"I want a shark, a real, sabre-toothed man-eating tiger shark," demanded Jack Cohn, editor of the Animated Weekly of his cameraman. "I must have a shark picture this week or the Animated Weekly patrons will raise a howl from Portland to Portland."

The camerman left New York for the Jersey shore resorts rather downcast. He very much doubted his own ability to entice a man-eater within range of his lens, but upon arriving at a small town along the Jersey shore not far from Asbury Park he found a half dozen boats off shore with fishermen trawling for sharks.

"I'll give the first man who hooks a shark $25," offered the cameraman, hoping that Jack Cohn would O. K. his expense account. The camerman's offer was repeated from boat to boat and the fisherman loaded down their lines with fat pork and other juicy bits of bait to attract br'er shark.

THE SIDNEY DREWS CELEBRATE SECOND WEDDING ANNIVERSARY

Mr. and Mrs. Sidney Drew celebrated the second anniversary of their marriage, July 25, by working on the new Metro-Drew comedy by Epes W. Sargent, called "Coupons." A trip out of town had been planned, but rainy weather made motoring impossible, so the Drew forces remained in the Rolfe studio and busied themselves with the new production.

The Drews have already proved to be a powerful combination, being clever comedians and tireless in industry. Mrs. Drew, who was Miss Lucille McVey before her marriage, was a child impersonator, and then an ingenue with the Vitagraph forces. Mr. Drew was her director. They were married within a few months of their first meeting, and since then have produced many motion pictures together. Since the first of the year they have been allied with Metro Pictures Corporation, for which they have already produced about twenty single-reel comedies. These have included "The Count of Ten," "Borrowing Trouble," "Taking a Rest," "Sweet Charity," "His First Tooth," and "When a Feller Needs a Friend."

MAUPAIN IS FINISHED SPEAKER

Ernest Maupain has made his first speech in the English language. The former leading man to Sarah Bernhardt was frequently in demand as a speaker in Paris some years ago, but never since coming to America was he able to deliver an address except before Frenchmen. However, he has now attained sufficient fluency in the English language to give any kind of a talk, as the hundreds of exhibitors who heard him on their trip through the Essanay plant, convention week, will testify.

Nazimova Finally Succumbs to Lure of Photodrama

Famous Tragedienne Who For Several Years Refused to Enter Pictures, But Recently Signed with Herbert Brenon, Believes the Photoplay Is Stage of the Future

AFTER having consistently refused tempting offers by many of the largest motion picture producing firms for five years, Nazimova, by many considered the greatest living tragedienne, has signed a contract to appear under the direction of Herbert Brenon in a film version of her remarkable play "War Brides." Her acceptance of the contract offered by the Herbert Brenon Film Corporation was not because it called for a larger salary than had previously been offered, the most significant point concerning the agreement being thus told by Nazimova herself:

"I have been interested in moving pictures for five years, ever since a certain producer showed me through his plant, and



Mme. Nazimova, in "War Brides"

I saw the process in operation. But whenever I was asked to appear in pictures my answer was always the same—'Let me see some of your work, so that I may know in what way my art will be presented to the public.' And always when I would see what they considered their best productions, I would say 'Not yet.' I was interested, you understand, and would have been glad to engage in the picture art, but I could not find a man who possessed the imaginative faculty that I wanted.

"A mutual friend wanted to introduce Mr. Brenon, and I said I would be glad to know him, but he sent word, oh quite politely, that he would much prefer that I should see first his latest creation 'A Daughter of the Gods.' I saw it, at a private view, and was enchanted. It is a work of pure creative imagination. By his work I did know him and was satisfied that this was a director with whom I could work. After that it was a very simple matter for us to come to terms.

"For any actor or actress to take the lofty position that he or she is superior to pictures is simply suicidal. The art of the player, until now, has been buried with him. The authors have their libraries to perpetuate their memories; the painters have their galleries; the sculptors have their statuary, thousands of years old; in late years the musicians have been saved from oblivion by the gramophone. I have beautiful records at my home, made by singers now dead. What would any actress not give to be able to see a moving picture of Rachel in one of her great triumphs? In a decade, or at most two, after retirement, the greatest of actors is nothing but a name and a tradition. So our only means of living after death among our successors is to put records of our work upon the film.

"Nor is this merely a matter of personal pride. Think what it means to the stage of the future. Each generation of players must work out its own salvation. It knows nothing of the successes and failures of its predecessors. Now the history of the stage will be written upon the screen, for all generations to see. I do not believe we can realize with what interest the films of today will be seen by audiences ten and twenty years from now."

Already preparations are well under way for the production of the picture in which Nazimova will make her debut to cinematograph audiences through the distributing system of Lewis J. Selznick Enterprises, Inc. In all the principal vaudeville houses of the country this tense drama has been seen, and in all of the principal cities that popular star herself has appeared. The moving picture version, of course, will amplify and develop the plot, but though it deals with a side-issue of the war there will be no battle scenes. Acting and not mere bulk and noise will be the aim of both the actress and the producer.

Nazimova's stage career has been unique, in that while she has never catered to the cheap and popular passing fancies of the stage, she is one of the idols of the American public. She has popularized such great modern dramatists as Ibsen and Schnitzler in a long repertoire that has run the entire gamut, from light comedy, such as "Countess Coquette," to heavy tragedy, as in "Hedda Gabler." But "heavy" is not the term for Nazimova's acting, even in tragedy, for there is always a lightness of touch, a deftness in making her points, that relieves tragedy from gloom.

ADLER'S METROPOLITAN PUBLICITY IS A BIG STUNT

Bert Adler, assistant to Herbert Blache, is recalling his publicity stunts of days gone by through "jimmying" into the only two metropolitan papers that don't feature movie news. A controversy in The Globe between Mr. Blache and Mr. Sherwin, the Globe's dramatic critic (who is "down" on the picture manufacturers), netted three solid columns and a novel photographic interview with Gertrude McCoy covered two complete pages in the Sunday magazine of The Sun.

WINIFRED KINGSTON IS PREPARING FOR MOTOR TRIP

Winifred Kingston, Dustin Farnum's leading lady, having just finished her last picture with Farnum for a while, is preparing for a motor trip through the northern part of the State, including the national parks.

SEMI-ANNUAL JOINT CONVENTION SET FOR AUGUST 22 IN TOPEKA

Special to Motion Picture News.

Topeka, Kansas, July 25.

Arrangements have been made in Topeka, Kansas, for a semi-annual joint convention of the Amusement Association of Kansas and the Moving Picture Exhibitors' League of Kansas, August 22, 23, 24. The reason for having the date so late in August was that the primaries in the Kansas election are held on August 1. This will give the moving picture men time to get acquainted with the men who have been nominated. Then the exhibitors and exchange men will get busy and advertise by slides the nominees who are favorably inclined toward moving pictures.

The meeting at Topeka voiced the end for which the associaition and the league are working—freedom of the screen like the freedom the press enjoys.

Besides working for the co-operation of the men in office, the moving picture men are trying their hardest to get the voting women of Kansas to see the exhibitors' and exchange men's side of the question which has arisen in Kansas. With this end in view, decoration of the streets and moving picture houses has already been started for the Movie Ball and a banquet at which ladies are especially invited.

"Purity" Opens at Liberty, New York, to Big Houses

Mutual Multiple Featuring Audrey Munson Is Put on by Woods, Who Forecasts a Long and Successful Run—Freuler Expects It to Make Box Office Record

"PURITY" the Mutual Film Corporation's special release featuring Audrey Munson, opened Saturday night, July 22, at the Liberty theatre.

The presentation of "Purity" at the Liberty is under the direction of A. H. Woods, whose record carries a long line of important successes in the dramatic field.

"Purity" was chosen for the Liberty by Mr. Woods, after a personal viewing of the picture in the Mutual's projection room immediately after the print was received from the American studios at Santa Barbara. The election of "Purity" to a place on the "big time" of Broadway with a half a score of big productions bidding for the limelight is accepted by the Mutual as an unusual testimonial to its amusement value.

"We shall pursue the Mutual's well-established policy of giving the exhibitor the chance to make big money on every big thing that we have," said President Freuler. "It will be remembered that we gave the exhibitors a record breaking money maker in 'Damaged Goods.' I look to this picture to eclipse the box office records which were established by 'Damaged Goods.'

"The conditions under which Mr. Woods is showing the picture will leave the motion picture theatre's market untouched and will leave the picture with its great earning power unimpaired for motion picture theatre presentation.

"The same qualities which have gained for this picture the remarkable advantages of a showing in a great New York theatre will make it equally valuable to the exhibitor who operates on a less pretentious scale.

"Nothing but the intrinsic merit of the production has put it on Broadway. Mr. Woods' showman's judgment has made it appear good business to him. And the crowd at the box office corroborates him."

"It is safe to forecast a long and succussful run for 'Purity,'" Mr. Woods remarked. "The showing it has made is certainly assuring, especially in face of the fact that we opened with the picture on Saturday night, the worst in the week, and this on top of delays and a postponement of the opening as originally announced. We have assurance now in the runs of Saturday and Sunday night that the public likes the picture and it is bound to stay for a good run."

Gaumont Hard At Work on Tabloids for Early Release in "Reel Life"

THE innovation of tabloid dramas promised for "Reel Life," the Mutual Film Magazine manufactured by the Gaumont company, is meeting with favorable comment from all who have seen on the screen the pre-release showings of several of these lilliputian photoplays. They are dramatizations of episodes which have all the vim and surprise of an O. Henry story. Edwin Middleton is directing these "short lengths," and is never more than two days in recording one. As work at the Gaumont studio is practically continuous, it will not be long before there are sufficient on hand to meet the one-a-week requirements for the next half year.

A couple who are playing in these tabloids with marked success are John Hopkins and Iva Shepard. They are ideally suited to each other in type, and make a strikingly handsome couple. Another well-known player who is in evidence when a comedian is required is "Budd" Ross. Mr. Ross is particularly successful, since he is able to secure comic effects with such rapidity that a great deal of laughter can be crowded into a few feet of film when he is on the screen.

The first of these "Reel Life" episodes will probably be released about the middle of August.



Scene from the Tabloid Drama in "Reel Life," Mutual

MARGARET ANGLIN MAY HAVE STUDIO IN DALLAS

The Margaret Anglin Picture Corporation, Inc., Times Building, New York City, may erect winter studios in Dallas, Texas. In a full page advertisement in the Dallas News, July 16, there is a paragraph reading:

"If $75,000 is subscribed by the citizens of Dallas, the company agrees to erect their winter studios in that city. Already a number of public-spirited citizens have signified their intention to assist in this good work."

Several months ago, the officials of a commercial plant in Dallas, operated under the name of the Daltex Moving Picture Company, and the Lone Star Motion Picture Company, got a number of prominent business men interested in the organization of a large producing company in Dallas; and at that time, it was intimated that Miss Anglin could be secured to be starred in their releases. Though there was much talk, nothing definite developed.

Dallas capital is backing the Acorn Moving Picture Cartoon Company, organized in New York, of which C. L. Sudman, former commercial artist in Dallas, is one of the principal interested parties. This concern has a "short-course" for cartoon moving pictures.

LOUISE MURRAY WINS OVER 200 IN CONTEST

Louise Murray was the winner of the Moving Picture Convention Prize Contest held during the Sixth National Convention of the Moving Picture Exhibitors of America at the Coliseum, from the 12th to 18th, inclusive. The Exposition's queen of beauty was chosen by the Executive Board from photographs left with the board during the Exposition week. The ribbon went to Louise Murray, a sixteen-year-old girl possessing dimples and real curls, who lives at 620 Roscoe street, Chicago. The prize consisted of the opportunity to play heroine in a moving picture which was taken on the last evening of the Convention, with Miss Murray leading under under the direction of Miss Tapley of the Vitagraph Company. Miss Murray, who won the first prize, was selected from over 200 contestants. She is better known among her friends as the "Dimple Girl" and no doubt this nickname will follow her in filmland, as she is possessed of the most roguish little dimple in her



Louise Murray

left cheek that the kind fate ever wished on to one of its darlings.

The Essanay Company has commisioned Jos. Roach to construct a screen drama around the "Dimple Girl." When it is ready she will enact the star roll and later it will be shown in nearly every city and hamlet in the United States. Upon her success in this picture will depend the signing of a contract for five years at a salary of $500 a week.

SUBURBAN GARDEN, ST. LOUIS, TO BECOME STUDIO

The Mississippi Valley Motion Picture Company, of which G. M. Helmerich is the president and general manager, has acquired the Suburban Garden, in northwest St. Louis, for a motion picture studio, which will be opened for work within sixty days, according to its plans.

Alterations and improvements are under way, and Mr. Helmerich plans to go to Chicago in a few days to purchase supplies and equipment. It is claimed that the company was incorporated last April for $250,000.



Three Business-Getters Who Have Built Up Model Pathe Organization in Chicago and Minneapolis; Left to Right, C. W. Bunn, Henry E. Friedman, V. H. Hodupp

Rose Tapley, Vitagraph, Gains Admirers at Exposition

Official Hostess of the Company's Booths at Chicago, Popular Actress Appearing in Pictures for V-L-S-E Release, Pleases By Her Charm

By E. Lanning Masters

NO motion picture exposition ever held has been complete without the presence and untiring devotion of Rose Tapley, official hostess of the Vitagraph booths, of course, but at the big show just closed in Chicago the beloved V-L-S-E star far surpassed any of her activities that have gone before.

Certainly, a list of the countless agencies and influences going to make possible the success of this exposition would be glaringly incomplete without mention of Miss Tapley.

Indeed, thousands of those who became endeared to the charming Vitagraph hostess during the four days' duration of the show agreed that she was an institution all by herself. She was the only screen actress to be on the job every minute of the exposition. From 11 o'clock in the morning, when the doors of the Coliseum were thrown open, until 11 o'clock at night on each day she was there meeting all comers, answering their questions and discussing with them their problems. As a result of her tireless efforts, she won for herself thousands of admirers.

Exhibitors, especially, were impressed by Miss Tapley's activities. She made it clear at the opening of the show that she wanted to know all exhibitors and to become acquainted with their problems, and the response she got nearly swamped her.

Miss Tapley was clearly the marvel of those on the inside of the industry who are cognizant of the trials and tribulations of one who attempts to explain to the general public the workings of a motion picture studio. Particularly impressed were the actresses who knew the Goldbergian propensities of the average "movie fan" for asking foolish questions.

However, so sincerely wrapped up in her work was Miss Tapley and so patiently did she have the interest of the Vitagraph and the success of the exposition at heart, that every one who visited her booth, no matter what his or her nature, found the charming hostess at his or her command. Her capacity for making each and every visitor feel as if he or she were a favored one was truly remarkable. It got so that hundreds came around to the Vitagraph booth each afternoon just to bid her good afternoon.

An exceptionally vivid insight into her character was had when Miss Tapley for hours altruistically gave out thousands of photographs of other Vitagraph stars in preference to her own, until scores of visitors insisted that she give out some of her own.

Tireless efforts and indefatigable energy are nothing new to Miss Tapley. During every week of the year she writes three signed articles for the Vitagraph News Service. Each day of the year she answers from twenty-five to fifty personal letters of "movie fans," who seem to have the idea that a screen star is a cross between a charitable institution and a fairy godmother. In these letters she discusses the daily problems and worries of scores.

PATHE AUDIENCE IS TAKEN FOR SHOWING AT SAME THEATRE

Manager Ackerman of the Price Hill theatre, Cincinnati, and Manager Wessling of the Cincinnati Pathe office, recently advertised that patrons who were at the theatre at one P.M. to see "The Iron Claw" and "Who's Guilty?" would have a moving picture taken of them and that this picture would be shown the following Saturday with the next episode of the series and serial. Mr. Wessling took about forty feet of film, and results were all that could be expected.

KHAKI BOYS ENJOY FREE MOVIES BY SUDEKUM

Through the generosity of Tony Sudekum, president of the Crescent Amusement Company, Nashville, the soldier boys at Camp Tom C. Rye enjoy the privilege of seeing the "best" in motion pictures every night without cost. Mr. Sudekum has had one of the best picture machines installed at the camp and a screen erected, and sends out each night a new and interesting picture for the entertainment. It is needless to say that both the officers and men enjoy the show and are very appreciative of Mr. Sudekum's generosity.

TRAVERS BADGES MAKE HIT

New York exhibitors at the Chicago Motion Picture Convention paid a high tribute to the popularity of Richard C. Travers in having the name of Travers stamped on all of their convention badges.


BLUEBIRD PHOTO PLAYS (INC)
Present
"BETTINA LOVED A SOLDIER"
From the Famous Book
"L'ABBE CONSTANTIN"
The Most Beautiful Love Story Ever Written
With an exceptional cast, including
RUPERT JULIAN, LOUISE LOVELY, DOUGLAS GERRARD, FRANCELIA BILLINGTON, ELSIE JANE WILSON, ZOE RAE & GEORGE BIRRELL
Directed by Rupert Julian
BURTON DUCS



BLUEBIRD PHOTOPLAYS (INC)

HAVE you considered the significance to the whole industry, of the BLUEBIRD policy of "The Play's the Thing?"

Do you realize the tremendous power of the great Saturday Evening Post advertising campaign and its influence on public opinion?

Moving pictures are criticized more freely and more severely than newspapers, magazines, books or stage plays. People attracted by the name of a favorite star see her or him all too frequently in a poor play, ill-suited to the star's type or ability. They don't like it and they say so, and go to moving picture theatres less frequently.

The people know this and they are learning from the BLUEBIRD advertising that a new era is dawning for them; a positive assurance of first class, delightful entertainment; a big play, perfectly cast and acted.

If you are not familiar with all the details of the BLUEBIRD plays and policy, you will find it good business to write immediately to your local BLUEBIRD Exchange, or to the

EXECUTIVE OFFICES
BLUEBIRD PHOTOPLAYS (Inc.)
1600 BROADWAY, NEW YORK

"THE STRONGER LOVE"

(Pallas-Paramount—Five Reels)

REVIEWED BY H. S. FULD

PROBABLY the first thing one remarks on seeing this picture, would be the wonderful photography. There are beautiful mountainous exteriors protographed by a master hand, also at least two cases where delicate handling is necessary in some very interesting double exposure work.

In one of these latter a girl is made to appear in the smoke ascending from a pipe the hero is smoking, and in the other case the same girl appears framed in a hand magnifying glass into which her lover is gazing.

Nell Serviss, a mountain lass, meets a stranger on the mountainside. The Servisses are at fued with the Rutherfords who dwell on the other side of the mountain. Thinking he is a "revenuer" her folks warn her to have nothing to do with him. Having an illicit still on their side of the mountain the Serviss clan is suspicious of all strangers, but Nell fascinated, refuses to drop him and on the contrary helps him in his work of sampling mountain mineral prospects.

The revenue officers stumble on the still and set fire to it one night when everybody is enjoying a dance in the town hall. The stranger is charged with it and the next morning the Serviss clan plan to do away with him. Overhearing the plot, Nell runs



Nell Decides on Her Mountain Champion

to the other side of the mountain to warn the stranger who is stopping at the Rutherford cabin.

She arrives ahead of the Serviss crowd, only to learn from Mrs. Rutherford that her friend is a Rutherford. She refuses to have anything to do with a Rutherford, but changes her mind on the arrival of the Serviss crowd.

By stating that she is going to marry him she saves Rutherford from Tom Serviss (her cousin) and his crowd, but on the clan dispersing she leaves Rutherford and goes to find Tom who has loved her from boyhood. She does not love Rutherford and only lied to prevent Tom from committing murder.

It is a most interesting story with Vivian Martin in the part of the mountain lass and Frank Lloyd playing Tom Serviss. In the supporting cast are Jack Livingston as Rutherford and Edward Peil in the role of Jim Serviss, brother to Tom and a villian if there ever was one.

A couple of hand to hand encounters develop into lively scraps and there is action all throughout the picture with not a dull moment. Too much credit cannot be given James Van Trees, who was the cameraman, and special mention might be given the director, Frank Lloyd. Together they have "put one over" for Pallas.

"COMMON GROUND"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

MARIE DORO has sufficient screen personality to carry almost any subject, even when the story given to her as a vehicle does not measure up to the usual requirements. This is a lot for one actress to do, but Miss Doro does it easily; this may be one of those rare cases when the star is really greater than any other element.

The main trouble with Marion Fairfax's story is that it does not truly depict life. In order to "get across" the vital points of the plot, it has been necessary to resort to crudities of continuity, and almost grotesque improbabilities of human action. A real good story should not require any of this.

For instance: the whole story swings on the "framing up" of a young judge, who has taken six girls from the streets out to his country estate, to reform them, and the "framing" itself swings upon the taking of a flashlight photograph of the judge by two of the girls. The least intelligent of the girls are selected to take a flashlight picture, which would present great difficulties to even a skilled amateur photographer; yet they succeed to perfection.

Earlier in the picture there is another "frame up" when a girl is accused of "accosting" a scoundrel on the street; the whole action occurs within touching distance of sufficient witnesses to clear her in a moment.

Miss Doro plays the role of "The Kid," an overworked factory girl. Because she might be a witness against a member of the vice ring, she is "framed" and comes into court before Judge Evans, a young reformer who has resolved to run down this ring. Mordant, the father of his fiancee is the real head of the ring, but he keeps well under cover.

Instead of sending the girl to jail, and getting her out of the way, Evans sends her, with five others, out to his country place for a few months. It is necessary, therefore, to "frame" Judge Evans, and the ring manages to slip one of its own girls in among the six. "The Kid" is induced to keep silent regarding the conspiracy, through her love for Evans, and the hope that when the scandal breaks, his fiancee will turn from him.

The conspiracy works; "The Kid" repents her part, but she is not believed, and Evans is indicted; he suffers an attack of brain fever, and while he is ill, "The Kid" induces the other girls to make a clean breast of the whole thing. "The Kid" achieves her great ambition when Evans takes her in his arms.

Miss Doro does not fail at any of the several critical moments. Her support is above the average. It includes Thomas Meighan, Theodore Roberts, Mary Mersch, Horace B. Carpenter, Florence Smythe, Mrs. Lewis McCord and Dr. Keller.



Scenes from "Common Ground" (with Marie Doro) and "The Dream Girl" (Mae Murray) Lasky Paramount Releases

SCREEN EXAMINATIONS

"THE PRINCE CHAP"

(Selig-V-L-S-E—Five Reels)

REVIEWED BY PETER MILNE

MARSHALL NEILAN has made from Edward Peple's romantic drama a picture that he and the Selig Company may be proud of. It is such pictures, all too scarce in the year's run, that win over new adherents to the silent drama, while, on the other hand, they offer entertainment that heartily pleases the dyed-in-the-wool fan. We credit the good work to Mr. Neilan because he, in the capacity of director, has shown rare taste and not a little originality. The whole production has a dominating touch of refinement, and this element, which is about as elusive as a rabbit, combined with Mr. Neilan's obvious sense of the dramatic, distinguishes the picture to an exceptional degree.

It is true that Mr. Neilan has been assisted by an excellent cast, not the least prominent in which are the director himself, George



In the Studio

Fawcett, Bessie Eyton and Mary Charleson. But, after all, their work has been guided by an exceedingly intelligent hand. Each scene has been carefully done, the utmost gotten from it. As for the settings, they, too, contribute to the excellent whole not a little. Artists of one sort or another are the chief characters, and the entire story with the exception of a few scenes is laid in a studio setting. The realistic atmosphere instilled in these scenes will speak wonders for the success of the picture.

Peyton, a sculptor, at work in London, adopts the daughter of his dead model. His fiancée, Alice, refuses to believe that the child is not his own, so she marries another man. The years pass and the child, Claudia, has grown to be a pretty young woman. She is courted by an earl, but the affections on either side are little more than platonic. Alice's husband dies and she returns to Peyton, with the hope perhaps of marrying him, but the young earl makes the discovery that Peyton and his ward are really in love with one another.

The outline of the plot, however, cannot do justice to the various delightful episodes of Edward Peple's play. The incomparable humor contributed by George Fawcett in the role of the old servant to Peyton is one of the brightest points to the picture. The work of the little child who plays Claudia in her baby days is charming, while the numerous scenes of good fellowship staged in the studio with Peyton, the earl and their associates are truer than words can describe them.

Mr. Neilan as Peyton gives a characterization of the role that reaches to the same plane in which the directing has been placed. Bessie Eyton makes a delightful Alice, while Mary Charleson handles the role of Claudia adequately.

"THE MARK OF CAIN"

REVIEWED BY E. DRAW

(Red Feather—Five Reels)

THIS picture is not quite up to the Red Feather plays. It contains incredible incidents and coincidence plays a very strong part in places. The dramatic construction is good but is spoiled by theatrical direction. It will please the less critical.

Dick Temple, a young man, discovers that his father is a burglar. The police are hot on his track, and Dick to spare his mother's grief shields his father, assumes the guilt, is arrested and sentenced to five years' imprisonment.

On Dick's release he tries to obtain work but is unsuccessful. In despair he is about to jump from a bridge and commit suicide when he encounters Doris, who, forced to steal by her stepfather, prefers death to a dishonest living.

Both jealously guard their past lives and look to the future to bring them brighter days. Dick finally obtains work with a Mr. Graham, a bogus broker, and later discovers him to be nothing more than a high class crook. Doris meanwhile has become a maid in the Wilson family.

One day Doris had the misfortune to meet her stepfather and he straightway proceeds to blackmail her. It was the intention to burgle the Wilson mansion, and he tells Doris that she must assist him. By a strange coincidence Graham had planned to rob the same house with Dick as an accomplice. The thieves meet and in



Scene from "The Mark of Cain," Red Feather Feature

the struggle the stepfather and Graham are shot. Dick now claims Doris as his wife and at the same time finds out that the Wilson housekeeper is none other than his own mother.

FARNUM PLANS CROSS COUNTRY TRIP IN HIS NEW TOURING CAR

"DUSTY" FARNUM, the Pallas Pictures star, has worn out the index finger of his right hand figuring out his course for the cross-country auto trip which he will shortly make in his new touring car. "Dusty" contemplates using the following route: First stop Oakland, California, then in the order named, Stockton, Sacramento, Placerville, Carson City, Reno, Fallon Austin, Shelbourne Pass, Fish Springs, Salt Lake City, Ogden, Evanston, Fort Bridger, Rock Springs, Rawlins, Laramie, Cheyenne, Washington, Pittsburgh, Bedford, York, Philadelphia, Trenton, Elizabeth, Jersey City, New York City, Bridgeport, New Haven, Providence and Boston.

"THE FUGITIVE"

(Thanhouser-Pathe—Five Reels)
REVIEWED BY PETER MILNE

THANHOUSER'S first release on the Pathe program sets an exceedingly high mark. It is one of the best features that has come from the New Rochelle studio, while without a doubt it is the best that has borne the name of Philip Lonergan as author. The story is of the murder-mystery type, although the mystery lies not in the question of who did the murder, but how the woman accused of the murder is to be exonerated. The suspense is played up strong and the ultimate outcome has carefully been revealed from sight by the admirable construction of the story.

Sisters, one a widow, work for two brokers. The widow, attacked by the older of the men, stabs and kills him. The younger sister takes the blame and flees to another city. Her picture in possession of the police, she is hunted for high and low, but to no avail. In the distant city, the girl marries and is very happy. She hears one day that her sister and child have been killed in an accident and realizes that if she is ever caught there will be no person or evidence to exonerate her of the crime. Her husband journeys to the first city on business, his watch containing



Scene from "The Fugitive," Thanhouser-Pathe

a picture of his wife is stolen, the thief is caught and in this method the police learn of the supposed murderer's hiding place. By a ruse they bring her into their power. She refuses to confess or deny the deed and the case seems hopeless until the younger of her former employers, who had always loved her, takes the blame because he has only a short while to live.

Florence LaBadie is starred as the younger sister and her performance reflects credit on her. Ethyle Cook gets in some good work as the other sister and George Marlo, Hector Dion and Robert Vaughn have the other important roles. The direction of Frederic Sullivan merits hearty approval. He has given the story clear and appropriate presentation from first to last and in the matter of detail there are no slips to our recollection. The camera work is very good.

"WHO'S GUILTY?"

(Arrow and Pathe—Twelfth Chapter)
REVIEWED BY PETER MILNE

ONE of the best of the chapters that have been shown to date is "Weighed in the Balance," the authorship of which is credited and gives credit to P. A. Parsons. In the main the story is cut from sure-fire material, in other words from stuff that has proven popular heretofore but the combined work put on the plot, by author, scenario writers and director sets it off with a splendid polish. The human touches in the makeup of the various characters give them an air of reality so often missed by the picture producer, the deft handling of the mob scenes, in which trained men have been brought into action create another phase of strong realism, in fact the general atmosphere of the entire picture is one of absorbing conviction.

With the death of his father an idle college youth is suddenly confronted with the necessity of supporting his mother and sister. For old times sake, his father's business successor gives him a job in the mills, where his quick adaptability soon wins him advancement. In love with the foreman's daughter he thus incurs the enmity of the factory boss who shortly secures his dismissal. All the men go out on a sympathetic strike and the situation becomes so threatening that the militia is called out. This angers the men, and the young man seeing trouble ahead begs them to retreat to their homes, but the mob becomes so tumultuous that the militia is obliged to fire and the leader is among the few that fall.

Tom Moore and Anna Nilsson are again the lovers while a good cast including Mary Moore and Mrs. Mathilde Brundage appears in support.

"A WOMAN'S FIGHT"

(Blache—Five Reels)
REVIEWED BY PETER MILNE

AARON HOFFMAN, author of "A Woman's Fight," keeps his finger on the public pulse and sets art and originality aside when he molds a scenario for said public. This picture and one other we have in mind that he wrote recently give undeniable evidence to such a statement. With the picture in hand his central figure is the woman with a past who marries and has a difficult time living the past down. A dying half lie, half true confession of her old pal saves her from her husband's wrath.

There is in the course of the plot's unwinding much meaty material that will convince the exhibitor when he is approached by a salesman that the picture is just the thing for him—just the thing with which to entertain and enthrall his "picture" audience. There is plenty of swift physical action. A fight between two factory girls livens the interest up right at the start. Then the heroine hovers upon the edge of the easiest way and finally takes several steps on it—forcibly—becoming also the pal and co-worker of a crook. She is imprisoned, on a charge of which she is innocent—she "gets on the right side" of the warden and makes her escape. Then she comes under the influence of a minister who marries her after a while and then the crook turns up and is demanding money at frequent intervals with the result that a lot of suspense is worked up for the girl. At length though, the crook is shot and before he dies he says the minister's wife is innocent.

With this sort of material worked up in good and convincing fashion it can be seen that "A Woman's Fight" offers much that is ever popular with the photoplay public.

Geraldine O'Brien who has the stellar role is a great help to the picture. In the early scenes, her bright and quick personality is



Scene from "A Woman's Fight," Pathe

responsible for many a touch of humor. In the phase of the picture in which she is married to the minister she is inclined to overdo the part, but the sympathy which it will arouse sets that off. Thurlow Bergen makes a strong figure of the minister. The picture was made at Herbert Blache's studio under his general supervision.

"PILLARS OF SOCIETY"

(Fine Arts-Triangle—Five Reels)
REVIEWED BY PETER MILNE

IN producing this play of Henrick Ibsen's, the Fine Art Company had the services of a director and star who are now elsewhere. Henry Walthall is cast as Karsten Bernick, the principal character, while the production was under the charge of R. A. Walsh. The picture is a very good one. In theme it goes a great distance beyond the average feature, and that is because of the scathing play upon which the scenario was based. It tells something definite—the mere picturization of a story caused by hero versus villain is as different from "Pillars of Society" as the proverbial night is from the well-known day. The gist of its



Karsten Learns of his Loss

argument is that a society built on lies will not hold water and that Truth must be the rock bottom foundation of every community and its main pillars.

Perhaps the above sounds as if we means to imply that the picture was exclusively for those of the high-brow type, but we hasten to remark that the story is made so clear and is at the same time so entertaining, due to its excellent construction, that the appeal of the picture is as cosmopolitan as the most fearful exhibitor could require.

In casting the play, which contains Scandinavian characters almost exclusively, careful attention has been paid to types. As a result there is not one player in the piece that appears out of place. Happily, the ability to act and the ability to look the part have gone hand in hand in the majority of the cases. The scenes contain the desired illusion, making the atmosphere quite perfect. Mr. Walsh's direction is good in most respects. The fire on the ship and its sinking is rather weak, and there are a few poor backdrops employed, but otherwise all good and well.

The story has as its central figure Karsten Bernick, a ship owner, looked upon as the most honest and straightforward man in the town. But he has had a past. He had conducted a liaison with an actress and had forced the blame on the half-brother of his wife. The actress dies and he adopts her child. The half-brother returns with his sister, and between them they bring about a confession froom Karsten, who finally sees the light of Truth.

Henry Walthall as Karsten gives his usual strong performance. Juanita Archer is an excellent type for the wife, George Beranger as the brother is good, while the performances of Mary Alden, Olga Gray and Josephine Crowell are very capable.

"JUDITH OF THE CUMBERLANDS"

(Mutual Masterpicture—Five Reels)
REVIEWED BY E. DRAW

THE third Mutual Masterpiece presenting Helen Holmes has not reached the excellence of the preceding two. The same class of story has been portrayed many times before, depicting the family feuds existing among the inhabitants of the Kentucky and Tennessee mountains.

Helen Holmes as Judith gives an artistic interpretation of the mountain girl. When she has to decide between love and duty she has an opportunity to register remarkable emotional expression.

Many of the situations are carefully worked up and contain tense moments. There is an exceptional fight scene when the jail is broken by the mob, effective night lighting being utilized.

There can be no doubt that this picture will be appreciated by all admirers of Helen Holmes, and for that reason should be successful wherever it is shown.

Creed Bonright is elected justice of the peace and on the same day Andy and Jeff are arrested for selling contraband whiskey. Judith, their cousin, appeals to Bonright but he fails to get them freed. Later, however, they escape and return to the mountains.

Judith gives a party to which Bonright is invited. Blatch and Bonright quarrel over Judith, but their quarrel is forgotten as the sheriff enters to search for Andy and Jeff. Bonright is accused of spying by Blatch and on his way home is waylaid by the gang. In the struggle which ensues Bonright throws Blatch over a cliff and is later arrested for murder. In the meantime Blatch, who was only slightly injured, is hiding in a cave and decides to call on Judith and propose to her. Judith tricks him into the town just in time to save Bonright's life.

Blatch, seeking revenge, invites Bonright to a rendezvous where he has secreted his gang. Judith shoots Bonright's horse from under him as he approaches the hidden gang. At the sound of the shot the men come from their hiding place. Blatch stepping out on a ridge of the mountain is shot by his own accomplices, thus leaving Judith and Bonright in peace and happiness.

"FLORENCE ROSE FASHIONS"

(Pathe—First Two Reels)
REVIEWED BY PETER MILNE

WHEN we were hired for this job there was no stipulation made that we were to write reviews on women's clothes. Such articles have never come within our scope of understanding. A subtitle may tell us that a gown is of mauve, with a ruffled under bodice of satin, it may be trimmed with organdie, pink chambray and have a blouse with accordian or box plaits, but for the very life of us we couldn't fit these various captions to the correct dresses.

If we attempted such a thing, Lady Duff Gordon, Henri, and all the rest of them might write letters to the editor requesting our speedy dismissal. So let it rest that Florence Rose is to display a reel of fashions bi-monthly and Pathe is to release them for the edification and delight of the feminine patrons of the picture theatres.



Showing "Florence Rose Fashions"

As fashion films go, these are very good. They show everything from silk nightgowns and satin negligees to street and evening wear. Head gear is exhibited too, sometimes on very pretty heads, and for that matter the wearers of the clothing are attractive, so the pictures may be of slight interest to men, if they are not married. The married fellows will instinctively start to count their spare bills.

The poses were done under the supervision of Miss Rose, who evidently knows her business. A personal touch is put in here and there for slight relief, and these are almost always good for a laugh, even though not intended for such. The photography is not specially distinct but good enough to answer the purpose.

In concluding; women like to look at clothes and as the picture theatre relies heavily on women for existence, these films should easily get over and add popularity to the theatre showing them.

"BETTINA LOVED A SOLDIER"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

APPEALING almost solely to the eye, this picture, an adaptation of Ludivoc Halevy's work of romantic fiction, "L'Abbe Constantin," is an exceptionally pretty costume production. The romance presented is slight when one gets down to actual facts, but relating merely the facts of "Bettina Loved a Soldier" would be working a great injustice to the offering.

The costuming belongs to a period, say perhaps thirty or forty years ago, when wearing apparel was much more of a delight to look upon that it is in the present day of short cut clothes.

But the eye gets more gratification from the picture than just the costumes. It is mayhap, those who wear the clothes that put a great portion of the prettiness in the production. Louise Lovely, whose name might be punned about until doomsday without just effect to herself, and Francelia Billington are the two prime movers in the story. When they are seen in "Bettina Loved a Soldier" one may well realize the predicament in which Jean Reynaud found himself when he attempted to discover which of the two young ladies was the prettier.

Bettina being unmarried, he finally came to the conclusion that she took the prize, although we are inclined to believe that her single state biased his opinion.

As for the main story of the picture, it may be disposed of in few words. Bettina is the wealthy sister of an equally wealthy married woman who lives in France. Reynaud, a common soldier,



Bettina Prevents Bloodshed

falls in love with Bettina but speaks not of his love because he fears the gap caused by the young lady's millions.

Bettina, who is loved by every man, fortune hunters and all, returns the soldier's affection, and seeing him reticent she finally forces a proposal from him. Not without a good bit of trouble, some of it caused by Lacardens, a bankrupt nobleman.

The scenario was done by E. J. Clawson, who made the most of the material offered. Rupert Julian directed, and played the role of Reynaud besides. Douglas Gerrard did the part of de Lacardens and George Berrill played Abbe Constantin.

"HESPER OF THE MOUNTAINS"

(V-L-S-E—Five Reels)
REVIEWED BY E. DRAW

IN adapting Hamlin Garland's well-known novel, "Hesper of the Mountains," for the screen, Wilfred North has evolved a typical Western picture. It cannot, however, be said that he has surpassed or even equaled the excellence of his previous productions, nevertheless he has made a fairly interesting story.

The atmosphere and surroundings are those which have been used in many pictures before, but they are quite essential in this case. Some of the situations are dramatic, tense and thrilling, the action being smooth and sustained, while the exteriors have been well chosen and excellent photography prevails throughout the five reels. Lilian Walker in the role of Ann is as charming as ever, giving a very pleasing performance. Evart Overton as Raymond is good and his work is convincing. Donald Hall and Rose Tapley also appear in the cast. It can safely be said that this film will please an audience who appreciate a melodrama.

Ann, who is an Eastern girl, is compelled to accompany her brother Louis to the West. Louis being eager to see the West, starts next day with Ann for their cousin's ranch. During their stay with the Barnets, the ranch foreman, Raymond, is shot and Ann nurses him back to health.

Raymond becomes attached to Ann, but seeing that his attentions are not welcome decides to go away to the mines at Sky Town and try his luck with Munro, an old miner. Louis admires Raymond's manliness, and unknown to his sister follows him to Sky Town. Raymond writes to Ann telling her that Louis is safe but in poor health, whereupon the girl immediately makes ready to join her brother at Munro's house.

The miners of Sky Town have gone on strike and serious trouble is anticipated. The sheriffs have been defied and driven out of the town, and Raymond to avoid bloodshed has endeavored to reconcile the miners with their employers but without avail. In a skirmish between the miners and the militia the mine ringleader is shot and the miners dispersed. Ann is led to appreciate Raymond's noble character and later marries him.

"THE BECKONING TRAIL"

(Red Feather-Universal—Five Reels)
REVIEWED BY PETER MILNE

AUGUST twenty-first will be, to use the language of the Universal advertisements, an unusually well red-lettered day for Red Feather pictures. In a month of good and bad feature pictures, "The Beckoning Trail" stands well up with the foremost from a trade standpoint, and from an artistic standpoint.

There is no confinement in its appeal, which is merely another way of saying that there is nothing offensive contained in its makeup. And there is besides a certain bigness about the story that fascinates from beginning to end.

The Beckoning Trail is Broadway, and Raymond, the hero, is a thorough-going traverser of the trail at the time the picture opens. He has also just completed the process of wading through his fortune, and he faces the job of shifting for himself. So then it's out to the West, where he runs headlong into romance and fighting. He finally puts the wicked boss of the Western town to rout, wins the daughter of a prospector and manages to



Gold Discovered in the Ore

forget all about the bright lights and the prima donna of the summer show.

It is a story original with F. McGrew Willis and it is developed convincingly, except for a place where the matter of time has to be taken into consideration. There is a big variety of scene and setting. Near the opening of the picture the spectator is treated to the sight of Broadway at night and of an extravagent entertainment in the home of Raymond. The West is typified by a romantic lawlessness that discloses added fascination when the hero gets the best of half a dozen men, practically single handed.

The direction of Jack Conway is capable. There is nothing in his work that spoils the illusion so nicely created by the story. The photographic work is excellent.

J. Warren Kerrigan gives one of his best performances as Raymond. Harry Carter is again the heavy, and Maud George has the part of the actress to portray, and she does it effectively.

"UNDER TWO FLAGS"

(Fox Film—Six Reels)
REVIEWED BY E. DRAW

WHEN one sees such films as "Under Two Flags," a Fox masterpiece adapted for the screen, from Ouida's famous novel, by George Hall, it is a pleasure to find that the producing end of the film business is not at such a stand still as some people would have us believe.

All the elements which go to make a great production are found here. The star, supporting cast and director all attain an extraordinarily high standard of excellence.

Theda Bara has given us the best work of her career in the interpretation of the dashing, fearless Cigarette. Her wonderful versatility of countenance is irresistible and we venture to predict that this role will become her most popular character portrayal—not excepting Carmen.

The direction has been exceptionally well handled by J. Gordon Edwards. The English and Algerian atmosphere is most realistic, with one exception—a flash of a waterfall in the heart of the great African desert. Unfortunately this scene cannot be deleted as it is of vital importance in the development of the plot.

The action is swift and exciting, while the situations have been logically and well thought out. The photography is excellent, and the artistic exteriors add materially to the beauty of the production.

Herbert Heyes, as Bertie Cecil, plays opposite Theda Bara and is very good throughout, while Stuart Holmes and Claire Whitney add further laurels to their already abundant crowns.

Of the story, which is so well known, little need be said. Bertie Cecil, an officer in the British Army, shoulders the consequences of his younger brother's crime and to evade the law escapes to Algiers, where he enters the French army as Louis Victor, a private soldier. Cigarette, "the daughter of the regiment," falls madly in love with Victor.

Lady Venetia, her brother and Berkley Cecil visit the camp and Venetia immediately recognises Bertie, with whom she is in love, and urges him to return to England to claim his title and estates. Chateauroye, the Colonel of the regiment, hates Louis Victor and seeing him alone with Lady Venetia accuses him of insulting her, whereupon Louis strikes him and is courtmartialed and sentenced to death.

Cigarette, the proud possessor of the Legion of Honor, obtains a reprieve for the man whom she loves and hastens to his rescue. After being captured by Arabs, and braving the terrors of an African sand storm she arrives just as the shooting squad are about to carry out the sentence. Too late! the word of command is given and the bullets intended for Bertie are lodged in the bosom of the brave French girl.

From the exhibitor's point of view one can recommend this production with the utmost confidence. It is such films as this which make the "one day showing propaganda" ludicrous and inane for the simple reason that nine tenths of the people who see this picture would enjoy seeing it a second time. If the producers gave the exhibitor pictures of this calibre the daily change would soon become a thing of the past and this would be one step further to the betterment of the industry.

"MISS PETTICOATS"

(Peerless-World—Five Reels)
REVIEWED BY HARVEY F. THEW

THIS picture measures well up to the average of the five-reel production, being neither above nor below standard. It is a dramatization of a novel, produced from a rather crude scenario, with a generally capable cast. The story is a good homely old one, with no surprises, and no attempt to make its climaxes at all super-dramatic.

Alice Brady plays the role of Miss Petticoats, the daughter of a French nobleman, who had eloped with an American girl, and died soon after the birth of the girl. She is cared for by her grandfather, a retired sea captain, and her parentage is a subject of scandal in the village.

She saves the life of wealthy Mrs. Copeland, in a runaway, and Mrs. Copeland takes her to her magnificent home, makes her her secretary. There she is pursued by Guy Hamilton, Mrs. Copeland's worthless nephew, who lives in the house, and who fears the girl may share in the inheritance.

Hamilton has a love affair on with Mrs. Worth-Courtleigh. The two of them combine to spread scandal concerning Miss Petticoats and Hamilton, which the latter refuses to deny, and soon the girl is shunned by the local society. Mrs. Worth-Courtleigh writes an anonymous letter to the girl's grandfather, telling him of this scandal, and the shock kills the old man.

Harding, a young minister, who has fallen in love with Miss Petticoats, resigns his pulpit after a sermon denouncing the scandal mongers; at the same time, the affair between Hamilton and Mrs. Worth-Courtleigh is discovered, and they are obliged to flee.

Mrs. Copeland takes the girl to Europe, and there they unravel the mystery of her parentage, with the result that she is found to be heiress to a title and fortune. She returns in great triumph; later she and the young minister are married, while Hamilton and the woman with whom he eloped, come to extreme poverty, as is usual in the happy ending.

Arthur Ashley, Isabel Berwin, Robert Elliott, Johnny Hines, Lila Chester and Ed. M. Kimball are also in the cast. The scenario was written and directed by Harley Knowles from the book by Dwight Tilton.

"HULDA FROM HOLLAND"

(Famous Players-Paramount—Five Reels)
REVIEWED BY PETER MILNE

IN a story by Edith Bernard Delano, Mary Pickford has a vehicle that does justice to her capability and name. When this is said in connection with a Pickford picture there is little else to remark about.

Miss Pickford has the comedy scenes to handle, which are in the majority throughout the five reels, and she has a few snatches of pretty lovemaking and a few feet of pathos to register in her inimitable style. The offering is humorous mainly, not boisterously so, but laid along lines that keep one smiling all the while and laughing now and then.

And in passing it might be remarked that "Hulda from Holland" stood them up at the Strand on a hot Sunday when most other houses along Broadway were wishing there were fewer beaches in the vicinity of New York.

Hulda, a little Dutch girl, arrives in America with her three small brothers, to live with her Uncle Peter on his Pennsylvania farm. Uncle Peter comes to meet them, but afterward while bound to see about tickets he is struck down by an automobile, remaining unconscious in the hospital for several days. Hulda and her charges are taken in by a kindly old Dutch widow who keeps a boarding house, and here romance enters.

There is a young artist in the house, son of a great financier, who has been disinherited because of his preference for sketching. Hulda falls through the skylight into his room, and then the love affair starts.

The financier needs Uncle Peter's farm to complete a railroad line, and he tells his son that if he gets control of it ten thousand is his. Of course the young man marries Hulda and Uncle Peter parts with his property to please his son-in-law, and in a few more scenes a happy ending arrives.

Chief in the supporting cast is a little youngster, of about three years, who plays one of the Dutch brothers. In a number of scenes in which he appears with Miss Pickford honors are shared about equally. Russell Bassett and John Bowers are others.

John O'Brien directed. His work is excellent. The Holland scenes are convincingly realistic and his handling of the more personal scenes is masterly. Miss Pickford has aided in producing the desired atmosphere not a little, in that she has affected the mannerisms and eccentricities of the little Dutch girl to a degree that, combined with her other talents, makes her performance truly extraordinary.

LOUIS TRACY, NOTED BRITISH AUTHOR, OUTLINES THEME OF "THE YELLOW MENACE"

WHEN asked to discuss the underlying theme behind the story of "The Yellow Menace," the sixteen-episode serial now being distributed by the Unity Sales Corporation, Louis Tracy, the distinguished English author, who wrote the novelized version of the story, said:

"The topic with which 'The Yellow Menace' deals is easily the most important submitted to the public notice in the United States during the present generation. In a nutshell, it is a case for preparedness. But a picture serial, with all its wonderful developments, has also the limitations of the screen. It can only depict; it cannot argue. So in the happenings featured by 'The Yellow Menace,' authors, producers and actors have collaborated in an appeal to the intelligence of the people."

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Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Seven Days." (Biograph. Three reels. Reissue.)—This was adapted from the stage comedy which had such a successful run several years ago. When reviewed on its first appearance on the General program it was termed a sure winner and even to-day, although many of the chief comedians have progressed far beyond the calibre of their performances in "Seven Days," it is practically sure of sending audiences away satisfied. The mixup, as everyone knows concerns several couples and a burglar who are quarantined in a house for seven days. The burglar is the chief exponent of the comedy and Dave Morris is excellent in this role. Others who appear are Charles H. Mailes, Louise Orth, Florence Lee, Jack Pickford, Walter Miller and Jack Dillon.

"A Temporary Truce." (Biograph. Two reels. Reissue.)—A western picture that has to do with an uprising of the Indians. It was produced by D. W. Griffith and is developed and worked to an intense climax in a manner that truly shows the hand of the master director. Blanche Sweet, Robert Harron, Charles Mailes, W. Chrystie Miller and Claire McDowell have the chief roles. Westerns such as this are all too scarce and this one should prove unusually valuable.

"The Three Scratch Clew." (Essanay. Two reels. Release. Tues., Aug. 8.)—Not shown for review; the story follows: Lynch is a gentleman crook, stealing art treasures from the homes of the rich. He plans to steal a valuable book from Dr. Strong. To secure entree to the house, he makes love to the Doctor's daughter. The daughter reciprocates, and breaks her engagement to Norman, her father's secretary. Later Norman discovers Lynch stealing the book and attacks him. The thief escapes, but Norman follows him in an automobile. The auto is wrecked and Norman is stunned. Lynch is about to finish him up when Strong and his daughter come on the scene and save him. The Doctor's daughter asks Norman to give her the ring again.

Bryant Washburn, Francis X. Bushman, Thomas Commerford and Irene Farfield compose the cast.

"The Fable of Books Made to Balance." (Essanay. Wed., Aug. 9.)—Not shown for review; the story follows: Once there was a husky employed as a slave driver in a foundry. He was so handy in increasing the output that the Directors gave him a slice of watered stock. His daughter Katie, who used to carry his dinner pail, became known as Katherine. Later when she went to a seminary overlooking the Hudson, she became Kathryn. She decided the mill town would never do, so she went to Europe. There she met the Roqueforts and Cammemherts, and picked out as manly a chap as ever borrowed money from a toe dancer. Now about once a month the Markee shows up to make a swell touch and to remind her that she must forget her vulgar relations in America.

MORAL: Europeans make the money and they have a right to pull it down.

"Worth While." (Essanay. Three reels. Sat., Aug. 12.)—Will be reviewed at length next week.

"The Gold Ship." (Selig. Two reels. Mon., Aug. 7.)—Successful magazine editors and shrewd film producers realize that the public likes a tale with a sea flavor. This release has a little of the Treasure Island smack, with mutiny and desperate deeds for a fondant. The rather lurid melodrama is staged on board a tramp steamer, involving innumerable improbable, but exciting incidents. Appearing in the cast are Harry Meestayer, William Hutchinson, Edith Johnson and Sidney Smith. Frank Beal directed.

Captain Roscoe, master of a sailing vessel, has a consignment of a half million dollars in gold to be shipped in his boat. Beside his crew he takes with him Hump-backed Joe, a deformed boy whom he had rescued from a drunken sailor, and Mary, the daughter of the cook. In a few days the crew munity, and after overcoming the pilot and the loyal sailors, they try to murder the captain. Joe warns him, however, and taking Mary with them, they flee to the Captain's cabin, where they barricade the door. The Captain and Joe are wounded, so Mary steals away, and having discovered some rockets, she sends them up in the hope of obtaining help. A ship comes to their rescue. Mary's bravery makes the Captain realize that she would be a good wife.

"A Western Masquerade." (Selig. Sat., Aug. 12.)—This Tom Mix Western comedy is built along the usual Mix lines. The plot is elementary, and while the humor is of the more obvious variety, the picture will doubtless please those who like a Western background for a picture.

Suporting Mr. Mix are Victoria Forde, Joe Ryan and Sid Jordan.

Tom Bruce, finding little money in his profession of female impersonating, becomes a school teacher in a small Western town. He falls in love with one of his pupils, Vicky Withers, the daughter of a school trustee. The girl's father discovers them in their amours, and fires Tom. Tom puts on his female attire and is at once hired by the susceptible member of the school board. Later this trustee makes love to Tom and then the bogus school ma'am threatens exposure if the stern father does not let him marry Vicky. The embarrased father consents.

"Otto, the Gardener." (Lubin. Mon., July 31.)—This is not one of Davy Don's best comedies; indeed, it barely reaches the mediocre mark, but it is interesting. Otto is employed by Lady Dora as a gardener. She has spurned men with riches, declaring she will wed none but a real prince. Otto falls a victim to her ladyship's charms and becomes madly in love. He obtains money, and disguising himself, he deceives Lady Dora, who believes him to be a real prince. All goes well until Otto's mother arrives on the scene and spoils his matrimonial chances. The cast includes Davy Don, Patsy De Forest, George Egan, James Cassady.

"By Right of Love." (Lubin. Two Reel. Tues., July 25.)—This picture will interest most audiences, although the story is very improbable and contains minor inconsistencies. Muriel, the daughter of a rich manufacturer, is under the influence of Farrow, her father's manager, who has exacted from her a promise of marriage. Realizing that the plant will be his when Muriel becomes his wife, Farrow starts to cut down the factory wages. He frames a charge against the father, who is thrown into prison and there dies. Farrow now believes that the time has come for him to get everything into his power. Fortunately Muriel had been cautioned against Farrow and she investigates and discovers his treachery, thus saving herself from marrying him and getting further into his toils. Later she finds happiness by wedding a more worthy man. The cast includes Velma Whitman, Jay Morley, Robert Gray, Melvin Mayo and Marcia Moore.

"The Heart Menders." (Kalem. Tues., Aug. 10.)—This comedy gave us a real laugh. It is slapstick, with little or no plot, but Ham and Bud seem to have been happily placed, and they need no story. They are porters in an office building, and they seize a chance to impersonate a busy divorce lawyer, collecting fees and kisses from grateful women clients. They find one who especially appeals to them and call on her at her home. Bud, crowded to the wall, takes his revenge on Ham by telephoning the husband, who arrives as Ham and the young wife are exchanging tender passages. Ham is frightened to death, but the husband, delighted at the prospect of freedom, puts up his pistol and gives Ham a cigar. Ethel Teare is with Ham and Bud in the cast.

"Peaches and Ponies." (Kalem. Fri., Aug. 1.)—Reviewed in the issue of August 5.

"A Mystery of the Rails." (Kalem. Sat., Aug. 5.)—A Hazard of Helen, in which she helps unravel a murder mystery. The murderer contrives to throw the blame on a young brakeman, and then, to cover himself, incites a group of mine workmen to avenge the victim, one of their companions. The officials are besieged in a cabin, while the real murderer goes to the telegraph station to summon help. Helen discovers his guilt, and he flees on a motor velocipede. She pursues on horseback until she sees a passenger train speeding along behind; she climbs up a water tank, from which she drops to the top of the train, and from the car roof lassoes the fleeing criminal as they overtake him. He is hauled aboard the train and brought to justice.

MUTUAL PROGRAM

"The Masque Ball." (Cub. Fri., July 28.)—An amusing Ovey comedy with good action which is well sustained. Jerry is forbidden the house of the pretty little heiress and as he is making his hasty exit he knocks over the butler who is mailing the invitations to a masque ball and slips three of the cards into his pocket. On the night of the ball Jerry, who is outside the mansion, is attracted by two burglars who are trying to break in. They strike up a friendship and he gives them invitations to the ball. The three enter, wearing masks, and are applauded for their realistic costumes. As the crooks blow up the safe they are arrested but the girl pleads for Jerry and he is released. The cast includes George Ovey, Claire Alexander, Janet Sully, and George George.

"One A. M."—It is no small task for one man to hold the interest of an entire audience throughout the length of two thousand feet of film, but Chaplin has certainly accomplished this remarkable feat most successfully. Apart from the man who drives the taxicab and is on the screen for a possible hundred feet, Charlie is alone the whole time. The story concerns itself with the difficulties encountered by a man who has indulged "not wisely but too well." He arrives home at "one a. m." and experiences untold difficulties in trying to get to bed.

Some extremely amusing scenes show his fruitless efforts to mount the staircase; the sliding rugs, and revolving table alike playing him false. As a mechanical device his bed is a wonder. After giving the best fun of the second reel on and around the bed, Charlie decides that his bed is not intended to sleep in and so he retires to find peaceful slumber in the bath tub. No exhibitor can afford to miss this original, unique and ingenious production which is full of variety and good humor and shows the Lone Star at his best.

"Gamblers in Greenbacks." (Beauty. Wed., July 26.)—Jed Smithers meets Grace and invites her to his studio to pose for him. Hop Jonsin, who is a counterfeiter learns that Jed is painting a portrait of his daughter. He plans to steal it and use it as a trademark on his bills. Jed sees Grace's face on some currency, scents that there is something wrong and notifies the police. The counterfeiters are arrested and Jed and Grace are happily married. The cast includes John Sheehan, Carol Halloway, John Steppling, and Dick Rosson.

"A Germ Gem." (Beauty. Sun., July 30.)—A comedy which does not reach the high water mark, yet one which will please the average audience. Septimus Flux always carried antiseptic fluid, etc., and spent his spare time keeping his wife Pemina, from making a germ-haven of the house and herself. Brother George arrives for a visit and determines to cure his brother-in-law of the germ habit. He takes him out and they meet two very fascinating girls and Septimus soon forgets the danger of germ transmission from lip to lip. The cast includes Oral Humphrey, Jo Taylor, and Joe Massey.

"Bungling Bill's Dress Suit." (Vogue. Sat., July 29.)—This is quite a good comedy rapid in action and a first rate mirth provoker. Bungling Bill buys a second hand dress suit in which he finds a letter telling him that a lawyer named Daniels has a will which leaves him a stupendous sum. Bill presents himself at the lawyer's office in his dress suit and is royally treated. He makes love to Dolly, Daniels' daughter, complications arise and he is exposed as a fraud. The cast includes Paddy McQuire, Elsie Greeson, Arthur Moon, Jack Gaines.

"Out of the Rainbow." (American. Thurs., July 27.)—Anthony W. Coldwey has made his story one of intense human interest in which the elements of intrigue, unhappiness, and retribution are skilfully employed, together with some excellent photographic effects.

Dick and Elsie Martin are entertaining their cousin Marion Wayne, whom they introduce to

Donald, their friend. Both are attracted to each other in such a pronounced manner as to call forth tbe violent jealousy of Vivian. Donald and Marion become engaged, but Vivian still schemes to secure Donald for hereself.

Vivian and an actor friend De Lysle attend a reception wbere Marion is present with Donald. Marion mistakes Vivian's friend tor Donald and estrangement follows. The cast includes Edward Coxen, Lizette Thorne, Leona Hutton, Jack Farrell and George Field.

"That Gal of Burke's." (Mustang. Fri., July 28.)—This is a refreshing comedy-drama with several new 'twists' and one which is sure to please whereever it is shown. Tommie Burke, is a regular tom-boy and Arnold Blake, son of wealthiest cattleman in that part of the state, is her companion on many wild rides and innocent escapades. Away in the Back Bay Percival is starting for the West to try and live down some of his reckless habits.

As Charles arrives Mr. Burke receives a visit from his sister and her daugbter Mabel. Percival accepts a job on the ranch and as Mabel is monopolizing Blake, Tommie finds more congenial company in Charles Percials. A strong comedy feature is injected here by Charles writing to his relatives telling them he is kidnapped and held for a five thousand dollar ransom. With the money thus secured he buys a half share in the ranch, and by exchange of love secures a controlling interest in Tommie. The cast includes Anna Little, Jack Richardson, Frank Borzage, Dick LaReno.

"The Haunting Symphony." (Centaur. Sat., July 29.)—Robert Broadway has produced an excellent story of love, adventure and mystery with good action and sustained interest. Dr. Andrew Smiley proposes to his ward Marcia and is rejected. Marcia's brother Wilfred composes a melody entitled "The Haunting Melody."

Norman Brice, a student and musician is injured in his laboratory and overcome by temporary blindness. He gropes his way into the wrong house, and hears screams and at that moment Wilfred is mysteriously murdered. Marcia coming upon his body, loses her reason, and screams frantically. Brice rushes from the house in an agony of horror. .

When Brice recovers his sight he reads of Wilfred's murder and the confession of Marcia, who has lost her memory. Brice gains admission to the sanitarium where Marcia is detained and finding a copy of The Hunting Symphony there, plays it and restores Marcia's memory.

The cast includes Crane Wilbur, Mae Gaston, John Oaker.

"Crooks from the Start." (L. Ko. Wed., Aug. 9.)—A rapid-fire comedy which will produce some hearty laughs. Bill is a motor cycle "cop" and a successful "grafter." His one hobby is to catch "speeders," this he is able to do at will. Amongst his many adventures he arrests Gertie. When she is taken before the Chief he immediately falls in love with her, though not before Bill has also fallen a victim to her charms. Outwitting the Chief, the two lovers elope; their joy, however, is short-lived, as the Chief overtakes them and in endeavoring to escape, Bill's car is blown up. The cast includes Dan Russell, Billie Ritchie, and Gertrude Selby.

UNIVERSAL PROGRAM

"The Captain of the Typhoon." (Big U. Two reels. Sun., Aug. 5.)—A melodramatic story of a sea captain. He listens to the story of a destitute woman. When it is over his worthless brother, who has previously run away with his (the captain's) sweetheart, appears, and the seaman discovers tbat he has also been on familiar terms with the girl. He throws his brother overboard, and the girl follows of her own will. This manages to interest over most of its length, but the ending is disagreeable. King Baggot and Edna Hunter are featured.

"The Finishing Touch." (Imp. . Sun., Aug. 5.)—The brutal husband is cured by a beating administered by his wife, and the manliness of his little boy. Simple and straight forward drama done by Harvey Gates and produced by George Cochrane, with a cast including Rex De Rosselli and Marjorie Ellison.

"The Youngest of the Family." (L-Ko. Sun., Aug. 5.)—The ardent lover robs the girl's father and then elopes, and there is the L-Ko chase, which in this case is simply uproarious. It is rapid as usual, but the various catastrophes which are caused by the chasers en route leave one breathless and tearless. Gene Rogers, Lucille Hatton, and Bert Rach are the leads this time.

"The Mark of Cain." (Red Feather. Five reels. Mon., Aug. 7.)—Reviewed at length on page 942.

"All Bets Off." (Nestor. Mon., Aug. 7.)—This picture by Ben Cohn furnishes Lee Moran another chance to don feminine raiment. He is obliged to pay a bet to Eddie and as Eddie's maid he works the debt off. There are humorous complications following after Lee gets established in Eddie's home and they are utilized to their full limit. Eddie Lyons, Priscilla Dean and Marcia Moore are also in the cast. The picture was directed by Lyons and Moran.

"Onda of the Orient." (Gold Seal. Three reels. Tues., Aug. 8.)—Walter Woods and Ben Cohn wrote this picture for Henry McRae's company after a style that is melodramatic pure and simple. It moves with lightning speed and uncovers in its course a great many thrillers and quite a bit of unintentional comedy. The plot concerns the attempt of Onda to locate half of a will her father left her in the shape of a dagger. Marie Walcamp, L. C. Shumway, Eddie Polo, E. N. Wallack and Duke Worne are the principals.

"The Henanpup." (Powers. Tues., Aug. 8.)—In which two children by combining the skeletons of a dog and a chicken completely fool a half-witted professor. A juvenile comedy that should go strong witb juvenile picture goers. Irma Sorter and others appear.

"Unhand Me, Villain!" (L-Ko. Three reels. Wed., Aug. 9.)—The greater part of this picture is given over to showing divers appliances of the stage property man in use. His work is burlesqued to a high degree, and the spectator from the vantage point of the audience sees the mechanics of each one of them. These scenes are some of the funniest that have ever made their way into a comedy, and the L-Ko Company deserve all credit for producing an excellent picture. Alice Howell and Fatty Voss are only two of a large cast that does exceedingly appropriate work.

"A Knight of the Night." (Laemmle. Wed., Aug. 9.)—Written and produced by Robert F. Hill, this has a real "punch" in it. Hobart Henley as a burglar breaks into a house just in time to save a wife from attack at the hands of a would-be lover. The husband arrives shortly, and the burglar is permitted to go his way. Sydel Dowling, Sidney Bracy and Anthony Merlo are also in the cast.

"The Marriage Broker." (Victor. Thurs., Aug. 10.)—This is one of Bruno Lessing's Jewish stories scenarioized by Helmar Bergman and produced by Ben Wilson. It is notable for its color and atmosphere and the precisely drawn characters that instantly stamp it as one of Lessing's creations. The story is a comedy-drama and revolves about a young Jewish maiden who refuses the selection of the marriage broker and picks her own husband, a burly policeman. Ben Wilson, Dorothy Phillips, Joseph Girard, Charles Ogle and Joseph Granby make up a very accomplished cast.

"The Silent Stranger." (Big U. Thurs., Aug. 10.)—Written by Frank Smith, this offering is certain of stirring up considerable comment because of its originality. A much feared man in a Western town tells his story. On his wedding eve his fiancee died. In his anguish he cursed Heaven and called upon Satan. The girl was given back to bim with the stipulation that he must not laugh or smile. He smiles with joy and she dies again. Having told the story the Silent Stranger himself dies. King Baggot and Irene Hunt are the principals.

"By Conscience's Eye." (Rex. Fri., Aug. 11.)—An eternal triangle story in which the little child is the means, indirectly, of waking its mother's conscience and preventing her intended elopement. A novel twist lends a good bit of originality to this production, which though hardly fully developed enough for entire conviction makes an acceptable picture. Fred Myton prepared tbe scenario from a story by A. Moore, while George Cochrane directed a company comprised of Marjorie Ellison, Rex de Roselli and Ruth Corbin, the last named having the juvenile role.

"Some Medicine Man." (Nestor. Fri., Aug. 11.)—A valet coming to the West with his master saves the town from a bunch of burlesque Indians by cutting a telephone wire, which they all step on and are electrocuted. A rapid comedy of fair character with Pat Rooney and Peggy Coudray as the leads. Eugene Lewis wrote the scenario for Roy Clements' direction.

"The Guilty One." (Bison. Two reels. Sat., Aug. 12.)—A Western, filled with rapid action, that does not fail to have the villain frame up the hero by making it appear that he is a bandit. The girl aids tbe hero in clearing himself. There are several beautitul exteriors in this, and tbe photography is excellent. Cleo Madison, the director, does very good work. Others are William V. Mong, A. E. Witting, Charles Gunn and Bertram Grassby.

"She Wrote a Play and Played It." (Joker. Sat., Aug. 12.)—Excellent comedy, in which, as in "Unhand Me, Villain," the mechanics of the property man's profession are revealed in burlesque. Gale Henry, the small town spinster, has ambitions to become an actress, so she writes a play and a "ham" comes along and produces it for her, but elopes with all the cash. Milburn Moranti, William Franey, Lillian Peacock and Charles Conklin comprise the support. Ben Cohn wrote the scenario for Allen Curtis.

"Her Mother's Sweetheart." (Laemmle. Sat., Aug. 12.)—This is the old story of the daughter who regards her stepmother as an intruder. It is weli produced and capably acted by Edith Roberts, Harry Benham and others.

"The Speed King." (Imp. Two reels. Sun., Aug. 13.)—A story of automobile racing in which the penniless driver by winning the Corona race wins the love of a girl. The main story of this is satisfactory, but there is an attempt to weave a plot around the recent tragic deaths of Bob Burman, the driver, and his mechanic, Eric Schraeder. This part fails to present any definite side. Other real racers shown are Oldfield, Cooper and Hughes. Richard Staunton directed himself and Marcia Moore in the leading roles.

"What Darwin Missed." (Victor. Sun., Aug. 13.)—Based on a scenario by Frank Wiltermood, this comedy, produced by Beverly Griffith with Victor Potel and Joe Martin, the orangoutang, in the principal parts, fails utterly to be anywhere near humorous. The business is poor and the direction and story amateurish.

"The Dancer." (American. Mon., July 17.)—The theme of this subject contains a very human story which one frequently meets with in life—that of the mother-in-law interfering between husband and wife—the advice so kindly meant is only too often responsible for marital dissensions and misunderstandings.

John Madden, son of a prosperous farmer, leaves the country for town life, where he meets and loves Capella, a popular dancer. He becomes better acquainted with her, and in the end they marry.

John's mother was not satisfied with his choice, and she begged the wife to give up her husband. Capella makes the supreme sacrifice, leading John to believe that she had voluntarily deserted him.

Months pass and John's despondency increases, so that ultimately his mother is compelled to reveal the plot. Capella is found in a hospital with her newly born babe and in their reunion and new found joys the dreary past is forgotten.

WEEKLIES

Hearst International News Pictorial, No. 59. (Tues., July 25.)—Racing revived at Chicago, Ill.; largest indoor swimming tank opened, Galveston, Texas; volunteer army reviewed by Lord French, London, Eng.; surf riding on inflated fish, Ocean Park, Cal.; fashion section; N. Y. National Guard officers entertained by regular army officers, Brownsville, Texas; log raft towed in Pacific off San Diego, Cal.; boy scouts drill at Coney Island, N. Y.; excursion steamer sunk without loss of life, New York City; Christy Mathewson assumes management of Cincinnati baseball team; naval pictures.

Pathe News, No. 60. (Wed., July 26.)—U. S. Troops receive flag, San Antonio, Texas; excursion boat, Keyport sinks in New York bay after passengers have been safely removed; allied warships patrol North Sea; county fair, Hilton, N. Y.; French infantry reviewed by Joffre, Etampes, France; National guardsmen at work on border; New York public flocks to beaches on hot days; hunting in Oregon forrests.

Universal Animated Weekly, No. 30. (Wed., July 26.)—Hurricane wreckage in Mobile, Ala.; boy scouts reviewed at Coney Island, N. Y.; revival of horse racing, Chicago, Ill.; girl swimming champions, San Francisco; citizen sailors off for cruise, New York harbor; with the militia on the border; commander of German merchant submarine honored, Baltimore, Md.; Viscount French reviews volunteers, London, Eng.; ruins caused by recent Irish rebellion; Hy Mayer's cartoons and other events.

Hearst International News Pictorial, No. 58.—New Lewis machine gun tested by U. S. Marine Corps; floods sweep several southern states; Capt. Koenig, of the submarine Deutscbland, presented with silver cup at Baltimore; wealthy troopers perform menial tasks at camp, El Paso; Gwendolyn Streeton is declared 100 per cent baby in Los Angeles Examiner contest; New York naval militia leave Brooklyn for annual training cruise; British submarine in action in Mediterranean; new fashions; cartoon by Powers.

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, August 7, 1916.

BIOGRAPH—The Telephone Girl and the Lady, D., 1000 (Re-Issue) 20999
SELIG—Selig-Tribune, No. 63, News, 1000..... 20998
SELIG—The Gold Ship, D., 3000..... 20995
VITAGRAPH—Pa's Overalls, C., 1000..... 20997

Tuesday, August 8, 1916.

ESSANAY—The Three Scratch Clue, D., 200..... 21000
KALEM—Good Evening Judge, C., 1000..... 21002
LUBIN—Their Mother, D., 2000..... 21003

Wednesday, August 9, 1916.

BIOGRAPH—The Fatal Wedding, D., 3000 (Re-Issue) 21006
ESSANAY—The Fable of "Books Made to Balance," C., 1000 21005
KALEM—The Fighting Heiress, (First Episode of "The Girl from 'Frisco"), D., 2000..... 21010
VIM—That Tired Business Man, C., 1000..... 21009

Thursday, August 10, 1916.

SELIG—Selig-Tribune, No. 64, News, 1000..... 21012
VIM—Dreamy Knights, C., 1000..... 21013

Friday, August 11, 1916.

KALEM—Daisy the Demonstrator (Ivy Close), C., 1000 21017
KNICKERBOCKER STAR FEATURE—The Better Woman (Reaves Eason), D., 3000..... 21014
VIM—Rushing Business, C., 1000..... 21019
VITAGRAPH—Romance and Rough House, C., 1000. 21018

Saturday, August 12, 1916.

ESSANAY—Worth While, D., 3000..... 21020
KALEM—Hurled Through the Draw Bridge, D., 1000 21023
SELIG—A Western Masquerade (Tom Mix), C., 1000. 21024
VITAGRAPH—No Broadway Star Feature this week

RELEASES FOR COMING WEEK

Monday, August 14, 1916.

BIOGRAPH—Saved from Himself, D., 1000 (Re-Issue)
SELIG—Selig-Tribune, No. 65, News, 1000.....
SELIG—The Germ of Mystery, D., 3000.....
VITAGRAPH—Conductor Kate, C., 1000.....

Tuesday, August 15, 1916.

BIOGRAPH—A Temporary Truce, D., 2000 (Re-Issue)
ESSANAY—My Country 'Tis of Thee, D., 2000.....
KALEM—Ham Comedy (Title Not Decided).....
LUBIN—A Lesson in Labor, D., 2000.....

Wednesday, August 16, 1916.

ESSANAY—Canimated Nooz Pictorial, No. 14, and 500 ft. Scenic, Split reel.....
KALEM—The Turquoise Mine Conspiracy (Second of the Girl from Frisco Series), D., 2000.....
VIM—Their Dream House (Myers and Theby), C., 1000

Thursday, August 17, 1916.

SELIG—Selig-Tribune, No. 66, News, 1000.....
VIM—Life Savers, (Plumb and Runt), C., 1000.....

Friday, August 18, 1916.

KALEM—He Wrote Poetry? (Ivy Close), C., 1000....
KNICKERBOCKER STAR FEATURE—None this week
VIM—Comrades (Pokes and Jabs), C., 1000.....
VITAGRAPH—There and Back, C., 1000.....

Saturday, August 19, 1916.

ESSANAY—A Little Volunteer, Com.-D., 3000.....
KALEM—With the Aid of the Wrecker (H. of H. Series), D., 1000.....
SELIG—A Bear of a Story (Tom Mix), C., 1000.....
VITAGRAPH—The Wandering Horde, D., 3000.....

MUTUAL FILM

Monday, August 7, 1916.

AMERICAN—The Little Troubadour, D., 2000..... 04953

Tuesday, August 8, 1916.

NO RELEASE SCHEDULED FOR THIS DAY.

Wednesday, August 9, 1916.

MUTUAL—Mutual Weekly, No. 84, Topical, 1000..... 04955
BEAUTY—Billy Van Deusen, the Cave Man, C., 1000 04956
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split reel..... 04957

Thursday, August 10, 1916.

AMERICAN—The Power of Mind, D., 3000..... 04958

Friday, August 11, 1916.

MUSTANG—The Courtin' of Calliope Clew, D., 2000. 04961
CUB—Jerry's Celebration, C., 1000..... 04963

Saturday, August 12, 1916.

CENTAUR—For Her Good Name, D., 2000..... 04964

Sunday, August 13, 1916.

BEAUTY—Too Bad Eddie, C., 1000..... 04965
VOGUE—Some Liars, C., 1000..... 04967
GAUMONT—"Reel Life," Magazine reel, 1000..... 04968

Monday, August 14, 1916.

AMERICAN—Ruth Ridley Returns, D., 2000..... 04970

.... Tuesday, August 15, 1916. ....
FALSTAFF—"Guiders," C., 1000..... 04972

Wednesday, August 16, 1916.

MUTUAL—Mutual Weekly, No. 85, Topical, 1000.... 04973
BEAUTY—Perkins Mystic Manor, C., 1,000..... 04974
GAUMONT—See America First, Kartoon Komics, Sc. & Cart., Split reel..... 04975

Thursday, August 17, 1916.

AMERICAN—(Title not reported) D. 3000.....04976

Friday, August 18, 1916.

MUSTANG—El Diablo, D., 2000..... 04979
CUB—Jerry and the Counterfeiters, C., 1000..... 04981

Saturday, August 19, 1916.

CENTAUR—Destiny's Boomerang, C., 1000..... 04982

Sunday, August 20, 1916.

VOGUE—The Luckless Scheme, C., 2000..... 04984
GAUMONT—Reel Life, Magazine, 1000..... 04986

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 15, D., 2000 01677

Monday, August 7, 1916.

RED FEATHER—The Mark of Cain, D., 5000 01659
NESTOR—All Bets Off, C., 1000 01660

Tuesday, August 8, 1916.

GOLD SEAL—Onda of the Orient, D., 3000 01661
POWERS—The Henanpup, Juv.-Com., 1000 01662

Wednesday, August 9, 1916.

LAEMMLE—A Knight of the Night, D., 1000 01663
L-KO—Crooked from the Start, C., 2000 01664
ANIMATED WEEKLY—Weekly No. 32, News, 1000 .. 01665

Thursday, August 10, 1916.

VICTOR—The Marriage Broker, Com.-D., 2000 01666
BIG U—The Silent Stranger, D., 1000 01667
POWERS—Ben the Sailor, C., and Salmon, from the Egg to the Table, Ed., Split reel 01668

Friday, August 11, 1916.

LAEMMLE—The Highway of Fate, D., 2000 01669
REX—By Conscience's Eye, D., 1000 01670
NESTOR—Some Medicine Man, C., 1000 01671

Saturday, August 12, 1916.

BISON—The Guilty One, W. D., 2000 01672
LAEMMLE—Her Mother's Sweetheart, D., 1000 01673
JOKER—She Wrote a Play and Played It, C., 1000 01674

Sunday, August 13, 1916.

VICTOR—What Darwin Missed, C., 1000 01675
IMP—The Speed King, D., 2000 01676

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL FEATURE—First Episode of "Liberty" (Fangs of the Wolf), D., 3000 01694

Monday, August 14, 1916.

SPECIAL UNIVERSAL FEATURE—First of the Timothy Dobbs Series (The Sody Clerk), C., 2000 01678
RED FEATHER—A Yoke of Gold, D., 5000 01679
NESTOR—The Battle of Chile Con Carne, C., 1000 01680

Tuesday, August 15, 1916.

GOLD SEAL—A Son of Neptune, D., 3000 01681
VICTOR—He Wrote a Book, C., 1000 01682

Wednesday, August 16, 1916.

IMP—The Toll of the Law, D., 1000 01683
L-KO—His Temper-Mental Mother In Law, C., 2000 .. 01684
ANIMATED WEEKLY—Weekly No. 33, News, 1000. 01685

Thursday, August 17, 1916.

VICTOR—Ashamed of the Old Folks, C. D., 2000 01686
BIG U—A Woman's Eyes, W. D., 1000 01687
POWERS—The Riddle of the World—"Japan as Seen by Dr. Dorsey, Ed., 1000 01688

Friday, August 18, 1916.

IMP—Good and Evil, D., 1000 01689
BIG U—Weapons of Love, D., 1000 01690

Saturday, August 19, 1916.

BISON—Beyond the Trail, W. D., 2000 01691
JOKER—Soup and Nuts, C., 1000 01692

Sunday, August 20, 1916.

POWERS—Pie, Juv. C., 1000 01693

UNICORN PROGRAM

Monday, July 24, 1916.

RANCHO—The Black Mask, W. D., 1000 825
HIPPO—Guilty Neighbors, C., 1000 826
SUPREME—Shadows of Doubt, D., 1000 827

Tuesday, July 25, 1916.

UTAH—Their Frontier Wives, W. D., 1000 ..... 827A
JOCKEY—The Terrible Turk, C., 1000 ..... 827B
SUPREME—The Greenville Code., 1000 ..... 827C

Wednesday, July 26, 1916.

BUFFALO—The Honor of the Tribe, W. D., 2000 828
JUDY—Stringing Them Along, C., 1000 829

Thursday, July 27, 1916.

HIAWATHA—The Call of the Desert, W. D., 1000 ..... 829A
JUDY—Fifty-Fifty, C., 1000 ..... 829B
SUNSET—The Brand of Shame, D., 1000 ..... 829C

Friday, July 28, 1916.

BUFFALO—An Indian Maid's Vengeance, D., 2000 830
SUPREME—The House on the Hill, D., 1000 831

Saturday, July 29, 1916.

RANCHO—The Man Who Came Back, W. D., 1000 832
SUNSET—The Stolen Jewels, D., 1000 833
GAIETY—Wifie's Frame-Up, C., 1000 834

Sunday, July 30, 1916.

BUFFALO—Treachery of the Red Men, W. D., 2000 835
SUNSET—Life's Lottery, D., 1000 836

Monday, July 31, 1916.

RANCHO—The Dare Devil Ranch Girl, W. D., 1000 ... 850
JUDY—The Lost Ring, C., and U. S. Fighting Craft, Ed., Split reel 851
SUPREME—In the Governor's Keeping, D. 852

Tuesday, August 1, 1916.

RANCHO—The Sentinel on the Mountain, W. D., 1000 852A
PURITAN—The Silent Battle, D., 1000 ..... 852B
SUPREME—Panhandle Pete, C., 1000 ..... 852C

Wednesday, August 2, 1916.

RANCHO—Bad Man of Angel Trail, W. D., 1000 853
HIPPO—Love Sick Larry, C., 1000 854
SUPREME—The Little Sister, D., 1000 855

Thursday, August 3, 1916.

UTAH—The Nevada Rangers, W. D., 1000 ..... 855A
SUPREME—Nostrand's Discovery, D., 1000 ..... 855B
HIPPO—The Missing Link, C., 1000 ..... 855C

Friday, August 4, 1916.

JOCKEY—A Foolish Romance, W. D., 2000 856
HIAWATHA—An Indian Maid's Vengeance, W. D., 1000 857

Saturday, August 5, 1916.

RANCHO—Soldier's Squaw, W. D., 2000 858
LILY—The Vicar's Trust, D., 1000 859

Sunday, August 6, 1916.

BUFFALO—A Westerner's Daughter, W. D., 2000 860
LILY—Shadows of the Past. D., 1000 861

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

6—26. The Unwelcome Guest, D. (Re-issue).1000
6—28. A Fair Rebel, D.....3000
7— 3. The Blue or the Grey, D. (Re-Issue) 1000
7— 4. His Trust and His Trust Fulfilled, D. (Re-Issue) 2000
7—10. The Squaw's Love, D. (Re-Issue)....1000
7—12. Men and Women, D. (Re-Issue).....3000
7—17. The Informer, D. (Reissue).....1000
7—18. By Man's Law, D. (Reissue).....2000
7—24. A Sailor's Heart, D. (Re-Issue).....1000
7—26. The Billionaire, C.....3000
7—31. Gold and Glitter, D., (Re-Issue)....1000
8— 1. The House of Discord, D., (Re-Issue) 2000

EDISON

6— 7. Love's Lahor Lost, Cart., and Camping with the Black Feet, Sc., Split Reel
6—13. The Man in the Street, D. (Re-issue).3000
6—14. The Charge of the Light Brigade, D.1000
6—20. Out of the Ruins, D.....3000
6—21. The Pied Piper of Hamelin, Juve....1000
6—27. The Southerners, D.....3000

ESSANAY

6—24. A Traitor to Art, D.....3000
6—27. The Voice in the Wilderness, D. (Re-Issue) 2000
6—28. Vernon Howe Bailey's Sketch Book of St. Louis, Cart and 500 ft., Sc..Split Reel
7— 1. The Regeneration of Margaret, D.....3000
7— 4. The Fable of the Fearsome Feud Between the Furst Families, C..2000
7— 8. Power, D.....3000
7—11. The Private Officer, D. (Re-Issue)...2000
7—12. The Fable of the Small Town Favorite Who Was Ruined by Too Much Competition, C.....1000
7—15. The Secret of the Night, D.....3000
7—18. The Other Man, D. (Reissue).....2000
7—19. Vernon Hoew Bailley's Sketch Book of New Orleans and Scenic..Split Reel
7—22. The Grouch, Com-D.....3000
7—25. A Brother's Loyalty, D. (Re-Issue).2000
7—29. Repentance, D.....3000
8— 5. The War Bride of Plumville, Com-D.3000

KALEM

6—16. The Stenographer's Strategy, C.....1000
6—17. A Race Through the Air, D.....1000
6—19. In the Service of the State, D.....2000
6—23. Her Great Invention, C.....1000
6—24. The Mysterious Cipher.....1000
6—26. The Music Swindlers, D.....2000
6—28. When Opportunity Knocked.....1000
6—28. The Lotus Woman, D.....5000
6—30. Setting the Fashions.....1000
7— 1. The Engineer's Honor.....1000
7— 3. Black Magic, D.....2000
7— 4. The Peach Pickers, C.....1000
7— 5. Notch Number Nine, D.....1000
7— 7. The Psychic Phenomenon, C.....1000
7—11. The Baggage Smashers, C.....1000
7—12. The Quack Quakers, C.....1000
7—14. The Wishing Ring, C.....1000
7—15. The Broken Brake, D.....1000
7—18. The Great Detective, C.....1000
7—19. A Watery Wooing, C.....1000
7—21. A Double Elopement, C.....1000
7—22. In Death's Pathway, D.....1000
7—26. A Mixup in Art, C.....1000
7—28. The Girl and the Tenor, C.....1000
7—29. A Plunge from the Sky, D.....1000
8— 4. Peaches and Ponies, C.....1000
8— 5. A Mystery of the Rails, D.....1000

KNICKERBOCKER STAR FEATURES

5—26. The Flirting Bride, D.....3000
6— 2. Shadows, D.....3000
6— 9. The Stained Pearl, D.....3000
6—16. Pay Dirt, D.....3000
6—23. The Ancient Blood, D.....3000
6—30. The Master of the House, D.....3000
7— 7. The Crooked Road, D.....3000
7—14. The Dupe, D.....3000
7—21. Sybil's Scenario, D.....3000
7—28. The Sand Lark, D.....3000

LUBIN

6—22. Love is Law, D.....3000
6—24. Persistency, C.....1000
6—26. No Place Like Jail, C.....1000
6—27. Out of the Flotsam, D.....2000
6—29. The Return of John Boston, D.....3000
7— 1. Edison Bugg's Invention, and Under a Barrel.....Split Reel
7— 3. Otto the Traffic Cop, C.....1000
7— 6. The Stolen Master, D.....3000
7— 8. A Terrible Tragedy, C., and The Rival Queens, C.....Split Reel
7—10. Otto the Sleuth, C.....1000
7—11. The Half Wit, D.....2000
7—13. Expiation, D.....3000
7—15. Hang On Cowboy, C.....1000
7—17. Otto's Vacation, C.....1000
7—20. The Rough Neck, D.....3000
7—22. Americans After All, C.....1000
7—24. Otto the Salesman, C.....1000
7—25. By Right of Love, D.....2000
7—27. In the Hour of Disaster, D.....3000
7—29. It Happened in Pikersville, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

6—17. The Cowpuncher's Peril, D.....1000
6—19. The Reprisal, D.....3000
6—24. Taking a Chance, W. D.....1000
6—26. The Sacrifice, D.....3000
7— 1. The Girl of Gold Gulch, D.....1000
7— 3. The Return, D.....3000
7— 8. Some Duel, Com. D.....1000
7—10. The Milk White Flag, C.....3000
7—15. Legal Advice, C.....1000
7—17. The Private Banker, D.....2000
7—22. Shooting Up the Movies, C.....2000
7—24. The Conflict, D.....3000
7—29. Local Color, C.....1000
7—31. The Old Man Who Tried to Grow Young, Com-D.....3000
8— 5. An Angelic Attitude, C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

7— 5. Housekeeping, C.....1000
7— 6. A Day at School, C.....1000
7— 7. Furnished Rooms, C.....1000
7—12. Spring Cleaning, C.....1000
7—13. Spaghetti, C.....1000
7—14. The Great Safe Tangle, C.....1000
7—19. The Connecting Bath, C.....1000
7—20. Aunt Bill, C.....1000
7—21. Help! Help! Help! C.....1000
7—26. Will a Woman Tell? C.....1000
7—27. The Heroes, C.....1000
7—28. What Will You Have? C.....1000
8— 2. Hubby's Relations, C.....1000
8— 3. Human Hounds, C.....1000
8— 4. Wait a Minute, C.....1000

VITAGRAPH

6—24. Would You Forgive Her?, D.....3000
6—26. The Foxy Trotters, C.....1000
6—30. Losing Weight, C.....1000
7— 1. Letitia, D.....3000
7— 3. Billie's Mother, C., and a tour from Bergen to Bandak, Sc.....Split Reel
7— 7. When it Rains it Pours.
7— 8. No "Broadway Star Feature" this week.
7—10. Wrong Beds, C.....1000
7—14. The Man from Egypt, C.....1000
7—15. The Waters of Lethe, D.....3000
7—17. The Musical Barber, C.....1000
7—21. The Fur Coat, C.....1000
7—24. A Cheap Vacation, C.....1000
7—28. A Jealous Guy, C.....1000
7—31. A Hard Job, C.....1000
8— 4. A Race for Life, C.....1000
8— 5. The Bond of Blood, D.....3000

MUTUAL PICTURES

AMERICAN

6—19. The Gentle Conspiracy, D.....2000
6—26. The Fate of the Dolphin, D.....2000
6—29. Tangled Skeins, D.....3000
7— 3. Killed by Whom? D.....2000
7—10. Love's Bitter Strength, D.....2000
7—13. Quicksands of Deceit, D.....3000
7—17. The Dancer, D.....2000
7—24. Pastures Green, D.....2000
7—27. Out of the Rainbow, D.....3000
7—31. The Dreamer, D.....2000
8— 3. The Madonna of the Night, D.....3000

BEAUTY

6—18. Pedigrees, Pups and Pussies, C.....1000
6—21. The House on Hokum Hill, C.....1000
6—24. The Day's Work, C.....1000
7— 2. The Gink from Kankakee, C.....1000
7— 5. Billy Van Deusen Masquerader, C..1000
7— 9. The Gink Lands Again, C.....1000
7—12. Two Slips and a Miss, C.....1000
7—17. The Rummy Act of Omar K. M., C...1000
7—23. A Studio Satire, C.....1000
7—26. Gamblers in Greenhacks, C.....1000
7—29. A Germ Gem, C.....1000
8— 2. Daredevils and Danger, C.....1000
8— 6. Just as He Thought, C.....1000

CENTAUR

7—16. The Fool's Game, D.....2000
7—22. The Ostrich Tip, D.....2000
7—29. The Haunted Sympony, D.....2000
8— 5. Fate's Decision, D.....2000

CUB

6—23. Jerry's Elopement, C.....1000
6—30. Jerry's Big Haul, C.....1000
7— 7. A Merry Mix-Up, C.....1000
7—14. The Hero of the E. Z. Ranch, C.....1000
7—21. Jerry's Stratagem, C.....1000
7—28. The Masque Ball, C.....1000
8— 4. When Jerry Comes to Town, C.....1000

GAUMONT

6—25. "Reel Life," Magazine Reel.
6—28. See America First, Sc., and Kartoon Komics .....Split Reel
7— 2. "Reel Life," Magazine reel.....1000
7— 5. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
7— 6. The Hidden Face, D.....3000
7— 9. "Reel Life," Magazine Reel.....1000
7—12. See America First (Glacier National Park), and Kartoon Komics....Split reel
7—17. Reel Life, Magazine Reel.....1000
7—20. Gate of Divorce, D.....3000
7—23. "Reel Life," Magazine Reel.....1000
7—26. See America First, Sc., and Kartoon Komics .....Split Reel
7—29. "Reel Life," Magazine Reel.....1000
8— 2. See America First, Sc., and Kartoon Komics .....Split Reel
8— 6. "Reel Life," Magazine Reel.....1000

MUSTANG

6—23. A Modern Knight, D.....2000
6—30. The Demon of Fear, D.....2000
7— 7. The Taming of Wild Bill, D.....2000
7—14. The Good-for-Nothing Kid, D.....2000
7—21. The Dyspeptic, D.....2000
7—28. That Girl of Burke's, D.....2000
8— 4. Sandy Reformer, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

VOGUE

6—20. Ruffhouse, C.....1000
6—25. The Iron Mitt, C.....1000
6—27. A Safe Loss, C.....1000
7— 2. Just for a Kid, C.....1000
7— 4. The Chaser Chased, C.....1000
7— 9. Hired and Fired, C.....1000
7—11. Stung by Gum, C.....1000
7—17. A Deep Sea Liar, C.....1000
7—23. For Ten Thousand Bucks, C.....2000
7—25. Jealousy a la Carte, C.....1000
7—29. Bungling Bill's Dress Suit, C.....1000
8— 1. Painless Extracting, C.....1000
8— 6. Lost and Found, C.....1000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

Week of July 17, 1916.

Who's Guilty? No. 11, The Lost Paradise, D.2000
The Grip of Evil, No. 1, Fate, D.....2000
Unfriendly Fruit, C.....1000
Home Sweet Home, Cartoon and The Caterpillar (Colored), Ed.. Split Reel
The Shadow of Her Past, D.....5000

Week of July 24, 1916.

Who's Guilty? No. 12, "Weighed in the Balance," D.....2000
The Grip of Evil, No. 2. "The Underworld," D.....2000
Luke Crystal Gazer, C.....1000
Paper Parasols, and Ornate Pagodas....Split reel

Week of July 31, 1916.

Who's Guilty? No. 13, "The Goad of Jealousy," D.....2000
The Grip of Evil, No. 3, "The Upper Ten, D.....2000
A Matrimonial Mixup, C.....1000
Losing Weight, Cart., and Some Tropical Birds (Colored), Ed .....Split reel
Uncle Sam's Immigrants. Ed.....1000

Week of August 7, 1916.

Who's Guilty? No. 14, "The Irony of Justice," D.....2000
The Grip of Evil, No. 4, "The Looters." D, 2000
Luke's Lost Lamb, C.....1000
Tokio, Japan, and Jumping analyzed, Ed., Split reel
Florence Rose Fashions (A Day With Betty Young) 1000

UNICORN FILM PROGRAM

BUFFALO

7— 7. The Double Penalty, D.....2000
7— 9. The Indian Warpath, D 2000
7—12. The Heart of an Indian, D.....2000
7—19. The Redemption, W. D.....2000
7—22. The Slumbering Memory, W. D.....2000
7—26. The Honor of the Tribe, W. D.....2000
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000

GAYETY

7— 2. The Lure of the City, C.....1000
7—14. Daddy Puts One Over, C.....1000
7—17. The Love Doctor, C.....1000
7—23. Love and Overalls and Borrowed Finery, Com. Split.....1000
7—20. Wifie's Frame-Up, C.....1000

HIAWATHA

7— 3. Wisdom of the White Man, D.....1000
7—10. The Mohawk's Treasure, W. D.....1000
7—27. The Call of the Desert, W. D.....1000

JUDY

7— 4. Family Troubles, C.....1000
7— 8. Caught in the Movies, C., and Eastern China, Ed.....Split reel
7—13. A Telephone Entaglement, C.....1000
7—18. Half a Chance, C.....1000
7—27. Fifty-Fifty, C.....1000

HIPPO

7— 6. Foxy Cupid, C.....1000
7—10. Love and Carnations, C.....1000
7—16. Romantic Miss Fortuce, C.....1000
7—20. Galloping Romeo, C.....1000
7—24. Guilty Neighbors, C.....1000

PURITAN

7— 5. The Rise of a Nation, D.....2000
7— 8. Little Joe's Daddy, D.....2000
7—14. The Temple of Mammon, D.....2000
7—15. Loved and Lost, D.....1000
7—16. When Love is Law, D.....2000
7—21. Whom God Hath Joined, D.....2000
7—23. The Accusing Conscience, D.....2000

LILY

7—11. The Triumph of Right, D.....1000
7—13. The Torn Note, D.....1000
7—17. The Springtime of Love, D.....1000
7—20. Diverging Paths, D.....1000

JOCKEY

7— 3. The Closed Door, C.....1000
7— 5. A Vacation Romance, C.....1000
7—11. A Gay Deceiver, C.....1000
7—21. Make-up and Marriage, C.....1000
7—25. The Terrible Turk, C.....1000

RANCHO

7—13. The Outlaw Colony, W. D.....1000
7—17. His Leading Lady, W. D.....1000
7—24. The Black Mask, W. D.....1000
7—29. The Man Who Came Back, W. D...1000

SUNSET

6—29. Fires of Fate, D.....1000
7— 4. The Missing Bracelet, D.....1000
7—10. Mother, D.....1000
7—18. As of Old, D.....1000
7—22. Love's Awakening, D.....1000
7—27. The Brand of Shame, D.....1000
7—29. The Stolen Jewels, D.....1000
7—30. Life's Lottery, D.....1000

SUPREME

7— 7. The Little Heroine, D.....1000
7— 9. The Cashier's Ordeal, D.....1000
7—12. Threads of Fate, D.....1000
7—19. The Noble Sacrifice, D.....1000
7—24. Shadows of Doubt, D.....1000
7—25. The Greenville Code.....1000
7—28. The House on the Hill, D.....1000

UTAH

7—11. For the Papoose, E. D.....1000
7—15. His Promise, W. D.....2000
7—18. Fortune's Turn, W D.....1000
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

7—20. His Own Story, D.....1000
7—27. Priscilla's Prusiberm, D.....2000
7—28. A Great Love, D.....1000
8— 3. A Man's Hardest Fight, D.....1000
8— 5. The Captain of the Typhoon, D.....2000

BISON

7— 1. The Money Lenders, D.....2000
7— 8. The Committee on Credentials, D...3000
7—15. The Human Pendulum, D.....3000
7—22. A Midwinter Madness, D.....2000
7—29. For the Love of a Girl, D.....2000
8— 5. Under the Lion's Paw, D.....2000

GOLD SEAL

7—11. Nature Incorporated, Com.-D.....2000
7—18. The Crystal's Warning, D.....3000
7—26. A Splash of Local Color, D.....2000
8— 1. Who Pulled the Trigger? D.....3000

IMP

7— 4. The Clever Mrs. Carter, C.....1000
7— 6. The Man Across the Street, D.....2000
7— 7. The River Goddess, Com-D.....1000
7—11. A Stranger in His Own Home, C....1000
7—14. The Little Grey Mouse, D.....2000
7—16. Two Seats at the Opera, C.....1000
7—21. Le Blount Goes Home, D.....2000
7—27. Won by Valor, D.....1000
7—28. The Circular Room, D.....2000
7—20. Mutiny, D.....1000
8— 2. The Lucky Gold Piece, D.....1000
8— 4. A Daughter of the Night, D.....1000
8— 5. The Finishing Touch, D.....1000

JOKER

7— 8. An All Around Cure, C.....1000
7—15. The Harem Scarem Deacon, C.....1000
7—22. She Was Some Vampire, C.....1000
7—29. I've Got Yer Number, C.....1000
8— 5. Kate's Lover's Knot, C.....1000

LAEMMLE

6—25. The Rogue With a Heart, D.....1000
6—29. The Human Cactus, D.....1000
7— 2. Baseball Bill, No. 1, C.....1000
7—13. No. 16 Martin Street, D.....2000
7—16. Baseball Bill, No. 2, C.....1000
7—19. The Garden of Shadows, D.....2000
7—22. A Social Slave, D.....1000
7—29. The Mask of a Fortune, D.....1000
8— 3. My Lady Millions, D.....2000

L-KO

6—25. Dirty Work in a Beanery, C.....1000
6—28. Pirates of the Air, C.....2000
7— 5. A Gambler's Gambol, C.....1000
7— 9. Getting The Goods on Gertie, C.....1000
7—12. Ignatz's Ice Injury, C.....2000
7—19. A Bold, Bad Breeze, C.....1000
7—23. Spring Fever, C.....1000
7—25. Lizzie's Lingering Love, C.....3000
8— 2. Where is My Husband? C.....2000
8— 5. The Youngest in the Family, C.....1000

NESTOR

6—12. Their Awful Predicament, C.....1000
6—16. Almost a Widow, C.....1000
6—18. Wanted, a Husband, C.....1000
6—23. What Could the Poor Girl Do? C...2000
6—26. The Browns see the Fair, C.....1000
7— 7. Double Crossing the Dean, C.....2000
7—10. Henry's Little Kid, C.....1000
7—17. Kill the Umpire, C.....1000
7—21. The Come-on, C.....1000
7—24. Art for Art's Sake, C.....1000
7—28. The Unexpected Scoop, C.....1000
7—31, Beer Must Go Down, C.....1000

POWERS

7— 6. The Janitor, C.....1000
7— 8. Sports of the Rajah in Mysterious India, from the Dr. Dorsey Expedition, Ed.....1000
7—13. Sammy Johnsin Gets a Job, Cartoon C., and Dittmars Ed.....Split Reel
7—20. The Devil Dancers of India, Ed....1000
7—27. Jitney Jack and Gasolena, Cart. C., and Creating Life from a Dead Leaf, Ed. .....Split reel
8— 3. Rough Riders of India, Ed.....1000

REX

6—18. The Finer Metal, D.....2000
6—23. The Rosary, D. (Re-Issue).....1000
6—25. The Fool. D.....2000
6—27. The Toy Soldier, C.....1000
7— 2. The Sting of Conscience, D.....3000
7— 4. The Head of the Family, D.....1000
7— 9. A Dead Yesterday, D.....2000
7—11. The Laugh of Scorn, D.....1000
7—16. The Crimson Yoke, D.....2000
7—21. The Phone Message, D.....1000
7—23. Branscombe's Pal, D.....2000
7—25. Cross Purposes, D.....1000

VICTOR

7—12. A Conflicting Conscience, D.....1000
7—14. Little Boy Blue, D.....1000
7—18. The Gentle Art of Burglary, C.....1000
7—20. The Belle and the Bell Hop, C.....2000
7—26. Just a Few Little Things, C.....1000
7—30. The Latest in Vampires, C.....2000
8— 1. A Society Sherlock, C.....1000
8— 4. When the Minstrels Came to Town, C. 2000

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FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

7— 3. Broken Fetters (Violet Mersereau).5 reels
7—10. The Love Girl (Ella Hall).....5 reels
7—17. The Grasp of Greed (Louise Lovely).5 reels
7—24. The Silent Battle (J. Warren Kerrigan) .....5 reels
7—31. The Secret of the Swamp (Myrtle Gonzales) .....5 reels
8— 7. Love's Lariat (Harry Carey).....5 reels
8—14. Bettina Loved a Soldier (Louise Lovely, Francelia Billington, and Rupert Julian) .....5 reels
8—21. Little Eve Edgarton (Ella Hall and Herbert Rawlinson).....5 reels
8—28. The Girl of Lost Lake (Myrtle Gonzalez, Val Paul and Fred Church..5 reels

Fox Film Corporation

6—19. East Lynne (Theda Bara).....5 reels
6—26. Ambition (Bertha Kalich).....5 reels
7— 3. The Man From Bitter Roots (William Farnum).....5 reels
7—10. Caprice of the Mountains (Harry Hilliard and June Caprice).....5 reels
7—17. A Tortured Heart (Virginia Pearson) .....5 reels
7—24. The Beast (George Walsh and Anna Luther) .....5 reels
7—31. Under Two Flags (Theda Bara)...5 reels
8— 7. The End of the Trail (Wm. Farnum and Dorothy Bernard).....5 reels
8—14. Sporting Blood (Glen White and June Caprice).....5 reels

Ivan Feature Productions

2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips).....5 reels
6.—The Faded Flower (Ivan All-Star Cast) .....5 reels

Metro Pictures Corporation

F. A. BALSHOFER

6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

6—26. The Flower of No Man's Land (Viola Dana).....5 reels
7—24. The Child of Destiny (Irene Fenwick) .....5 reels

POPULAR PLAYS AND PLAYERS

5—29. The Scarlet Woman (Mme. Petrova)5 reels
7— 3. The Eternal Question (Mme. Petrova) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

6—19. The Purple Lady (Ralph Herz and Irene Howley) .....5 reels
7—10. The Quitter (Lionel Barrymore and Marguerite Skirwin).....5 reels
7—31. God's Half Acre (Mabel Taliaferro)5 reels

ROLMA FILM CORPORATION

7— 3. Love Me, Love My Dog (Max Figman and Lolita Robertson).....5 reels
7—17. His Birthday Gift (Max Figman and Lolita Robertson).....5 reels
7—31. Microbes (Max Figman and Lolita Robertson) .....5 reels

QUALITY PICTURES

5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne).....5 reels
7— 3. A Virginia Romance (Francis X. Bushman and Beverly Bayne)...5 reels

YORKE FILM CORPORATION

7—17. The River of Romance (Harold Lockwood and May Allison).....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 115. Medicine Bend (Helen Holmes) Signal .....5 reels
No. 116. The Highest Bid (William Russell) American .....5 reels
No. 122. Judith of the Cumberlands (Helen Holmes), Signal.....5 reels
No. 123. The Strength of Donald McKenzie (William Russell) American5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 118. Her American Prince (Ormi Hawley) Mutual.....5 reels
No. 124. Father and son, Com. D., (Henry E. Dixcy).....5 reels
No. 125. The House of Mirrors, D. (Frank Mills) .....5 reels

Paramount Pictures

FAMOUS PLAYERS

6—12. Silks and Satins (Marguerite Clark).5 reels
6—15. Destiny's Toy (Louise Huff).....5 reels
6—22. Susie Snowflake (Ann Pennington and Wm. Courtleigh, Jr.). .....5 reels
6—26. The World's Great Snare (Pauline Frederick).....5 reels
7— 6. The Smugglers (Donald Brian)....5 reels
7—20. Under Cover (Hazel Dawn).....5 reels
7—27. Little Lady Eileen (Marguerite Clark).....5 reels
7—31. Hulda of Holland (Mary Pickford).5 reels

JESSE LASKY COMPANY

6— 1. The Gutter Magdalene (Fannie Ward).....5 reels
6—19. The Clown (Victor Moore).....5 reels
7— 3. The Dupe (Blanche Sweet).....5 reels
7—10. The Selfish Woman (Cleo Ridgely and Wallace Reid).....5 reels
7—27. Common Ground (Marie Doro)....5 reels

MOROSCO PHOTOPLAY COMPANY

7—24. An International Marriage (Rita Jolivet) .....5 reels

PALLAS

6— 8. The Making of Maddalena (Edna Goodrich).....5 reels
6—29. The American Beauty (Myrtle Stedman).....5 reels
7—13. Davy Crockett (Dustin Farnum)..5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

4—18. Big Jim Garrity.....5 reels
5—15. The Girl With the Green Eyes....5 reels
6—19. A Matrimonial Martyr..... 5 reels
7—17. The Shadow of Her Past.....5 reels

Red Feather Productions

6—12. What Love Can Do (Adele Farrington).....5 reels
6—19. The Man From Nowhere (King Baggot) .....5 reels
6—26. It Happened in Honolulu (Myrtle Gonzales) .....5 reels
7— 3. The Way of the World (Hobart Bosworth) .....5 reels
7—10. The Heart of a Child (Edna Flugrath) .....5 reels
7—17. The Seekers (Flora Parker DeHaven) .....5 reels
7—24. Temptation and the Man (Hobart Henley).....5 reels
7—31. From Broadway to a Throne (Carter De Haven).....5 reels
8— 7. The Mark of Cain (Dorothy Phillips and Lon Chaney).....5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

6—11. The Sorrows of Love (Bessie Barriscale).....5 reels
6—18. The Dividend (W. H. Thompson and Charles Ray).....5 reels
6—25. The Apostle of Vengeance (Wm. S. Hart) .....5 reels
7— 2. The Phantom (Frank Keenan)....5 reels
7— 9. The Deserter (Charles Ray).....5 reels
7—16. The Eye of the Night (W. H. Thompson) .....5 reels
7—23. The Captive God (W. S. Hart)....5 reels
7—30. The Payment (Bessie Barriscale)..5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

6—11. Reggie Mixes In (Douglas Fairbanks).....5 reels
6—18. An Innocent Magdalene (Lillian Gish).....5 reels
6—25. A Wild Girl of the Sierras (Mae Marsh).....5 reels
7— 2. Casey at the Bat (De Wolf Hopper) .....5 reels
7— 9. Flirting With Fate (Douglas Fairbanks) .....5 reels
7—16. The Little Schoolma'am (Dorothy Gish) .....5 reels
7—23. Strandad (De Wolf Hopper).....5 reels
7—30. The Half Breed (Douglas Fairbanks) ....5 reels

Vitagraph-Lubin-Selig-Essanay

VITAGRAPH

6— 5. The Destroyers (Lucille Lee Stewart).....5 reels
6—12. The Redemption of Dave Darcy, (James Morrison).....5 reels
6—19. The Man Behind the Curtain (Lillian Walker, Evart Overton).....5 reels
6—26. The Shop Girl (Edith Storey)....5 reels
7— 3. The Conflict (Lucille Lee Stewart) 5 reels
7—10. Fathers of Men (Robert Edeson, Noami Childers).....6 reels
7—17. The Tarantula (Edith Storey, Antonio Moreno) ..... 6 reels

LUBIN

5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels
7—31. The Light at Dusk (Orrin Johnson) 5 reels

SELIG

5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale).....5 reels
6—26. The Valiants of Virginia (Kathlyn Williams) .....5 reels
7—24. The Prince Chap (Bessie Eyton, Geo. Fawcett).....5 reels

ESSANAY

5—15. Sherlock Holmes (William Gillette) 7 reels
6—12. That Sort (Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz).....5 reels
7—10. According to the Code (Marguerite Clayton) .....5 reels

World-Equitable Program

WORLD

6— 5. His Brother's Wife (Ethel Clayton and Carlyle Blackwell).....5 reels
6—12. Perils of Divorce (Edna Wallace Hopper and Frank Sheridan)..5 reels
6—19. La Boheme (Alice Brady).....5 reels
6—26. What Happened at 22 (Frances Nelson and Arthur Ashley).....5 reels
7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Story of Susan (Clara Kimball Young) .....5 reels
7—17. Friday the Thirteenth (Robert Warwick) .....5 reels
7—24. The Weakness of Man (Holbrook Blinn) .....5 reels
7—31. The Velvet Paw (House Peters and Gail Kane) .....5 reels

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4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

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May —The Woman Who Dared (Beatriz Michelena). .....7 reels
July —Kismet (Otis Skinner).....10 reels

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No. 27. When Jones Went Wrong.
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For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?.....5 parts

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4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

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Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

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Salamander .....5 reels
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Driftwood .....

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6—28. Casey's Kids.....
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7—19. Casey the White-Wing.....

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5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

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EMERALD BRAND
6—26. Tom & Jerry Series (Weekly)....2 reels

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Hazards of Helen Series (Weekly).
Girl and the Game Series (Weekly).

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Metro Travelogues (weekly).

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Charlie Chaplin In
The Floorwalker.....2 reels
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The Vagabond .....2 reels

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PARAMOUNT-BRAY CARTOONS (Weekly)

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UNIVERSAL
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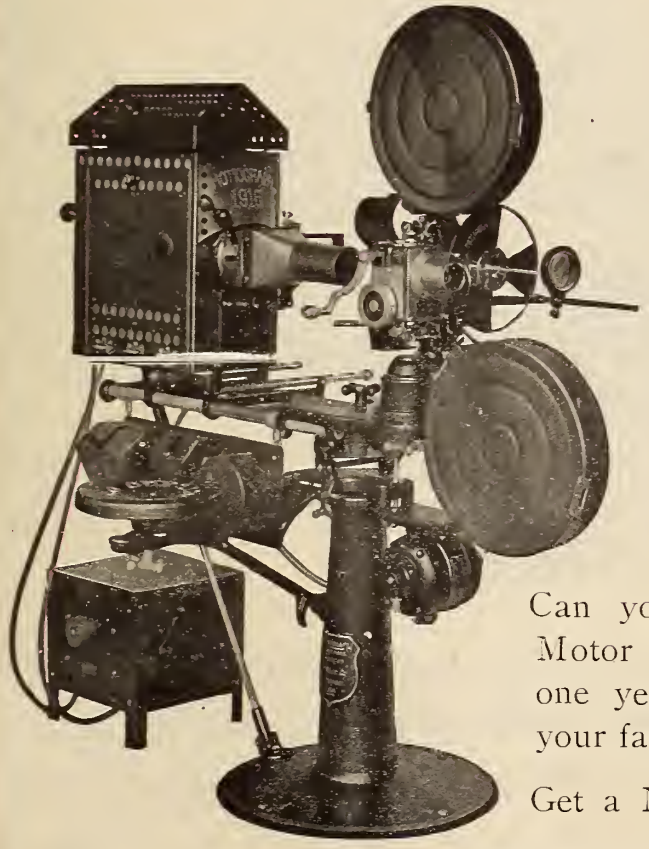
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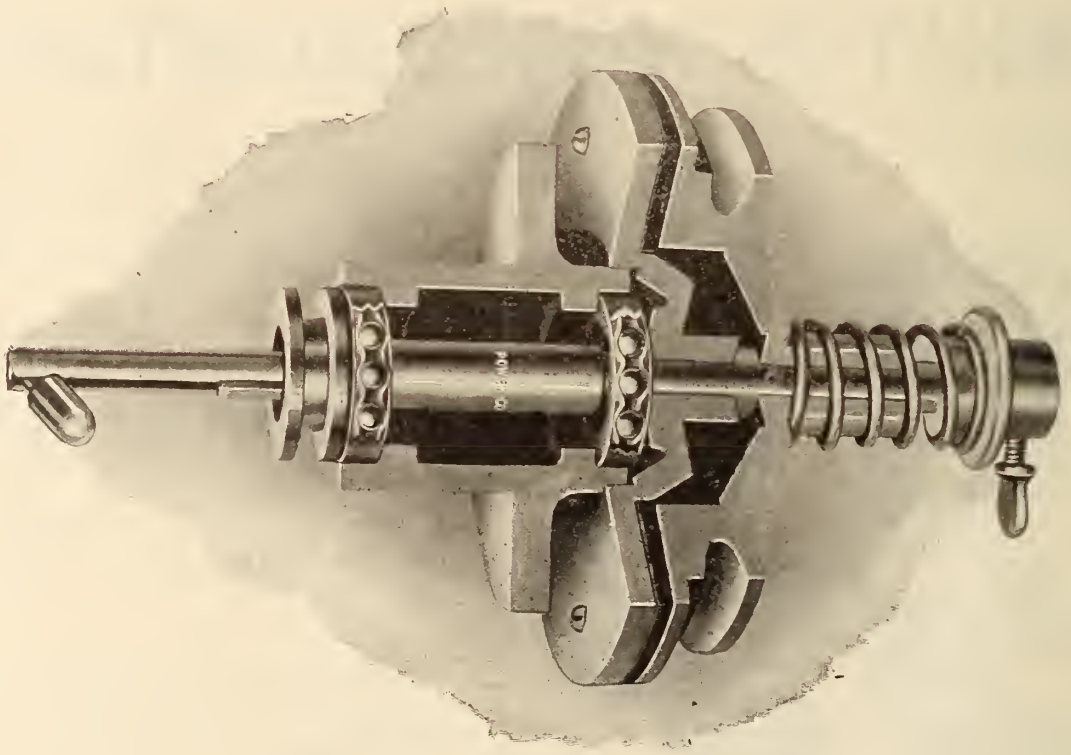


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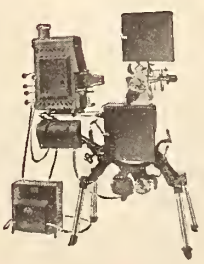


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SECTION OF MOTION PICTURE NEWS

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Motion Picture Industry Passes Second Milestone

THE motion picture industry is to be congratulated upon having passed the second milestone in its advance. The formation of the "National Association of the Motion Picture Industry" was the first definite step ahead. Before that time attempts had been made but they had all been futile, because they were not sufficiently inclusive. This first organization will take care of the picture itself—its distribution—its showing—and its protection.

THE organization of the Society of Motion Picture Engineers is the second great stride which we have taken. Just as we have enemies who are attacking and retarding our industry from within and from without as to the film picture. We likewise have conflicting ideas which are hurting us mechanically—from an engineering standpoint—which must be brought together—sifted and the most practical adopted.

Where there are two or more divergent opinions on the part of the active members of the society on any given point the point will have to be settled by a scientific analysis. The process will be slow, and after the settlement has been made in the society itself it will be a long, hard undertaking to have this new process—measurement—rule, or whatever it may be, become universally adopted.

IN order to illustrate a few of the problems which confront us I should like to call your attention to an article elsewhere in this section by Mr. F. M. Byam, entitled "Special Perforations." The points are well taken though there are other members of the society who may not agree with Mr. Byam's attitude. This question will then have to be taken up, discussed, and finally some set standard of perforation settled upon, which will do away, if Mr. Byam is right, with all subterfuge and place all manufacturers on an equal basis.

This will suffice as an illustration though there are numerous others which will be discussed, such as—the thickness of the film, the exact location of the line between the pictures,—whether it should fall between the sprocket holes or whether it should fall in the middle of the hole. All these standards which are finally set up will have the effect of bettering motion pictures all over the world. Any idea that it will be a local benefit must be forgotten, as the movement must be world-wide in its scope.

ANOTHER line of standardization which must be taken up by this "Society of Motion Picture Engineers" is the standardization of the theatre. This cannot be done by a lot of theorists who get together and talk ideas. It is a duty which must fall upon trained minds. Is the location of the projection room in many of the new theatres right? Look about you. Take some of our leading New York houses. They are after-thoughts—coops above the rafters—a disgrace to the intelligence of those who patronize the house, who want to see pictures—good pictures—well projected pictures. Does this need standardization? Do these architects need to be taught? Is there need for this society?

THIS is not all. There is the question of seating—how broad each seat should be to be standard—how far apart each row should be—their location and level in relation to the picture on the screen and the angle of throw. Also we find a need of the standardization of lighting systems so that the effect upon the eye may be as soothing as possible in order to avoid strain.

STANDARDIZATION cannot be forced down the throat of anyone. A style of clothes might be standardized but you could not be forced to wear it, yet you might be wiser to do so. So with the "Society of Motion Picture Engineers," They will get together and, being the mechanical brains of the industry, it is natural to assume that their recommendations will be as nearly correct as is possible to make them. They are certain to be adopted as fast as possible by the thinking people in the various lines. Finally the man who has not adopted them finds he has no market for his goods—that are not standard.

AS time goes on new men are going to enter the field in various lines. Do we want them to find a hodge-podge industry where the members themselves do not know what is what, or do we want them to find an industry where certain things are recommended as being correct by the brains of the industry? This new money and brains which come in must know where they stand and how they may work in order to live up to or improve present standards and perhaps ultimately change them. Standardization is not an anchor; it is rather a weather vane pointing the right road.

A NEW exhibitor comes into the field. He wants to build a house but he wants to build it right and have the correct equipment. What does he do now? Where does he turn? You don't know and you can't tell him. The "Society of Motion Picture Engineers," however, when they become established, will be able to give advice in every detail so that every new exhibitor will be able to obtain in written detail the accepted standards in every branch of theatre construction and equipment from the foundation to the roof, and from the projection room to the screen.

IT is a wonderful movement and one which deserves the support of every man connected with the industry, no matter to what classification he may be eligible.

E. K. GILLETT.

Society of Motion Picture Engineers Is Organized

Organization Is Launched in Washington, D. C., on July 24 and Will Be a Real Technical Body Which Will Take the Place of the Old Bureau of Standards, Part of the Old Motion Picture Board of Trade

DURING the existence of the Motion Picture Board of Trade there was established by that body and under its auspices a bureau known as the "Bureau of Standards." This automatically ceased to exist when the central body went out of being. Therefore the idea was conceived by certain of the leading engineering minds in the trade that there should be established a body outside and apart from any central organization, which should take the place of the old and defunct "Bureau of Standards," though its purpose should be to carry out the same ideas and endeavors.

In covering this point, C. Francis Jenkins said in part in his introductory remarks:

"I am glad the old bureau failed, for the idea was wrong. A National Association is absolutely necessary, but the standardizing body in any industry should be an independent body, composed of the engineers of that art, who act on their experience and unbiased judgment.

"Every other industry has had its Society of Engineers long before it was as big as the motion picture business is today. And we needed such a co-operative, standardizing body so badly that when the Board of Trade disbanded I decided to take the responsibility of inviting you to come together for the organization of a 'Society of Motion Picture Engineers.'

"It is a personal compliment, gentlemen, that you have taken this call in earnest. My part was to get you together, and in that I have been successful. The initiative must now be taken by our new Engineering organization."

Will Be a Real Engineering Society

In forming such an organization and operating it for the best interests of the trade it was decided to make it a real engineering society—one which was to deal with facts and not theories—one which would actually make worth while recommendations to the industry, and not just talk for the sake of oratory.

The calling together of the more prominent engineers fell upon the chairman of the defunct "Bureau of Standards," Mr. C. Francis Jenkins. It was only right, also, that the initial meeting be held in Washington, as, from the first, the new organization wanted the support of the Federal "Bureau of Standards," which support has been obtained and will in future grow to be of increasing value. In addition to this, immediate action was necessary, as delay in tackling the large and important problems which confront the industry meant lack of progress and advancement in the mechanical betterment of the industry.

It was not expected that any actual business could be taken up or transacted at this meeting, its object merely being the organization of the new society into a corporate body and furthering to some extent its aims and intentions.

Invitations had been sent out to those people who are technically interested in the industry as well as to the trade press. Mr. Jenkins in his address wished it emphasized that if any one deserving an invitation has been overlooked it was in error, as it was impossible in an industry the size of ours not to overlook some of the important members.

The incorporation papers were drawn up and signed by those present as the incorporators of the new society.

Don J. Bell, Bell & Howell Company, Chicago; Paul Brockett, Washington, D. C.; F. B. Cannock, Precision Machine Company, New York City; Paul H. Cromelin, Cosmofotofilm Company, New York City; E. K. Gillett, Motion Picture News, New York City; C. Francis Jenkins, Graphoscope Company, Washington, D. C.; J. P. Lyons, Electric Products Company, Cleveland, Ohio; Herbert Miles, Kineticartoon Corporation, New York City; W. B. Wescott, Kalmus Comstock & Wescott, Boston, Mass.; C. A. Willat, Kalmus Comstock & Wescott, Boston, Mass.

The by-laws were likewise put into workable shape and adopted.

Objects and Scope of the Society

The "Society of Motion Picture Engineers" is the national organization representing the engineering members of this art. The objects of the Society are the advancement in the theory and practice of picture engineering and the allied arts and sciences, and the maintenance of a high professional standing among its members.

The members of the Society consist of Pioneer Members, Honorary Members, Active Members and Associate Members.

Pioneer member is defined as one who was in the art as a principal fifteen years or more antedating the time of the organization of this society.

Honorary member as one who has been actively engaged in designing, developing and manufacturing materials, mechanisms and processes used in this art or allied arts for more than ten years.

Active member is one who is actually engaged in designing, developing or manufacturing materials, mechanisms, or processes used in this or allied arts.

Associate member is one, though not eligible for membership in the active class, is interested directly in the art. This class has no vote.

Any person of good character may be a member in any or all classes to which he is eligible.

All applications for membership or transfer in class should be made on forms which can be obtained from the Secretary for that purpose, with the required references and statement of present activities.

The entrance fee, which must accompany the application for membership, is twenty-five dollars ($25).

The annual dues for Active members shall be ten dollars, payable in advance on July 1 of each year.

The annual dues for Associate members shall be five dollars ($5), payable in advance on July 1 of each year.

The dues for Pioneer members shall be two hundred and fifty dollars ($250), and its payment exempts the member from all future dues.

Society meetings shall be held in such places and at such hours as the members may have designated at the preceding meeting, or special meeting upon the call of the President or written request of any four of the Board of Directors. The October meeting shall be considered the annual meeting.

All matters of general interest deemed worthy of permanent record shall be published in serial volume as soon after each meeting as possible. A copy shall be mailed to each member at his or her address of record. Extra copies shall be printed for general distribution and may be had of the Secretary at a nominal fee.

The emblem of the Society shall be a facsimile of a six-hole film reel, with the letter S in the upper center hole and M. P. and E in the lower three openings, respectively.

The Society is governed by a Board of Directors consisting of seven voting members.

At the close of the meeting the following resolution was unanimously passed:

Resolved, that we, the incorporators of the Society of Motion Picture Engineers, do heartily endorse and approve the organization of the National Association of the Motion Picture Industry and herewith wish to assure this organization that they will have our most hearty co-operation and support in their efforts to unite the Motion Picture industry in one broad National Organization.

The meeting was then adjourned until the early part of October, the exact time and place to be decided upon later, when notices and invitations will be sent out to all those who should become affiliated with the new Society.

RADIO MAT-SLIDE CO. IS FORCED TO ENLARGE NEW YORK PLANT

RADIO MAT-SLIDE COMPANY, 121 West Forty-second Street, New York City, manufacturers of typewriter slides exclusively, have enlarged their plant in order to take care of the increased business which has sprung up the last few months.

This concern is manufacturing only for dealers and has been very successful in getting most of the largest distributers to handle its line. The company up until last February was located in Atlanta, Ga., as most of its business was done with the Southern States, but in order to keep in close touch with the Northern dealers with whom its line had grown so rapidly it found it necessary to move its factory to New York. Samples of its product can be obtained by writing the firm.

Special Preparations are a Step in the Wrong Direction

They Are Not a Guarantee of Safety But Merely a Makeshift and Undesirable Method of Attempting Protection in Use of Non-Inflammable Film—Would Only Complicate the Present Problems of Projection and Discourage Use of Pictures Where Non-Inflammable Film Is Necessary

IT is decidedly heartening to read "The Photo-Play" by Hugo Munsterburg. With people of mixed motives advocating censorship and men with a genius for meddling trying to impose all sorts of fool conditions and restraints upon the industry, it does one good to find a man of intelligence and vision dealing constructively with the problems having to do with the motion picture.

This is not an introduction to an argument agaainst censorship. The making of surpassingly good pictures—as a mechanical process—depends upon cleanliness in the laboratory. The making of wholesome pictures—as a problem in morals or in artistic accomplishment—depends upon the ideals of the author and producer.

Cleanliness is as necessary here as in the laboratory. That these ideals are not always as high as could be desired is freely conceded. But it is to be doubted whether they will be raised by the destructive activities of politically appointed censors who are chosen without reference to their fitness to serve as custodians of the public morals.

With the question of censorship receiving so much attention, it is to be feared that other questions of importance to the industry will be overlooked. The question of film perforation is a case in point. The motion picture industry has been handicapped from the first by the absence of a definite universal standard of film perforation. For the past year or two there has been noted a growing tendency toward standardization as a means of greater efficiency.

No Objection to Fire Regulation

It is said that these special or "freak" perforations were originally insisted upon by the Underwriters' Laboratories as a means of identifying non-inflammable film. The Underwriters' Laboratories have given considerable attention to the risk involved in operating projecting machines using ordinary film, without the protection offered by a fireproof projection room or booth, as in churches, halls, school buildings and the like. And they have said that only non-inflammable film should be used under such conditions.

No one will have the temerity to object to that regulation. The public should by all means be protected against the avarice or ignorance—whatever it may be—that leads to the showing of motion pictures under conditions that are fraught with danger to those who view them, but it is not necessary to cripple the motion picture industry in order to provide such protection.

That is precisely what will be done by the plan suggested by the Underwriters' Laboratories—namely, the adoption of special perforations. The favorite procedure seems to be to require city councils to compel the adoption of special perforations. Not only does this plan offer the possibility of as many special perforations as there are separate municipalities, but it—now and then—incidentally exposes the looseness of thought on this subject.

A few weeks ago a city council committee met to hear arguments for and against an ordinance to compel the adoption of a special gauge of perforation. Among those present, to stick to familiar phrases, were exhibitors, builders of projecting machines, makers of motion picture machinery, representatives of film manufacturers and plain citizens. The motion picture nowadays touches the lives of most of us in one way or another, and so it may be said that all of these men were directly interested in the subject—some of them vitally. But few of them offered any objection to a special perforation.

The patentee of a special gauge of film perforation which it was hoped the city would adopt offered to sell the right to use film perforated to that gauge, and certain projector builders were ready and anxious to buy this right at the rate of $1.00 per sprocket. At the same time they felt sure that the film manufacturers would gladly pay 50 cents per reel of one thousand feet for the right to use this particular gauge of film perforation.

But one voice was raised in opposition to this plan. A representative of a commercial motion picture producing company urged that full protection to the public could be afforded by an ordinance providing:

1. That only non-inflammable or slow-burning film should be used in projecting machines not enclosed in a fireproof booth.
2. That all films released for use in projectors so used should bear a distinctive mark showing approval by the Underwriters' Laboratories, and in addition to that mark, should show at intervals throughout their length a perforation of special design (not in the film margin) to be adopted by the city as its mark of approval.
3. That a severe penalty be imposed for the use of other than non-inflammable film or of film not bearing the distinctive marks suggested.

The plan thus outlined was the only oasis of sense in a desert of piffle, but for some reason (perchance because it was the only o. of s. in a d. of p.) it received scant consideration. Instead, much time was devoted to the discussion of special widths of film and special standards of perforation.

There are many reasons why an ordinace providing for a special width of film or a special standard of perforation would impose a hardship on all concerned—the producer, the exchange man, the projector builder, the exhibitor and the public. Lack of space forbids a discussion of these reasons. But they are legitimate reasons, and may properly be urged as conclusive, provided always that it can be shown that the maximum of safety to the public may be secured without the adoption of a special width of film or a special perforation.

As a matter of fact, the adoption of a special width of film or a special perforation would not afford a positive guaranty that only non-inflammable film would be used in the projectors not protected by fireproof booths. An ordinance providing for the use of film of special width or carrying a special perforation would depend for its strength upon the penalty provided for its infraction. That is to say, after subjecting every one from producer to public to the disadvantages growing out of the use of special widths of film or special perforations, the city would be unable to offer any assurance of safety which would not follow the use of non-inflammable film with the special markings herein suggested.

The combustible qualities of the film constitute the danger element in the showing of motion pictures. This element may be removed by the adoption of slow-burning or non-inflammable film. The continued use of this film may be assured quite as positively by means of such rules and penalties as have been suggested as by the employment of special widths of film or special perforations.

The plan offered affords a solution of the problem without prejudice to the safety of the public. And it avoids the confusion, disadvantage and loss which would follow the attempt of any committee to alter existing standards governing the width of the film or the perforation of it. If changes are to be made in film widths or in the standards of perforation they should unquestionably come through a process of evolution, rather than by legislative enactment.

In order to perforate film with the precision and accurac necessary to perfect motion picture projection, the machines used must be of superior design and dependable construction. So, too, if the pictures are to reach the screen in such a way as to please the eye, the projecting machine must be constructed with especial reference to the gauge (or the measurements governing the perforation) of the film used.

It follows that the introduction of one or more special perforations will greatly complicate the problem of projector construction; make difficult, if not impossible, the perfect projection of pictures by the portable machines, and discourage the use of motion pictures where the use of non-inflammable film is made necessary.

The working out of the mechanical details involved in perforator and projector construction is a task for the Society of Motion Picture Engineers—not for the layman. And any attempt by the layman to change existing standards is bound to complicate a difficult problem, about which they know absolutely nothing.

Projection Questions Answered

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Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

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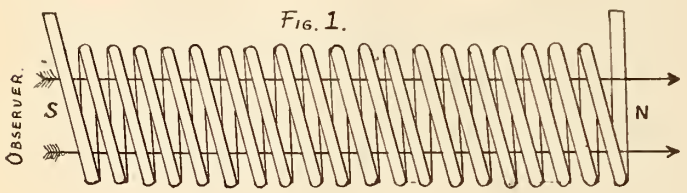
ELEMENTARY PRINCIPLES OF ELECTRO-MAGNETS

By Herbert W. Andem

IF a conductor conveying a current of electricity be brought near the needle of a pocket-compass, the needle will tend to place itself at right angles to the conductor. If it is placed above the wire the north pole will move to one side and, if it is then placed below the wire the north pole will move to the opposite side. From this experiment it can be said there exists around this conductor a magnetic field.

Two parallel conductors, both conveying currents of electricity flowing in the same direction, will be mutually attracted. These lines, as the magnetism is generally spoken of, tend to surround both conductors and contract, drawing the two wires together.

FIG. 1.



If the single conductor be bent in the form of a circle then all the lines surrounding the wire will thread through the loop in the same direction. Any magnetic substance, such as a nail, placed within this loop will tend to place itself with its longer axis projecting into the loop, that is, in the direction of the lines of force.

By taking a very long conductor and forming it into several loops, the strength of the magnetism in a single loop can be increased. A wire wound into a coil of many turns is termed a solenoid. If it is wound upon a core of iron, it is then termed an electromagnet. An electromagnet has magnetic properties only when there is a current of electricity passing through the wire. A permanent magnet is made of hardened steel and retains its magnetism. Soft iron or steel are used for the core of electromagnets, and loses its magnetism as soon as the current ceases to flow.

The polarity of a solenoid, or the direction of the lines of force that thread through it, depends on the direction in which the conductor is coiled and also the direction of the current in the conductor.

By means of the following rule the polarity of a solenoid may be determined, if the direction of the current is known. In looking at the end of the helix, figure 1, if the current flows around it in the direction of the hands of a watch, that end will be a south pole, if in the other direction, it will be a north pole. The polarity of a solenoid can be reversed by reversing the direction of the current in the conductor. This is a good rule to remember when there are several coils to be placed on a magnet having more than one pole. A multipolar dynamo for instance.

If the current strength passing through the coil be increased, both the total amount of magnetic flux passing through it, and also the intensity of the flux at any point, will correspondingly be increased. Since every line or path along which the magnetic flux is directed, that is, every stream line, forms a completely closed path through the core and coil, each magnetic stream line constitutes an individual magnetic circuit, but the aggregation of all the stream lines passing through the coil is usually spoken of as the magnetic circuit of the coil. In this magnetic circuit, the total amount of magnetic flux, corresponding to the magnetic current, is the analogue of the electric current in the electric circuit. The number of turns of active conductor in the coil, multiplied by the number of amperes which these turns carry, gives the number of ampere-turns in the coil. This corresponds to the E.M.F. which produces the electric current in the electric circuit. If the number of ampere-turns in the coil be doubled, the amount of magnetic flux, or magnetic current, will also be doubled, provided that no iron be included in the circuit.

It is well known that in the electric circuit it is the E.M.F. which produces the electric flow or current. So, in the magnetic circuit it is the MAGNETOMOTIVE FORCE, usually contracted M. M. F., which produces the magnetic flux or current. However, there is this difference between the two circuits, that when an E.M.F. is set up there will be no permanent electric current until a completed conducting path is provided in which the E.M.F. may act. That is to say, the current will not flow until the circuit is closed. In the magnetic circuit, the existence of a M.M.F. due to the presence of turns of active conductor, invariably produces a magnetic flux. In other words, there is no known magnet non-conductor or insulator. All substances, with the exception of the magnetic metals, iron, nickel, and cobalt, offer practically equal resistances to the flow of magnetism. Another difference between the electric and magnetic circuits is found in the fact that an electric flow can only be sustained by the expenditure of energy, whereas magnetic flux, once established, can be sustained without an expenditure of energy although energy is required to establish the magnetic flux at the outset.

The reason for putting iron in the centre of a solenoid or coil of wire is for the purpose of obtaining a greater number of lines of force, owing to the fact that iron has a greater magnetic conductivity than either air or wood.

REFRACTION OF LIGHT

TO understand the way in which a ray of light is refracted, let its passage through a glass prism be analyzed. It must be understood that the velocity of light is less in glass than in air, and that the direction in which a wave moves is perpendicular to its wave front. A light wave approaches the surface of the prism shown in the diagram as AB. When at a, the lower end of the wave front strikes the glass and enters it. The progress of this end of the wave front, being slower than that of the other

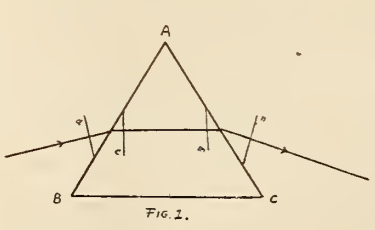


FIG. 1.

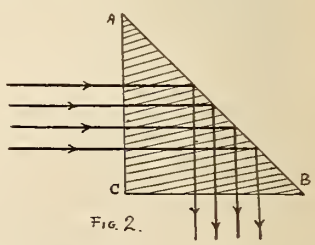
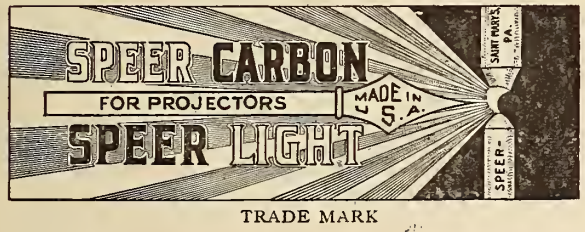


FIG. 2.

which is still in the air, is continually retarded until the whole front has entered the glass. The wave front thus assumes the position shown at c. But, the path of the wave being perpendicular to the front of the wave, this change of front causes a change in the direction of the ray which is thus refracted *toward* a perpendicular. The wave now moves forward in a straight line until the top of the water front strikes AC, the surface of the prism, as shown at m. The upper end of the ray front emerging

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first into the air gains upon the other end of the front which is still moving more slowly in the glass. When the lower end emerges from the glass, the wave has the position shown at n. This second change of front involves another change in the direction of the ray which is now refracted *from* the perpendicular.

There are three kinds of refractors, as when a ray of light strikes through a refractor bounded by planes, the refracting surfaces being parallel. When the refractor is bounded by planes, the refracting surfaces being not parallel, the refractor is then called a prism. When the refractor is bounded by two surfaces of which at least one is curved. The refractor is then called a lens.

It is thus seen that when a ray of light passes from a rarer into a denser medium (as from the air into a glass prism) it will always *approach* the perpendicular so as to make the angle of refraction less than the angle of incidence. But, when a ray of light attempts to pass from a denser into a rarer medium there are conditions under which the angle of refraction cannot be greater than the angle of incidence. Under such conditions the ray cannot emerge from the denser medium, and will be wholly *reflected* at the point of incidence.

This principle is made use of in using glass prisms for reflecting a ray of light at right angles. This reflection is had at a less loss of light value than by the use of a glass mirror. It has been proven there is only a very small percentage of the light value lost in using these reflecting prisms and especially so when optical glass is used in their construction.

In figure 2 is shown the principal section of a right-angled isosceles glass prism, the right angle being located at C in relation to a ray of light either entering or emerging from it. A ray of light falling perpendicularly upon either of the two plane surfaces, as CA or CB, will not be refracted. With AB, it will make an angle of 45° which exceeds the critical angle for glass. It will therefore be totally *reflected* and pass without *refraction* from the plane surface BC.

On such a basis that a ray of light may be made to change its course of travel from a straight line, as it is explained above, rests the WAVE THEORY of light.

In the case of sound, the velocity depends upon the relation of elasticity to density in the body which transmits the sound. To account for the enormous velocity of propagation in the case of light, the substance which transmits it is assumed to be both extremely elastic and of extreme tenuity. This substance is called the LUMINIFEROUS ETHER. It fills space; it surrounds the atoms of bodies; it extends, without solution of continuity, through the humors of the eye. The molecules of luminous bodies are in a state of vibration. The vibrations are taken up by the ether, and transmitted through it in waves. These waves striking on the retina excite the sensation of light.

In the case of sound, the air-particles oscillate to and fro in the direction *in* which the sound is transmitted; in the case of light the ether particles oscillate to and fro *across* the direction in which the light is propagated.

The intensity of the light depends on the distance to which the ether particles move to and fro. This distance is called the amplitude of the vibration. The intensity of light is in proportion to the square of the amplitude. It is also proportional to the square of the maximum velocity of the vibrating particle.

HERBERT ANDEM.

SEEKING INFORMATION

THE editor of this department has been making an extended trip through the West, Northwest and Southwest in search of information regarding the many devices advertised for use in motion picture theatres, collecting such data as will enable him to give fuller and completer descriptions of these devices than he otherwise could. Having seen the actual manufacture, and in a number of instances, tests, as well as the machines in actual operation, I am better prepared than ever before to know just what type of machine will meet the requirements of the exhibitor, large or small.

Many courtesies have been extended to me by the various manufacturers, and upon my return I will have enough data to keep me busy for some time.

The operators as a whole are doing good work, only a few instances where this was the exception, most noticeably Albany, N. Y., where the operators lack progressiveness and ought to wake up to their opportunities.

CINCINNATI OPERATORS MAKE CONCESSIONS IN NEW PROPOSAL TO THEATRE OWNERS

Cincinnati, Aug. 10.

OFFICERS of Motion Picture and Projecting Machine Operators' Local Union No. 165 have been in conference with exhibitors of Cincinnati and vicinity for several weeks on a proposed new working agreement, which is to go into effect at the expiration of the present two-year contract, August 1. An increase of from ten to twelve per cent. in wages is being requested by the operators in the proposed agreement, and the life of the new contract is left open for arbitration.

In the proposal the union has granted a daily matinee and night houses an extra half-hour. Under this provision operators employed in theatres, who now work a seven-hour run, would work seven hours and a half. In the matter of overtime, also, the union proposes to grant a concession. Under the present contract operators are paid for all overtime at the rate of seventy-five cents an hour, or fraction thereof. They now propose to measure overtime by the extra reel, at the rate of twenty-five cents per reel.

These concessions, it is said, have met with the approval of the exhibitors and resulted from suggestions made by the exhibitors. Edward Kairsch, business agent for the operators' union, says negotiations are on the most friendly terms, and he predicted that the new contract would be signed without controversy. At least twenty-four of the theatres have agreed to the proposals of the union, and many of them have already signed the new contract.

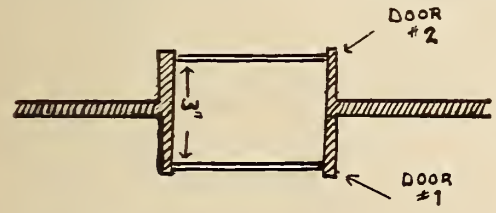
VANCOUVER I. A. T. S. E. PREPARES MEMBERS FOR FALL EXAMINATIONS

THE Vancouver Local No. 348 of the I. A. T. S. E. has just started a school of instruction for its members, to prepare them for the operators' examinations which will be held in British Columbia in the fall, under the provisions of the recent amendment to the Moving Pictures Act.

During the recent difficulty between the operators and local exhibitors it was discovered that some operators with several years' experience were familiar with their own types of machines, but not with the equipment which they might be called upon to operate in other houses, and the action of the union in instituting a course of instruction is to overcome this lack of versatility.

NEW METAGRAPH LABORATORY EQUIPPED WITH LATEST APPARATUS

METAGRAPH FILM COMPANY, 249-253 West 19th street, New York City, have just completed their new laboratory for developing and printing. The plant consists of 8,000 square feet of floor space and is equipped with up to date machinery. The building is fireproof and installed throughout with automatic fire sprinklers.



The developing, printing, washing, tinting, toning, drying and perforating departments are all housed in separate rooms. Each room is divided off by two sets of patented dustproof doors, and is operated by a simple electrical automatic arrangement which permits only one of these doors to open at a time, as shown in diagram.

The opening of door No. 1 automatically locks door No. 2, which cannot be opened until door No. 1 has been closed again. By this system two doors cannot be opened at the same time, thereby making each department absolutely dust and light proof.

The developing of positive and negative film is also in separate rooms. The developing department is complete and supplied with A. J. Corcoran, Inc., tanks exclusively. The wash pools are of their own construction and design. The perforating room is equipped with Bell and Howell perforators. The equipment used in the titling department is of modern manufacture, lighting system furnished by Cooper Hewitt Electric Company; rewinding machinery and other steel accessory was furnished by the Columbia Metal Box Company and is of the latest type in every respect. Two Simplex machines furnish the projection for examining the film. The plant is conveniently located and is capable of turning out one million feet of film each week, working one shift.

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Projection Queries

Answered In

Projection Department

By

Ira G. Sherman

Past President of Local No. 384
I. A. T. S. E.

PROJECTION IN CHICAGO NOT THE WORST IN THE WORLD

CHICAGO operators have been severely criticised for their projection, or rather lack of projection. Quite by accident I dropped into the Alcazar theatre on Madison street, in what is known in Chicago as the "Loop," and while there witnessed what I considered very good work. The operator, Brother F. J. Hasslett, of Chicago Local No. 110, was putting over a fine picture, and at no time during my stay did his light waver.

A three reel Essanay, "The Grouch," followed by a two reel Selig, "Shooting Up the Movies," was shown during my visit, and as I said before, during the entire time there was not a shadow on the screen only that caused by the screen itself, which was no fault of the operator, the screen being a "home made" affair on the order of a "reflecting screen," and the painter who had the job of coating it daubed the preparation on it in such a manner as to cause it to be badly streaked, with the result that when light scenes, such as sky or water scenes, the darker portion of the screen showed up quite plainly, to the detriment of the picture itself.

After witnessing the work of Brother Hasslett I felt called upon to compliment him for the class of work he was putting over, and on going to the operating room I found him busily engaged in cleaning his idle machine.

My only criticism was the showing of titles for the second and third parts of the feature, but the operator informed me that the manager, Harry Miller (who by the way is a "Reel Fellow" and a pretty good guy) wanted the titles shown for the following reason:

"If the titles are not shown the patrons are under the impression that they are only seeing one reel, while a multiple reel feature is advertised."

You've got the wrong idea, Harry. Let your operator try it out the other way and see if your patrons will not appreciate it; there is no sense in breaking into an interesting part of the picture with, "part two will be shown in one minute." It detracts from the story and is also very annoying, and the better class houses have discontinued it long ago.

The equipment at the Alcazar consists of two Simplex projectors, with motor drive, as is the rewinder. All have been passed by the Chicago board, which I am informed is very strict as to their regulations.

This theatre is one of those that remain open all night, three operators being employed in shifts of eight hours each. The other two operators, whom I did not see, are Elmer Viedett and George Gehring, all members of Local Union 110, I. A. T. S. E., the only bona-fide local for moving picture operators in the city of Chicago.

TROY, N. Y., OPERATORS PROGRESSIVE

A FEW miles from the Capitol City is Troy, N. Y., known as the Collar City, and although Brother William Donnelly, recording secretary of the local had promised to meet me, we somehow became "short circuited," with the result that I started on a still hunt, and after wandering around for some time I finally found "Bill" waiting patiently on one of the street corners for yours truly.

In company with Brother Donnelly I visited several of the Troy theatres, meeting the operators and their employers. The operators are without exception a fine bunch of fellows, and their work proves it; they are continually trying to improve their work, and it is unions of this calibre that are bound to succeed. Jack Corcoran, vice-president of the local, extended to me the keys of the city on behalf of the president, Brother Arthur Condit, who was on a Fourth of July outing, and arrangements were made for me to give a short talk to the boys the following evening.

On the following evening there were gathered together the following members of Local 285: John Corcoran, vice-president; Harry Coer, treasurer; William Donnelly, recording secretary; William Jarvis, Louis Lamelly, William Judson, Mike McGraw, John McGraw, Al. Le May, Edward Hame, Kenneth Rogers, Ralph Bartels and a number of other brothers whose names have slipped me. In a short talk to the boys I tried to tell them where it was to their advantage to put on the screen the best they were capable of, and to keep operating room expenses down to a minimum.

PROPER SIZED SPOT

A. J. M., Fort Wayne, Ind., writes: "What is the proper sized spot to use? A number of operators whom I know claim that a large spot, or one that nearly covers the cooling plate of the machine, is the proper size, while I use a spot that is quite small, although it gives me brown corners, but I think this fault is due to the lens or else I have not got the proper sized condensers. What do you think?"

Answer: Well, brother, you sure are "some definite." You don't say a word about the size of condensers, lenses, or length of throw, and yet you expect me to be a mind reader and tell you "what I think." If I did you could have me arrested.

The size of spot is determined by the focal length of your condensers, which are nothing more than uncorrected lenses, possessing a certain amount of chromatic aberration (tendency to separate light into the primary colors).

This fault occurs largely at the edge of the "spot," and consequently the beam is always spread enough so that the light at the aperture plate shall be as nearly pure white as possible. The larger the spot, in some cases, the purer and more uniform will be the quality of the illumination of the screen. In practice this size is determined by making the spot just large enough to prevent any noticeable weakness in the illumination at the corners of the picture, so that any variation in the size of the spot will not be very great.

An unnecessarily large spot is an evil to be avoided, for there is considerable waste of light at the aperture, and we are all trying to overcome that waste. Any further information will be given you gladly, only be careful to give all the necessary information when writing.

CARBON TROUBLE

H. W. JONES, Lorain, Ohio, writes: "Am having a lot of trouble with my carbons lately. They burn up so rapidly and needle so bady that I have to trim my lamp oftener than I ever did before. Have been using ——— carbons, but as they are very hard to get just now my employer bought a lot of ——— carbons. Can it be the fault of the carbons, do you think?

"Am using two Powers 6A machines and I like them very much as they have never given me a bit of trouble. I clean them off after every reel and oil them thoroughly before starting the show. Am using between 60 and 75 amperes at the arc and get a pretty good light, but not as good as I did with the other make carbons.

Answer: It may possibly be that the carbons you are now using are much softer than those you formerly used. I have not examined closely into the merits of the make you mention but expect to shortly. It may also be possible that you are not using carbons of a proper size. For the amperage you say you are using you should have either a ¾ or ⅞ inch carbon on top with a ⅝ inch solid negative, if using D. C. Should your supply be A. C. I would advise you to use ⅞ cored carbon top and bottom.

Your care of your machine does you great credit, for it is lack of attention that shortens the life of any projector, but it is hard to make the great majority of operators realize this.

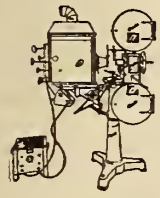
KANSAS CITY SUPPLY FIRM FINDS BUSINESS GOOD IN SUMMER

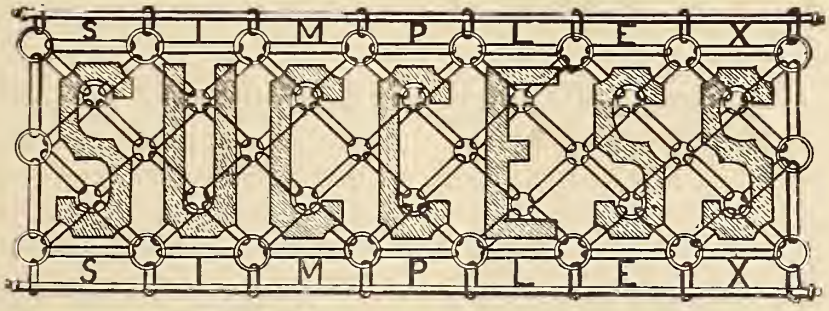
THE Motion Picture Supply Company, of Kansas City, has made a wonderful showing in the past two weeks by supplying all its customers with very liberal quantities of carbon. Manager Gill believes that he will be able to keep on supplying the trade in this territory for a reasonable length of time.

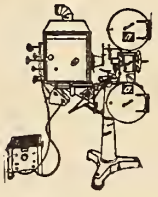
The Motion Picture Supply Company has been doing a very large business during the dull summer months, and Miss Marguerite Murphy, the stenographer, has been responsible for part of it. Miss Murphy, although not very experienced in the motion picture business, has already adapted herself by a careful study of the desires of customers as they come in. It is partly because of the pleasing response which customers get from her that the business has been good this season.

S. H. JONES DROPS IN AT KANSAS CITY

S. H. JONES, one of the oldest and most experienced men in the motion picture business, and president of the Gold King Screen Co., was in one of the Kansas City exchanges during the past week. Mr. Jones was on his way to Altus, Okla., his home town, from the convention at Chicago.







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Color Sensitive Film

Of the Many Improvements in Photographic Processes Brought Forth in Recent Years, Hardly One Has Been More Important Than the Orthochromatic (or Isochromatic) and Panchromatic Plate and Film—Misunderstanding Prevalent Among Photographers as to True Meaning of Orthochromatism

OF the many improvements in photographic processes brought forth in recent years, hardly a one has been more important than the orthochromatic (or isochromatic) and panchromatic plate and film.

There is considerable misunderstanding prevalent among photographers in general—even among many actual users of color corrected emulsions—as to the true meaning of orthochromatism.

As films of the class now being considered are spoken of as correctly rendering the "color values" many photographers believe

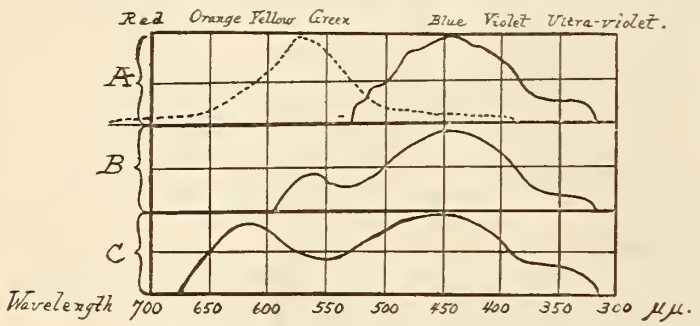


Fig. 1.

such emulsions are intended to render color contrasts, or in other words, differences in the actual hues of the subjects photographed. While panchromatic film will (when used in conjunction with the proper class of filters) separate the illumination of the original into fundamental colors (such for instance as securing the red, green, and blue records for three-color photography) it is not the purpose of this article to deal with the subject of the decomposition of light by photography, but, rather, to set forth the improvements effected in photographic results by the use of color sensitive film.

An orthochromatic emulsion is one which will correctly render the *relative luminosities* of the objects in the photographic result. Therefore orthochromatism means the correct rendition of luminosity values. The proposition is not difficult of explanattion.

Film Not Sensitive to Colors Is Common Knowledge

Most photographers (or cameramen) know that ordinary film is chiefly sensitive to the blue violet end of the spectrum, and is almost totally lacking in sensitiveness to greens, yellows and reds. A typical spectrum curve of an ordinary emulsion is indicated by the solid line in A, Fig. 1. The dotted curve in A, Fig. 1 represents the visual luminosity of the human eye to which yellow and green appear the brightest while the blue region of the spectrum appears very subdued. The photographic results secured on ordinary (non-color sensitive) film are in accordance with what is indicated in A, Fig. 1, and are very untrue to nature as is generally known. Yellows and reds which appear bright to the eye are represented as being dark in the results secured with ordinary emulsions, while blue which appears dark to the eye photographs with almost the intensity of white.

Therefore it is the function of a color sensitive emulsion to give an accurate representation of the comparative brightness (or luminosity) of the objects photographed.

The first practical orthochromatic emulsions produced extended the range of sensitivity through the green and well into the yellow as indicated by the spectrum curve at B, Fig. 1, which may be taken as a typical luminosity curve for the average orthochromatic plate. Later discoveries and improvements in color sensitizing methods yielded emulsions which were also sensitive to the red as indicated by the curve at C, Fig. 1.

Such emulsions are termed Panchromatic, because, in addition to being sensitive to the spectrum as far as the red end; they are, as will be inferred from the diagram, sensitive to practically all visible rays. With regard to the spectrum curves given in Fig. 1, we desire to state that these are not the curves of any particular emulsion but are merely typical of emulsions such as are being discussed.

Color Sensitiveness Conferred Upon Negative Emulsion

How then is color sensitiveness conferred upon a negative emulsion? This is accomplished by mixing with the emulsion, or dyeing the coated film stock with, certain aniline dyes which will presently be described. This property of the dyes to render a photographic emulsion sensitive to colors was discovered by the eminent German photographic investigator, Dr. H. W. Vogel, in 1873. Vogel had been testing some plates which were coated with a dye to prevent halation, and found that the addition of the dye

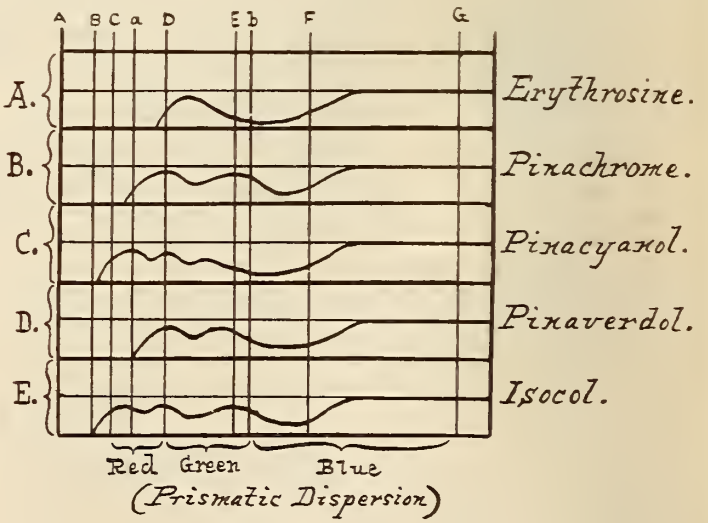


Fig. 2.

had rendered the emulsion sensitive to the colors which it (the dye) absorbed. Vogel attributed a purely physical action to these dyes and termed them "optical sensitizers," whereas, Abney found that they combined chemically with silver, thus forming colored organic silver salts, sensitive to light. Further experiments by Major Waterhouse showed that rays of the various spectrum colors only affected the emulsion when absorbed by the dye compound. Eder contends, as does Vogel, that the energy absorbed by the dyed haloid is responsible in part for the chemical decomposition of the latter.

To return to practice—the emulsion of the film is impregnated

with a dye either before or after coating. In the case of green and yellow sensitive emulsions (commonly termed orthochromatic) the dye is generally incorporated into the emulsion before coating, or in other words, at the time of mixing. In the case of Panchromatic emulsions (those sensitive to all colors) the film is generally bathed or dipped into a solution of the dye after the film has been coated with the emulsion; as it is found that greater sensitivity is thus conferred.

There are quite a number of dyes suitable for color sensitizing, but, only a few concerns have succeeded in producing dyes of such quality as to be satisfactory in photographic work. The best known firm, perhaps, making such dyes is Meister, Lucius and Bruning of Hoechst a Main, Germany. The New York representative of this firm is Farwerke-Hoechst of 122 Hudson street.

The most popular and frequently used sensitizing dyes are probably Erythrosine, Pinachrome and Pinacyanol. The first named is generally used in sensitizing for the green and yellow and has been popular for years past. The latter two dyes mentioned belong to the cyanine group, discovered later, and are very popular Panchromatic sensitizers, because they confer such even sensitiveness throughout the spectrum.

Approximate Sensitivity of Gelatine Emulsions

The approximate sensitivity of gelatine emulsions dyed with Erythrosine, Pinachrome, and Pinacyanol are shown by A, B, and C respectively in Fig. 2.

Virgin (or unexposed) negative film stock may be rendered color sensitive by immersing the same in a dye-bath containing one or more of the sensitizing dyes, selected with regard to the spectral region to which it is proposed to render the emulsion most sensitive.

Formulae for Panchromatic sensitizing baths which give a very even rendition of the entire spectrum are as follows:

1. Von Hubl's Panchromatic Sensitizer:

	Parts
Water	120
Alcohol	50
Pinachrome (Pinaverdol or Orthochrome)	3
Pinacyanol (or Isocol)	2

N. B.—The dyes are diluted, before mixing, in the proportions of 1 part of dye to 1,000 parts of alcohol.

2. Wallace's Panchromatic Sensitizer:

	Parts
Pinacyanol (1 in 1,000 solution)	14
Pinaverdol (1 in 1,000 solution)	11
Homocol (1 in 1,000 solution)	11
Liquor Ammoniae	33
Alcohol	400
Water to	1000

Both of these sensitizers are of proven efficiency as they come from two of the world's greatest workers in color photography. Baron Von Hubl is a distinguished European exponent of three-color photography, while R. James Wallace, Director of the Research Laboratory of the G. Cramer Dry Plate Company of St. Louis, is one of the most brilliant physicists at present to be found in the realm of photography.

We regret that we have not available a formula for Panchromatic sensitizing sponsored by Dr. C. E. K. Mees, the distinguished Director of the Eastman research laboratory, but we may state here, that in addition to perfecting the well known Wratten and Wainwright Panchromatic Plates, Dr. Mees is no doubt largely responsible for the very excellent Panchromatic Motion Picture Negative Film which the Kodak Company supplies at intervals. This Panchromatic motion picture film of Eastman manufacture possesses good even color sensitiveness and in addition a very fine grain which is a valuable feature in cinematographic work. When the demand warrants it (which should be soon) the Kodak Company will probably manufacture this color-correct film regularly.

To those who desire to dye their own film we can say from experience that the operation is far from an easy one. Much good film stock and (now) costly dyes are likely to be wasted before any usable color sensitive stock is secured.

Those Who Want to Dye Their Own Film

The dyeing or color sensitizing operation must be carried out in total darkness. Of course a red light cannot be used as the film is now being rendered sensitive to red emanations. By a study of C, Fig. 1, and B and C in Fig. 2 it will be seen that there is an area

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Exhibitors!

Special juvenile performances at the regular motion picture theatres received more attention at the recent Convention of the General Federation of Women's Clubs in New York City than any other one topic.

The club women are right up on their toes and they are going to be mighty active from now on!

You are going to hear from them. They are coming to you to ask you to work with them in providing what they want, and we have tried to show them the reasonable way to approach you.

To do this, the Motion Picture News prepared a pamphlet called the *Juvenile Motion Picture News* for distribution at the Convention. Thousands of copies are already in the hands of the club women. There are a few left. Every wide-awake exhibitor should have a copy. So long as they last you may have one.

The pamphlet tells of the co-operation necessary between the local exhibitor and the women's club, and just remember that there are 9,000 of these clubs including 2,500,000 women in their membership.

The main feature, however, is the *list of films adapted to juvenile programs,* with the name of the producer and of the exchange.

Better write to-day for a copy, if you want to be sure of getting one.

MOTION PICTURE NEWS, INC.

729 Seventh Avenue, New York City

EXHIBITOR'S SERVICE DEPARTMENT

of somewhat low sensitivity in the green region of the spectrum. This permits a very subdued green light (properly tested spectroscopically) to be used in developing exposed Panchromatic film, but in the senitizing operation no light is permissible after the film enters the dye-bath.

After sensitizing, which operation should take from three to five minutes, and washing for three minutes, the film should be dried as quickly as possible. The writer, who has done considerable color sensitizing of motion picture negative stock, finds that a small drum is the best device upon which to handle the film in these operations. The film is allowed to dry on the drum after washing, and in this way the bends or kinks in the film, which would result from the use of frames or racks, are eliminated. Emulsions sensitized to the red soon lose their red sensitiveness and for this reason the writer generally dyes his film just a few hours before it is needed, using the same as soon as it is sufficiently dry to be rewound and run through a camera.

Perhaps the greatest difficulty experienced by the beginner in color sensitizing is that of making the dye penetrate or enter the emulsion of the film. If a portion of the mixed dye solution is filtered through cotton several times it will be seen that the dye particles have all been retained by the cotton and the filtrate is almost colorless. The emulsion of the film acts the same as the cotton filter and it will frequently be found, after dyeing film stock, that the dye is all on the surface. Under such circumstances the developed negative would appear very streaky and the desired results would not be secured. Making the dye solution penetrate the emulsion can only be accomplished by patience and a careful adjustment or alteration of the amount of alcohol or ammonia used in the sensitizing bath and the intelligent regulation of other details connected with the manipulation.

By reference to Figs. 1 and 2 it will be seen that in addition to being sensitive to reds and yellows Panchromatic emulsions are, in common with ordinary emulsions, extremely sensitive to the blue violet and ultra-violet end of the spectrum. For this reason a compensating filter must be used on the lens in order that rays of light of other colors may be allowed to record sufficiently without over-exposure resulting in the blue-violet or most chemically active end of the spectrum.

How to Get Best Results

If the best results are to be had the light filter should be adjusted to the particular sensitized emulsion to be used, as the relationship between the filter and the emulsion is an inseparable one in practical orthochromatic work. For the class of work under consideration it is not necessary to test filters spectroscopically as in three-color work. Photographic tests should be made with various filters until one is found which gives the desired results. This filter should then be adhered to for all work requiring a similar amount of correction.

We do not deem it necessary to include formulae for filter making here as there are many filters, of excellent quality suitable for this class of work, readily obtainable. The basis of most compensating filters, however, is Filter Yellow K, which fulfills the requirements of this class of work most ideally. Filter Yellow K is a light yellow dye whose absorption maxima lies in the ultra-violet beyond the H line. In addition to being permanent, easily soluble in water and capable of being mixed with other dyes, it absorbs all the ultra-violet and exerts a subduing influence on the blue-violet part of the spectrum (proportionate to the density of the filter) and, therefore, may be considered a first class dye for the making of compensating filters.

Universally known are the Wratten K filters originally put out for use with the Wratten and Wainwright Panchromatic plates and also recommended by Dr. Mees and the Kodak Company for use with the Eastman Panchromatic film. These are commonly used in three intensities termed the K 1, K 2, and K 3, and increase the exposure approximately 1½, 3, and 4½ times respectively when used with the emulsions for which they are intended. These K filters have proven good when used with other emulsions, as have also the Isos and Visual Luminosity Filters issued by the G. Cramer Dry Plate Company. These last mentioned are made under the supervision of R. James Wallace, who, like Dr. Mees of the Eastman Company, has brought the making of photographic light filters to a high plane of perfection.

Before concluding we deem it advisable to dwell, briefly, on the subject of developing the exposed Panchromatic film. As before noted the use of a properly adjusted green safe-light is permissible with most Panchromatic emulsions. It is advisable, how-

(*Continued on page* 979)

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Energy and Brain Work as Well as Finger Work

In Playing for the Pictures a Pianist or Organist Must be Alert to Take Advantage of All Factors in the Score and the Tense Scenes—Orchestra Must Always Have Chance to See the Films in Advance

CAN you imagine a balky horse in a new harness hitched to a small carriage with the coachman in spink and spank livery and the horse balks on the main thoroughfare moving by jerks, creating a small commotion, attracting attention from the passers by Well this is the impression I get on visiting a theatre where the orchestra or pianist have no chance of seeing the pictures in advance. The theatre with its ushers and everything that helps to make things comfortable for the patrons, reminds one of the carriage and trimmings. The orchestra stops and then starts again; about the time they ought to be playing something lively they are playing an andante movement; makes one think of the balky horse.

I have mentioned this in one of my other articles, but it will bear repeating. We can pick up any kind of a picture periodical and read something about the music in the picture theatre. Every other amusement that employs musicians have the music coincide with the surroundings, and as the picture is the main event, I don't see why we should try and make the audience think they are at a country fair, when the pictures are dealing with something pathetic.

This thing can be done away with if the exhibitor would give the orchestra a chance to improve this condition.

In our theatre we have been doing this for three or four years, and while it may not look to be of any importance, this house does business right along. I don't infer that this little detail is what makes the business so good but it helps just as much as good projection or any other little detail in connection with an up-to-date theatre. These little things all help to build up to the main event, the picture.

Some time ago Mr. Fuld spoke of the necessity of having a buzzer running from the piano to the operating booth. Just last evening we had the occasion to use ours. We ran four reels then and had the comedy for the last reel. The operator forgot the fifth reel, and put on the intermission slide; I immediately pushed the buzzer and before the patrons had gotten up from their seats, he had the fifth reel on the screen.

This little buzzer saves a lot of explanation from the management, to the patrons, and was overlooked, but without it the patrons would have told the manager to "wake up the operator."

Have you noticed how many small theatres and a few large ones are having hard sledding lately; the smaller ones have the harder time. Here is one of the causes

Was talking to an exhibitor in an adjoining town a few weeks ago. I asked him if he took the "News," he replied: "Yes" and brought me the daily paper. I mean the MOTION PICTURE NEWS," I said. "No," was the reply, nor did he take any other trade journal. He did not have anything in the line of a paper except a few advertisements from the film companies and these were lying unopened on the floor behind his stool.

Yet this man could not see why business was so poor, he thought like a lot of others that owning a picture show was like having a placer mine, all that was required would be to sweep out, and get on a clean collar now and then and be in shape for the evening's entertainment. "Nobody home." Those days have passed, Intelligence and Thrift are the factors today. An exhibitor today looks into these details that I have mentioned.

This may be out of place in the "Music Section," but I am just citing this to help bring out my points.

Now I am not a proprietor of this theatre, but I take an interest in the house and any suggestion I have to offer to the boss is appreciated even though he don't carry them out. By taking an interest in his business I am able to hold down my job. We should not be like a spoke in a wheel, revolving around and be looking for Saturday night's pay envelope.

If we intend to keep up with the growth of this business it will require a lot of energy and brain work, and if we do not put our best foot forward there will be some one who can convince our employer that he can produce the goods, and we miss a few Saturday nights.

E. A. AHERN.

SEEBURG COMPANY ENTERTAINS PITTSBURGH MEN AT CHICAGO CONVENTION

Chicago, Aug. 10.

OFFICIALS of the Seeburg Piano Company entertained a number of Pittsburgh people at a dinner given in the States Restaurant, Wednesday, July 19. These Pittsburghers had been attending the Sixth National Convention and Exposition.

The Seeburg Company was represented by Messrs. Seeburg, Gerlick, Lichtenstein and Charles Seltzer, the Pittsburgh representative of the Seeburg concern.

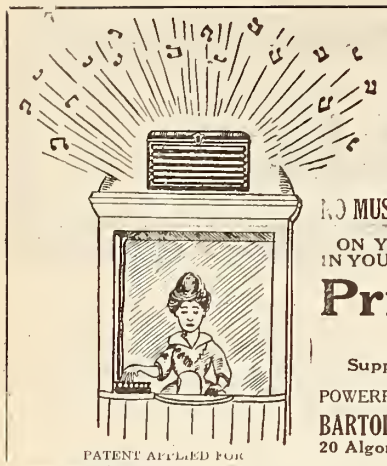
Among the guests were Mr. and Mrs. Fred J. Herrington, James Delves, James E. Smith, Miss Smith, Mr. and Mrs. Oliver McKee, Mr. and Mrs. William Fritz, H. J. Barthell, J. W. Shearer, Jerome Dawson, Mr. and Mrs. Charles Krissler, Miss Anna McNally, Charles Baird, Joseph Campbell, Mr. and Mrs. H. C. Kliehm, and Ben Zerr of Reading, Pa.

BARTOLA MUSICAL INSTRUMENT COMPANY DOES GOOD BUSINESS DURING CHICAGO CONVENTION

CONTRACTS for the following installations were made during the recent Convention of the Motion Picture Exhibitors' League of America in Chicago by Charles C. Pyle, general sales agent of the Bartola Musical Instrument Company:

In theatres which are at present under construction the following have contracted for Bartolas: John Niebes of Detroit, who is building a beautiful new theatre on Gratiot street; Oakland Amusement Company, whose new theatre will be located at Pontiac, Michigan; Alfred Hamburger, one of Chicago's most successful exhibitors, purchased the Bartola Superba which was on display at the Coliseum for his new Grand Oak theatre, at Fortieth street and Grand Boulevard, Chicago, Ill.

The Ashland Amusement Company also signed a contract for an installation in their new Ashland theatre, as did Julius and Awe, owners of the Strand theatre, Fort Dodge, Iowa; as well as O. G. Murray, who is installing a Bartola Grand at the Murette theatre, Richmond, Indiana.



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PHONOGRAPH RECORDS MADE OF THE "CIVILIZATION" PEACE SONG

THE Columbia Graphophone Company has arranged with Thomas H. Ince to make phonograph records of Victor L. Schertzinger's "Peace Song," with words by Mr. Ince, and the "Civilization March," both part of the special musical score composed by Mr. Schertzinger for "Civilization."

The "Peace Song," which is sung by J. C. Fields, former tenor of the Aborn Opera Company, every night at the Criterion theatre, from an upper box, during the scene where 10,000 members of the "Mothers of Men Society" are singing a peace anthem in the picture, has just been published by Leo Feist. This song, with its attractive cover showing seven of the most interesting scenes from "Civilization," has had an enormous sale at 25 cents per copy.

State right buyers of the Mid-Western and Coast territories are ordering this sheet music by the thousand to be sold in the lobbies of the theatres where "Civilization" will be presented. Arrangements are now being made by the Harper Film Company to likewise place these Columbia phonograph records on sale in theatre lobbies throughout the country.

Quite the most novel innovation in the way of phonograph records will be a talk on motion picture subjects delivered by Mr. Ince himself. This will be in the nature of a monologue taking in such subjects as "How to get into the 'movies,'" "The type most desired by the producers," some funny anecdotes related by Mr. Ince in connection with the filming of some of his feature pictures, and an illustration of a producer-director conducting a rehearsal of a scene from "Civilization" in which 40,000 persons take part, ending up with a series of comic verses on the "movies," written by Robert Grau and Beulah Livingstone.

The music records have already been sung and played into the phonograph and will be ready for the market by August 27. The news records will be ready September 20.

SELTZER AUTOMATIC MUSIC COMPANY WILL HAVE PROJECTION ROOM IN ITS NEW QUARTERS

SELTZER Automatic Music Company, Inc., of Pittsburgh, Pa., which handles the Seeburg musical instruments in that territory, will move into its new building on or about August 1.

On the seventh floor will be located an auditorium which will seat 200 people. This will be equipped with a booth which will contain all the various accessories necessary to proper projection. A specially prepared screen will also be installed so that all pictures shown may be put on under the best possible conditions.

Free use of the room will be given to exchangemen who wish to show their new films to prospective customers. A large Seeburg organ will also be installed in the auditorium which will be used in the accompaniment of these pictures. The first floor of the building will be devoted entirely to offices, display rooms filling the upper floors.

This innovation should be received with great enthusiasm by all Pittsburgh exchangemen as it will insure proper exhibition of all their new pictures under ideal conditions. Good music can make or break almost any film. It is therefore well to show all pictures to prospective customers under proper musical conditions.

LUCILLE WHITTMORE, NOTED EASTERN SINGER, ENGAGED FOR NASHVILLE THEATRE

Nashville, Tenn., Aug. 10.

NOT satisfied with giving the Nashville public the incomparable Anna Pavlowa and her world-famed "Ballet Russe" in the photoplay "The Blind Girl of Portici," for the first half of the week at the Princess theatre, which recently changed from vaudeville to motion pictures, Manager Harry Sudekum engaged Miss Lucille Whittmore, the celebrated opera singer of Boston, as a special added feature.

Miss Whittmore is popularly known as "The Little Girl with the Big Voice," and has quickly won her right to favor in every large city in which she has appeared. Miss Whittmore appears at the opening of each presentation of the Pavlowa picture, rendering appropriate song solos from her repertoire.

Several Nashville critics have heard Miss Whittmore in the East, and are enthusiastic in their praises of her musical qualifications and stage presence.

"The Fugitives"

Pathe " Gold Rooster " Feature **By ERNST LUZ** **Projection Time, 75 Minutes**

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by " notes " will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	8 Bar Intro. & Light Waltz for Dance XX	" Pierrot and Pierrette " (Jos. W. Stern)	Dancers stop after " The Orphan's guardian."
2.	Short Andante	"A. B. C. Dr. Set No. 15 "—E5 (Jos. W. Stern & Co.)	After " The venture in which I invested, etc."
3.	Inter-Trot. X	"A. B. C. Dr. Set No. 15 "—A1 (Jos. W. Stern & Co.	After dancers dance arcund sisters and guardian.
4.	Desc. (Path) X	" Consolation " (Liszt)	"A year later."
5.	Dec. (6-8 Light Rom) XXX	" Trost " (Jos. W. Stern)	After " Call at my house at 8:30, etc."
6.	Inter. (Light Desc.) XXX	" In Roseland " (T. B. Harms & Co.)	Connects 1 and 2.
7.	Desc. (Rom.) XXX	" Told at Twilight " (Boston Music Co.)	Child in bed praying Connects
8.	Desc. (Hy-Rom) XXX	" Broken Melody " (C. Fischer)	The Heiress puts on coat and hat leaving room.
9.	Agitato. X	"A B. C. Dr. Set No. 4 "—A1 (Jos. W. Stern & Co.	After widowed sister kills employer.
10.	Hy-Dr-Andante	"A. B. C. Dr. Set No. 4 "—B2 (Jos. W. Stern & Co.	Policeman crawling in window.
11.	Agitato. X	"A B. C. Dr. Set No. 4 "—A1 (Jos. W. Stern & Co.	Policeman locked in closet.
12.	Desc. (Hy-Path) XX	" Berceuse " (Grieg)	Connects 2 and 3.
	Desc. (Hy-Path) X	" Berceuse," by Grieg	" The Police Inspector takes charge of the case."
13.	Waltz (Leg) XXX	" Felecia " (Ricordi & Co.)	" Your partner was murdered, etc."
14.	Desc. (S-Hy-Rom.) XX	"After Glow " (Jacobs)	Concert.
15.	Desc. (Hy) XXX	" L'Angelus de lar Mer " (Ricordi & Co.)	" In a distant city, etc."
16.	Inter. (Light Desc.) X	" Shades of Night " (Jos. W. Stern & Co.)	Connects 3 and 4.
17.	Desc. (Hy-Rom.) XX	" Evensong " (Chappel & Co.)	" The elder sister, etc." " Six months later."
18.	Galop XX	"A. B. C. Dr. Set No. 11 "—C3 (Open ppp, F at action)	" Everyone was saved, etc."
19.	Desc. (Hy-Rom.) XXX	" Idyll " by Coates (Lundy & Co.)	" Several days later."
20.	Inter. X	" Babette " (Lundy & Co.)	After thief brought into Chief Inspector's office.
21.	Desc. (Hy-Leg.) XX	" Wandering " (Ditson & Co.)	Connects 4 and 5.
22.	Desc. (Hy-Path) XXXX	" Entreaty " (Ditson & Co.)	" That Night, etc."
23.	Hy. Dr. Desc. X	"A. B. C. Dr. Set No. 2 "—A1 (Jos. W. Stern & Co.	"And you can swear that this is the woman? "
24.	Agitato. X	"A. B. C. Dr. Set No. 2 "—B-2 (Jos. W. Stern & Co.	" Yes, The watchman speaks the truth, etc."
25.	Desc. (Path) XX	" Evening Prayer " (Lundy & Co.)	To end.

Notes:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short, and does not play a minute or more. When cues to stop numbers are in quotation "——" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes:—The only essential effect necessary to the picture is a pistol shot during number 9.

Music Notes:—This picture is worth your best efforts in selecting your program and you will find it interesting to synchronize with the screen action which is well pronounced and suggestive. No. 1 should be an appropriate concert waltz for dancing with a very short introduction. Nos. 2, 9, 10, 11, 23 and 24 are short melodramatic numbers necessary for the proper accentuation of screen action. No. 3 is an intermezzo trot, used for modern dancing. Should not be a medley. No. 4 should be a slow number in major key, having a positive pathetic appeal. No. 5 a medium slow 6-8 number with a romantic suggestion. No. 6 a light 4-4 number. No. 7 is a melodious number with a positive romantic suggestion. No. 8 must be a slow heavy number having a positive dramatic effect and a romantic appeal. No. 12 is similar to 8, the theme must be of more serious appeal. No. 13 must be a medium slow waltz with legato movements paramount. No. 14 should be a slow number of semi-serious appeal and follow by 15, a number of a distinct dramatic effect. No. 15 should be in slow tempo. No. 16 is the same as No. 6. No. 17 should be similar to No. 8. No. 18 is a light galop of hurried effect. No. 19 should be similar to No. 8. No. 20 should be a light 2-4 intermezzo. No. 21 should be a slow number of dramatic effect played very legato. No. 22 is similar to No. 8. Both 21 and 22 must be long numbers. No. 23 is similar to No. 4. The organ can be very effectively used in conjunction with the orchestra or alone throughout this entire picture.

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New and Modern Melo-Dramatic Music for Picture Playing Composed and arranged by Ernst Luz
No scene changes too quickly to be illustrated by A. B. C. numbers. Appropriately and competently arranged for the lone Pianist, Organist, One-Man Instrument Player or Orchestral combinations of 2 to 35.

SIXTEEN SETS NOW READY

Set No. 1. A Murder Scene of three numbers.
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Set No. 7. A three-numbered set of genuine Indian music.
Set No. 8. A Fight and Chase illustration containing full sized galop.
Set No. 9. A Storm Scene of three long numbers.
Set No. 10. A Diabolical Scene of three numbers.
Set No. 11. A Western Scene of three numbers, containing a complete Western Intermezzo and Galop
Set No. 12. A Fire Scene of four long numbers.
Set No. 13. A Classy Illustration of agitation. Three long numbers.
Set No. 14. A Heavy Illustration of pathos and agitation. Two concert numbers.
Set No. 15. A Society Drama scene of five long numbers. Indispensable for Reception or Cabaret scenes interspersed with dramatic situations.
Set No. 16. A Heavy Dramatic Description of three long melodious numbers.

A. B. C. Music makes musical synchronization to the photo play drama simple.

Prices—	Nos. 1 to 8.	Nos. 9 to 16
Small Orchestra, Organ and Cello	25c Each Set	40c Each Set
Full Orchestra	35c "	55c "
Piano Solo and Accompaniment	10c "	10c "
Extra Parts	5c "	5c "

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Many a packed house is directly traceable to an advertisement in the "NEWS."

Building and Furnishings

Bunny Theatre, New York, an Example of the Up-to-Date House

In Ideal Location on Upper Broadway, the Convenience of Patrons Has Been Studied in Every Detail of Construction and Equipment—Roof Garden, Fanned by River Breezes, Will Seat Six Hundred—Latest Apparatus Installed in the Projection Room

AS an example of an up-to-date photoplay theatre, the Bunny qualifies in every respect. It is ideal in location, No. 3589 Broadway, New York City, in one of the town's secluded districts.

The building was erected in November, 1913, at a cost of $80,000. George F. Pellam was the architect. Brick and concrete constitute the construction. Its frontage on Broadway is 60 feet and depth 100 feet. Bradberry and Brandon are the owners. Mr. Bradberry is an old-time actor, and Mr. Brandon, an efficient business man, manages the place.

The large outside lobby measures 25 by 50 feet, and is an advantage for patrons wishing to meet friends, etc. An excellent display of twelve posters hangs about this lobby, and mirrors add to its cheerfulness.

A spacious office, 12 x 15 feet, fully equipped, is located to the right, about opposite the ticket booth. The ticket booth contains an automatic ticket selling device, which helps greatly for service.

Rubber tiling of a checked design is used to good advantage on the floor of the lobby. The ceiling throughout is plaster. Several drop lamps hang from this ceiling, which are lighted during intermission.

The seating capacity is 1,300, including the roof garden. Seven hundred self-raising leather upholstered seats, manufactured by The American Seating Company, are in the theatre general, and six hundred plain but comfortable seats are on the roof garden.

The interior decorations are conservative but attractive. The walls are covered with red paper. Three radiators hang on each side wall, a very unique idea. The floor is mostly carpeted, its color being green.

This theatre contains a fireproof stage setting of extraordinary design. "Ads" are artistically arranged on either side of the Mirroroid screen, which is 13 x 18. These "ads" light up during intermission.

An 88-note "Photoplayer" organ is installed in a pit directly under the screen, which, costing ten thousand dollars, proves its worth by its melodious tone and minute trouble. Two exhaust fans are at either side to the rear of the stage setting, which draw out the foul air. The eight vents on the side walls allow the Hudson River breezes to enter and cool the place without the aid of any mechanical device. Nevertheless, the management is seriously considering the installation of a Typhoon ventilating system. Steam heat is maintained in the cold weather. The indirect lighting system is used.

The projection booth is modern and well equipped. Its size is 12 x 18. Two Powers machines, a motor generator, a mercury arc rectifier and a self-rewinding film device compose the equipment. William Mayer, the operator, claims the latter to be a real as well as a reel invention.

The roof garden, an excellent place for the "movie fan" in warm days, is swept by Hudson River breezes, and has little fear of competition. The nearest competitor is one quarter of a mile away. Mr. Brandon has little trouble in filling its 600 comfortable seats.

Colored lights are part of the decorations on the roof. The roof projection booth is well equipped for reel service. Two Powers machines are part of the equipment. The pictures are thrown on a plain tin screen painted white. The throw is 88 feet, the same as in the theatre general.

The management secures all the leading features available. World, Paramount, V-L-S-E, Triangle, etc., are on their list. Eight or nine reels are shown at a performance, and four or five performances a day. The house opens its doors at one o'clock and lights are out around eleven. The price of admission is fifteen cents evenings, Saturdays and Sundays. Weekdays the matinees are five cents, except Saturdays and Sundays, when ten cents is charged.

Mr. Brandon has at present over 1,500 people who receive his weekly program. The list is still growing. Two large clocks stand outside the theatre; their hands denote the hour when the feature is shown.

Two large electric signs illuminate the theatre entrance; one



Bunny Theatre at Night

shows the name "Bunny," the other the leading feature of the day and its star. A large marquis is part of the exterior decorations. Girl ushers are another unique feature of this house. The theatre has in all fourteen employees. From foundation posts to rafters the place shows the efforts of the management to please patrons at any cost.

THE CIRCLE, NEW INDIANAPOLIS HOUSE, NOW NEARING COMPLETION

Indianapolis, Aug. 10.

WORK is going rapidly forward on Indianapolis's new $200,000 photoplay house, the Circle theatre, which will probably open early in September.

Mark M. Gates, long identified with the Shubert interests, and for the last three years treasurer of the Murat theatre, Indianapolis, controlled by the Shuberts, will be the manager of the Circle, and is a very busy man these days, looking after the many details in preparation for opening the theatre. Decorators are at work decorating the interior and the lobby is being rapidly completed. The projecting booth room has been completed, that is, the outside walls, but the interior has not been finished.

An organ which will rank with the best instruments of its kind in Indianapolis is now being set up. The construction work will require at least a month. It has an electric action, with the consol in the orchestra pit of the theatre. The big instrument itself will be out of sight of the audience, in a chamber above and to the right of the balcony. It will be hidden by an attractive lattice.

The instrument has twenty stops, including chimes. It has six coupler combinations. The adjustments are made at the key desk. A feature is its modern voicing, and its chests are of the individual valve type. The instrument was made by the Hook-Hastings Company of Boston.

The front of the theatre, of snowy glazed tile with bands of Grecian dancing girls about the entrance, is almost complete. Above the entrance is a large panel, in which Clifton A. Wheeler will paint a harmonizing outdoor Grecian scene. It will be the most pretentious picture shown on the exterior of an Indianapolis building. Some of Mr. Wheeler's work has won attention in the children's room of the City Hospital, Indianapolis.

The Blinn theatre at Frankfort reopened recently with vaudeville and motion pictures, after it had been remodeled and redecorated.

STANDARD AMUSEMENT COMPANY GETS MORE KANSAS CITY HOUSES

AMONG the changes in Kansas City theatres is the expansion of the Standard Amusement Company. This company formerly controlled the Twelfth Street, the Palace and the Tenth Street.

About the time of the sale of the Tenth Street theatre to C. G. Bard, the company received into its membership Richards and Flynn, proprietors of the Wonderland and the Richland; they had sold their Subway a few weeks previously. The Subway will not be reopened.

The Twelfth Street has been running program at a nickel; it is now putting on features Saturday and Sunday, at 10 cents, and is having fine business. The Palace continues with program, at a nickel.

E. E. Ennesser, manager of the two theatres, continues to handle these for the Standard Amusement Company. Richards and Flynn continue to handle their Wonderland and Richland theatres. The latter, however, is showing only Saturday and Sunday during the summer; it will be redecorated before fall.

CRESCENT AMUSEMENT COMPANY, OF NASHVILLE, INSTALLS HANDSOME TICKET BOX AT CRESCENT THEATRE

Nashville, Tenn., Aug. 10.

THE Crescent Amusement Company of Nashville, owners of one of the largest chain of picture and vaudeville theatres in Tennessee, have just had installed one of the handsomest ticket boxes ever seen in this part of the State in their Crescent theatre in Nashville.

This handsome ticket box will take the place of the one that was built at the same time the theatre was. The old ticket box has been done away with.

The new box is placed within easy reach of the public, right up in the front entrance of the theatre. The substitution of the new box for the old was done in the interests of the patrons, as the old box was somewhat too far back in the lobby and a little out of the way for the patrons of the Crescent.



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SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

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DIRECTORY OF NEW THEATRES

ALABAMA

HAVING a seating capacity for 600 people on the first floor, a new theatre is to be constructed for colored people at an early date on Eighteenth street between Third and Fourth avenue, Birmingham, just south of the Alabama Penny-Prudential Savings Bank. The theatre building is to be 40 by 100, with a seating capacity of 800 or 900 persons.

CALIFORNIA

The plasterers have completed work on the new office building and motion picture establishment which is being built by A. J. Vanstrum at 17th and Clay streets, in Oakland.

The Elite theatre on Market street, near Seventh, in San Francisco, has been permanently closed and all the equipment has been purchased by W. G. Preddy, dealer in supplies at 158 Eddy street.

Charles Moser, who recently opened the Winter theatre, at Daly City, has disposed of his interest in the business at that location.

Not to be outdone by the new Royal theatre, which has been constructed and will be open to the public next month on Polk street between California and Sacramento, the proprietor of the Queen theatre, located in the same block, has commenced to make extensive alterations and improvements on the place.

CANADA

W. J. Tulk, president of the National Amusement Company of Vancouver, B. C., has given up his temporary management of the affairs of the company, and W. P. Nichols, managing director, is again in personal charge. Douglas Creighton, former manager of the Globe theatre, the leading picture house of the concern, is no longer at this house, which in future will be under the general supervision of Mr. Nichols.

W. A. Wilkinson, who conducts the Kamloops Opera House and the Empress theatre in Kamloops, B. C., has just erected a motion picture theatre at Vernon, B. C., where approximately eight thousand British Columbia soldiers will be encamped during the summer months. The seating capacity of the house is about six hundred, and Mr. Wilkinson intends to maintain the theatre permanently. The opening date was July 17.

COLORADO

A thirty-thousand dollar theatre is to be built at Leadville, by an organization of business men of that town.

The Pike theatre of Colorado Springs, is to be rebuilt at a cost of twenty-thousand dollars. Manager J. W. McMahon has placed the contract. The Pike occupies a central location and has always had plenty of use for the S. R. O. sign.

F. B. Culp, manager of the North Side Rex theatre of Denver, has completed plans for remodelling and enlarging his theatre.

INDIANA

The Irvine Amusement Company is planning to erect a new theatre in Winchester. J. E. Stivers, general manager of the company, has closed an option on a corner lot, the exact location of which has not been made public. F. A. Ogden, who has been manager of the Queen theatre, Winchester, which has been conducted by the Irvine Amusement Company, will have charge of the new house. It will be constructed so as to permit its use as a moving picture or legitimate house.

Ralph Ranier has given up his lease on the Boyer Opera House at Kendallville to accept a position in the motion picture business at Sheboygan, Wis. Mr. Boyer will resume management of the opera house and during the summer will run an occasional picture show, probably on Saturday night, with road shows during the winter months.

Clyde Palmer, who recently sold the Crescent theatorium, Hicksville, Ohio, to A. M. Maves, of Edgerton, will probably go into the picture business in Fort Wayne.

The Iroquois theatre, in Massachusetts avenue, Indianapolis, has been closed pending repairs.

The Crystal theatre, North Manchester, closed July 22 on account of a lack of business. The theatre has been under the management of Harry Long for several years. Mr. Long is negotiating a sale of the theatre to North Manchester persons but it has not been closed.

C. C. Gosnell, Sr. and L. A. Wilkerson, have assumed control of the Grand Opera House, Vincennes. The theatre was bought from Dr. R. R. Trueblood and J. H. Ward, of Lawrenceville. It is probable that the new management will run motion pictures or vaudeville when no road shows are booked.

Emmet and Everett McCarrell have leased the building on the west side of the square, Bedford, formerly occupied by the Grand theatre and a lunch room. The room is being remodeled and a picture theatre will be opened there in the near future.

A new motion picture theatre has been started at Marshall by Starns and Rudisill, who have been running a show at Hillsboro. They plan to run a show Thursday and Saturday nights.

Mr. Ashton, manager of a show at Geneva has opened the Savoy airdome at Geneva, giving residents of that town a choice of three motion picture theatres to attend. Mr. Ashton intends to continue to operate his theatre in the Hutton block.

The Ladoga Opera House, Ladoga, recently ran an ad in the Ladoga Leader, stating that every Friday night they expected to show feature pictures and that since the State Federation of Woman's Clubs had requested exhibitors to honestly advertise their pictures, they advised that on Friday nights their pictures probably would not be suitable for children.

KANSAS

R. D. Molesworth, Louisburg, has sold his electric theatre.

S. L. Jones, Kansas City, has sold the Central Garden theatre to M. A. Lewis.

M. McDonald has sold the Park theatre, Kansas City, to Mr. MacNamee who is making extensive improvements.

B. J. Crosswhite, of Parker, has purchased the O. K. theatre and airdome, at Pavlo. The theatre will be managed by L. Roy Shannon who until last spring operated a show of his own at Mound City.

MASSACHUSETTS

Horstman, Lord and Howard have sold all their interests in the Gordon chain of Olympias, it is reported by Mr. Horstman.

MICHIGAN

The Park theatre, Battle Creek, has passed into the hands of Samuel and Edward Bowne, who have made a number of improvements throughout the house.

Having decided that the proposed improvement and redecorating of the Majestic Gardens, Grand Rapids, can be accomplished without requiring the closing of the theatre during the entire week, A. J. Gilligham has decided to continue showing high-class features on Saturdays and Sundays throughout the month of August. The improvements include a new stage setting designed by Sosman & Londis, Chicago.

George Spaeth has resigned the management of the Majestic Gardens, Grand Rapids, to manage the Fuller theatre in Kalamazoo, in which he has taken a half interest. The Fuller plays high-class dramatic attractions with feature motion pictures on off-days. His successor at the Majestic Gardens has not been announced as yet.

The original owners of the Columbia theatre, Grand Rapids, the Temple Theatre Realty Co., have again taken over the building, Gillingham & Smith, former lessees, having given up the lease. The Columbia has been used for vaudeville, burlesque and motion pictures.

The Frank Farrington Co., Detroit, has taken out a permit for the construction of a brick-steel motion picture theatre, 98 by 104 feet, one story high, at 783 Holcomb avenue, costing exclusive of equipment, $40,000.

The construction of the Colonial theatre, Woodward and Sibley streets, Detroit, for Hoffman Brothers is now assured. The church on the property is now being torn down to make way for the new enterprise—and one of the finest and largest playhouses in the middle west is promised. C. Howard Crane is the architect.

A. J. Gilligham has completed alterations to the third floor of the building at 189 Woodward avenue, Detroit, and now occupies handsome offices for his various theatrical enterprises.

MISSOURI

J. C. Norris has recently opened the Cora airdome, at Cora and Easton avenues, St. Louis, with a seating capacity of 700, and an admission price of five cents. Mr. Norris is new to the picture exhibition business, but he has started out with the right ideas as to advertising attractively, and his display, both poster and lobby, has drawn him a good attendance of interested patrons ever since he opened the place.

Work on the Strehlow building on South Locust street, Chillicothe, which will house the theatre of J. L. Boyle, is progressing in good shape. The building is built especially for a theatre and while it is plain, it will be cool and comfortable, with the floor so arranged that a good view can be had from any seat in the house.

Fire between the ceiling and roof of the Orpheum Picture Show in Lexington, recently did considerable damage before the flames could be extinguished. Most of the loss was from smoke and water. T. J. Ragland, proprietor of the theatre, had much of his equipment damaged, all of which is covered by insurance. The house will be reopened as soon as his insurance is adjusted.

S. A. Clarkson, who brought the Airdome theatre at 15 and Spruce, Kansas City, some time ago has closed that house.

J. H. Harper has sold the Linwood Airdome to L. S. Mathews. The Linwood Airdome is one of the most popular suburban theatres in Kansas City.

MONTANA

On the heels of the announcement that Jensen & Von Herberg of Seattle are starting construction of a $200,000 motion picture theatre in Butte, it has been learned that the Montana city was chosen instead of Portland, on account of the censor board's numerous and exacting film rules. J. Von Herberg, a member of the firm, admitted that the character of censorship enforced in Portland was the deciding reason that threw the scales against Portland aud in favor of Butte.

NEBRASKA

The Strand theatre, Lincoln, has closed its doors. The Billie Burke serial will be moved to the Magnet theatre.

C. G. Gyston is the new owner of the Oxford Gem.

OKLAHOMA

The Majestic theatre at Enid, has discontinued vaudeville and will show pictures exclusively.

E. E. Bland is managing the new Rex theatre at Alva, a recently opened house.

NEW YORK

Frank A. Seaver & Co., as brokers, sold the plot 50 x 85 on the northwest corner of Fourth avenue and Twenty-eighth street, Brooklyn, for Joseph Rosenburg to Anthony Peolillo, who will immediately erect a moving picture theatre on the plot.

OHIO

Civil engineers have started setting grades for a new $30,000 moving picture theatre to be erected in Wilmington, by Charles W. Murphy, baseball magnate and native of that city.

RHODE ISLAND

The Casino theatre at Narragansett Pier has just been completed and will open August 7 for the patronage of the fashionable summer colony there. John Hannan, the prominent shoe manufacturer, built the house at a cost of $100,000. Leon Kelmer, late of the B. F. Keith forces has been engaged as managing director of the house.

TEXAS

John D. Jones, formerly half-partner in the Crystal Amusement Co., of Greenville, and for a long time manager of the Crystal and Rex theatres there, has jumped back in the show business after spending several months on the road for a large wholesale house. He will be the manager of the new Grand theatre at Amarillo. The house has been used as an opera house; but is being remodeled to fit a picture show's needs. The original cost was $75,000 and another $8,000 is being spent to put it "right-up-to-now." The house seats 1,800 and will open August 1.

P. P. Stuckey of Bay City, has opened a 250-seat picture theatre at Angleton.

M. D. Morphew from Hugo, is opening a 300-chair house, the Lyric at Frost.

COLOR SENSITIVE FILM

(Continued from page 972)

ever; to "wind on" the film and immerse it in the developer in darkness. After the film has been in the developer for a minute or so the green light may be turned on. Inspecting the progress of development should be done very cautiously and undue exposure to the safe-light avoided.

More or Less a Matter of Experiment

With regard to the developing solution this will at first, be more or less a matter of experiment for those who sensitize their negative stock themselves. It may be stated that the developer should be non-fogging and fairly rapid in action.

For developing the Eastman Panchromatic Negative stock the following formula is given by Dr. Mees:

Sodium Bisulphite	2½ Lbs.
Pyro	3¼ Lbs.
Sodium Sulphite	10 Lbs.
Sodium Carbonate	12 Lbs.
Potassium Bromide	2½ Oz.
Water to	120 Gals.

Mix in order given.

Time of development 5 to 10 minutes at 70° Fah't.

We believe that this description of the properties and usage of color correct film stock will prove interesting and welcome to all those interested in improving the quality of cinematography, and the presentation of this detailed information is evidence that the Camera Department of the "News" proposes to take a leading part in advancing the knowledge and improving the practice of motion photography.

J. M. DIXON, SALES MANAGER FEDERAL SIGN SYSTEM, REPORTS EXCELLENT BUSINESS

Nashville, Tenn., Aug. 10.

J. M. DIXON ("Live Wire" Dixon), sales-manager for the Federal Sign System (electric) of Louisville, Ky., was in Nashville last week, and during his stay was the guest of Manager W. H. Wassman of the Knickerbocker theatre. When seen by a representative of MOTION PICTURE NEWS, Mr. Dixon said:

"We have just recently installed a large 'Sky Rocket' and changeable letter electric attraction sign on the Strand theatre, Evansville, Ind. This is one of the best signs in Indiana, and very attractive."

Mr. Dixon seems very much enthused over the large amount of business his company is securing throughout his territory. Every exhibitor who is using a Federal sign speaks in the highest praise of it.

ROBERTS AND CARTER SUPPLY COMPANY EQUIPS COLPET THEATRE, CEDARTOWN, GEORGIA

PRESIDENT J. I. ROBERTS, of the Roberts and Carter Supply Company of Nashville, Tenn., has recently furnished all equipment for the Colpet theatre, Cedartown, Georgia.

The order consisted of two Powers 6-B Motiographs, one 10 x 13 Mirroroide screen, one Fort Wayne Compensarc.

This is one of the handsomest motion picture theatres in Cedartown, being under the management of T. M. Petty.

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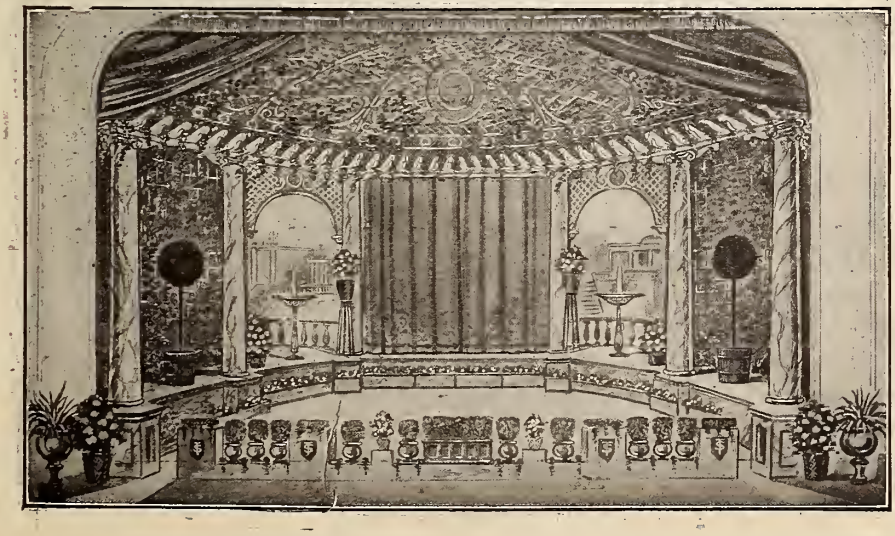
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149 Manufacturers and Studios	1.00
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"HIS LETTER"

"HIS THEATRE"

June sixteenth
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Very truly yours,

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Let us try.

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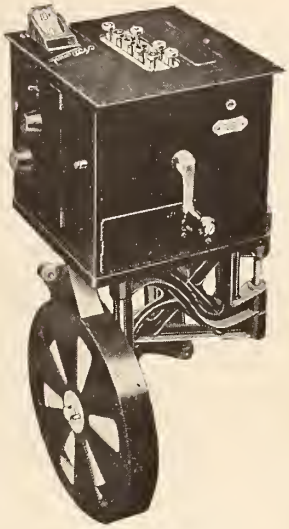
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The register gives you an unchangeable printed added record of all tickets issued. This record must balance with cash in the drawer.

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Dayton, Ohio

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Will be glad to have one of your representatives call and explain the ticket printing registers.

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AUGUST 19, 1916

Motion Picture News

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where life surges in a climax of dramatic emotion.
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a fairy story tale, where there is charm and love to spare.
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WEEK'S RELEASES:

Daniel Frohman Presents
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"LITTLE LADY EILEEN"
A Famous Players Production

Daniel Frohman Presents
PAULINE FREDERICK *in*
"THE WOMAN IN THE CASE"
A Famous Players Production

Paramount-Burton Holmes
Travel-Picture No. 27
"From Carlsbad to Moravia"

Paramount Pictographs No. 27
Do You Drink Milk? Bicycles We Have Met. Tennis.
Better Babies. Testing Your Mind
by Hugo Munsterberg.

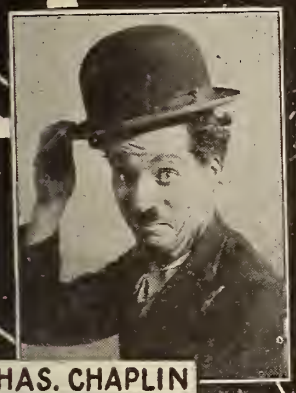
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In..... SOUL MATES, THE HIGHEST BID, THE STRENGTH OF DONALD M'KENZIE

FLORENCE TURNER

In FAR FROM THE MADDING CROWD DOORSTEPS


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August 7,	CHARLIE CHAPLIN,	In One A. M.
August 14,	NAT GOODWIN,	In A Wall Street Tragedy
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(THE NEWEST OF THE NEW CHAPLINS)



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" THE LATEST CHAPLIN " is a deceit and a fraud when used in connection with any other films than the Mutual Chaplin specials, released in the United States only by the Mutual Film Corporation.

Charlie Chaplin is appearing in no other new pictures than the two-reel comedies now being made for the Mutual Film Corporation.

The only films made under the new Chaplin $670,000 contract released to date are:

THE FLOORWALKER
THE FIREMAN
THE VAGABOND
ONE A. M.

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71 West 23rd St., New York City

CHARLIE CHAPLIN IN ONE A.M.

MUTUAL PICTURES



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In this gripping two-reel "Mustang" drama, a girl of tender years captures the villainous mountain terror, and furnishes a climax to an intensely dramatic story. Jack Richardson, photodrama's most famous villain, has the title role, supported by a strong cast including Lizette Thorne, King Clark and others.

Directed by Murdock J. MacQuarrie *Released August 18th*

Ruth Ridley Returns

This is one of the most eloquent sermons against circumstantial evidence, presenting the case from a new and unique angle. It is a two-part "Flying A" drama, featuring Edward Coxen, Lizette Thorne and George Field in the important parts.

Directed by Alfred Hollingsworth *Released August 14th*

The Holly House

A three-reel "Flying A" drama, powerfully picturing a story of intense interest. Vivian Rich and Alfred Vosburgh are seen in the principal parts.

Directed by Edward Sloman *Released August 17th*

Perkins' Mystic Manor

Orral Humphrey in the title role of this rousing "Beauty" comedy is positively inimitable. The manner in which mysticism is portrayed is ludicrous in the extreme—a riot of laughter-making comedy.

Directed by Orral Humphrey *Released August 16th*

Huge Profits Await the Exhibitors

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All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

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A Torrent

Crowded houses everywhere are astonished at the great number of *thrills* in

American Film Company Inc. Presents

The SECRET of the SUBMARINE

Directed by George Sargent



Smashing scenes come "so thick and so fast" that monster audiences are constantly in a tumult of enthusiasm! The close of every chapter finds thousands "eaten up" with curiosity to see the next week's development of the amazing plot!!

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The novelization of "The Secret of the Submarine" by E. Alexander Powell, is a stupendous story brimming over with vigorous pen-thrills and fascinating romance. Millions are reading it—*want to see the motion pictures!* Over 1,000 representative American newspapers are publishing "The Secret of the Submarine," including these big powerful dailies—

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CIAL FEATURE

of Thrills

This powerful film novel is a veritable *stampede* of daring deeds and exciting events — is *a torrent of thrills!!*

Exhibitors report an avalanche business in the hottest weather, on nights ordinarily dull and when competition is keenest. Nothing diminishes the colossal success of "The Secret of the Submarine!"

How the big happy throngs will rave over Chapter Thirteen, released August 14th! The spies again are hot on the trail of "the secret" and Olga discovers the lost book! The war crisis faced by the U. S. reaches the breaking point. Hope throws himself into the struggle for Olga's discovery—the fateful book which holds a nation's destiny!! But Morton has already escaped with it. *More great scenes with Thomas Chatterton and Jaunita Hansen as the storm center!*



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The "big money" pours into your box office for fifteen big, busy weeks! Cash in on this proved success by the producers of "The Diamond from the Sky" and "The Girl and the Game!" Book "The Secret of the Submarine" TODAY!!

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Every Exhibitor who appreciates the pulling power of logical comedy-plot, presented by the most droll comedians, will instantly recognize the possibilities of this two-reel VOGUE laugh-maker featuring Paddy McQuire, Gypsy Abbott and Arthur Moon. It is one of the sort that has made VOGUE Comedies the ***big favorites*** with both exhibitors and patrons.

Directed by Jack Dillon. *Released August 20.*

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Don't let the other fellow "scoop" this feature attraction.

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Studio: Santa Monica Blvd. at Gower St., Los Angeles, Cal.

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We have secured good advertisers to talk to YOU. Listen to them!



NEW YORK

Had its foretaste of WAR on July 30. Screaming shell and shrapnel rained on the Lower City when a trainload of munitions on Black Tom Island was accidentally fired. Many lives lost and millions of property wiped out marked the released fury of the Genii of World Destruction discharging their tons of death.



IS THE GREAT COMPLETED PICTURE OF WHICH THE MUNITIONS EXPLOSION GIVES AN INKLING. IT FORETELLS WITH DEADLY ACCURACY THE CONSEQUENCES OF AN EUROPEAN INVASION OF AMERICA

This is the biggest theme that the exhibitor can present to his patrons. And it is unfolded with the rare dramatic skill and fascinating human interest that Thomas Dixon, who originated "The Birth of a Nation," alone knows how to impart. Victor Herbert's martial music forms a truly epical accompaniment.

State Rights buyers and individual exhibitors are invited to address the

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Resolution, Unanimously Adopted by the Motion Picture Exhibitors' League, at the Sixth Annual Convention, in Chicago

"BE it resolved that it be definitely established and adopted as the sense of this convention that it unanimously endorses the Open Booking Policy, carrying with it the acceptance by selection of feature film productions.

"And further that this body urges the adoption of the Open Booking Policy upon all manufacturers distributing feature films, and upon all exhibitors engaged in the exhibition of feature films, as the one system of fairness and commercial justice.

(signed) *Lee A. Ochs*
Alfred Hamburger
M. A. Choynski."

V. L. S. E. Inc.

TRADE MARK REG U.S. PAT. OFF.

"The Dawn of Freedom"

A Vitagraph Blue Ribbon Play

Featuring

Charles Richman

With the spirit of '76 as a background, this drama depicts a vivid picture of social warfare, showing the misery of the oppressed and the living death of the oppressors. It is a stinging rebuke to the ideals of the nation, and sets high hopes for the return of the staunchness and bravery of the patriotic sons of Revolutionary days.





THE VITAGRAPH COMPANY OF AMERICA

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THE EVENT OF THE SUMMER

"THE BARRIER"

A Lubin Sovereign Play, Produced from the Wide-Famed Novel by

Rex Beach

Directed by

Edgar Lewis

A play that will make you live the book

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"Love's Toll"
Rosetta Brice and Richard Buhler



From the book published by Harper Brothers

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SELIG ***Presents***

Those Versatile Stars of the Silent Drama

Marshal Neilan **George Fawcett**
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In Edward Peple's Passionate Love Romance

"The Prince Chap"

A Red Seal Play De Luxe

SELIG

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Henry B. Walthall

With

Antoinette Walker

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"The Sting of Victory"

In 5 acts

Written by

Charles Mortimer Peck

Directed by

J. Charles Haydon

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"The Havoc"
"The Discard"
"Vultures of Society"
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"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"The Blindness of Virtue"
"In the Palace of the King"
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V L S E

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A Letter Which Hits The Nail on the Head

Addressed to the Editor of a Trade Paper

"Open Market—Always!"

"I HAD to take off Sunday A.M. to do this, but I feel that it is more than worth it, that is your stand on the Open Market thing. If there exists in the minds of anyone, that an exhibitor, particularly one not near an exchange, does not get buncoed about every so often, from film exchanges, I would like to relate some of my trials. From the best down to the worst ones the film business under its present policy is rotten at the core, and it will stay this way until we have *open market*.

"Every so often, I get tired of the kind of shows that are booked to us on regular schedule. I change them to the best advantage, and book in others that will give me a decent program for the week. Two times out of three I have made four times more money on the week by doing this, with an increased film rental of 30 per cent. and with only five hundred seats. If they give us the goods we can play everything two days, and pay from $75 to $100 for the two days a whole lot easier than trying to pay $20 with a lot of inferior stuff."

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The signal success made by thousands of exhibitors with the

ESSANAY-CHAPLIN

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"POLICE"

is the surest guarantee of its big box office attraction for you.

GENERAL FILM SERVICE

Here are two characteristic reports by exhibitors, picked at random on

CHARLIE CHAPLIN'S

Burlesque on

"CARMEN"

"It sure is a money getter. I am playing a return engagement."—*W. E. Mitchell, Opera House, Paris, Ky.*

"From a box office standpoint it broke all records.—*C. G. Matlock, Pastime Theatre, Pendleton, Ore.*

V. L. S. E. SERVICE

TRADEMARK
Reg. U. S. Pat. 1907

Essanay

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BIG FOUR FEATURE PLAY V L S E


GLORIA'S ROMANCE
George Kleine's Greatest
Cinematographic Achievement
Miss
Billie Burke
By special arrangement with F. Ziegfeld, Jr.
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES
You exhibitors whose patronage demands photoplay entertainment of an unusually high standard—you who are seeking a production of high quality that appeals to the intellectual observer—here is a continued photoplay that embodies every element of "class" appeal. "Gloria's Romance" is a play of deep heart interest—a society drama of love and mystery. You see pictured the experiences of beautiful Gloria Stafford—daughter of a bank president. You follow her romance from its beginning—in the luxurious surroundings of Palm Beach, Florida, and in the handsome settings of Riverside Drive, New York. Everywhere you find evidence of the exceptional quality of this production. And, through all, runs a mystery story that is sure to draw patrons to your house every week.
"Gloria's Romance" is in twenty chapters. A new feature chapter is released every week. If you're seeking a production of extraordinary quality, book BILLIE BURKE in "Gloria's Romance"—NOW. Write your nearest Kleine Exchange or
GEORGE KLEINE
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"Most Elaborate Of All Picture Plays"

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WORDS

Build up box office receipts

General Film Service points to what
it has ***accomplished*** for exhibitors

An inferior service can only ***promise***—it can't ***accomplish*** anything

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General Film Service blazed the path which made success possible for exhibitors. Its patrons are still prosperous because the public endorses the policy governing this Service and favors a

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Short length pictures with one or more stars in every one of them

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General Film Service

Book These For Your Variety Program



RICHARD C. TRAVERS and LILLIAN DREW

are presented in

"My Country 'Tis of Thee"

2 act drama *Aug. 15*

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By Wallace A. Carlson

One reel cartoon and scenic *Aug. 16*

JOYCE FAIR

is presented in

"A Little Volunteer"

3 act drama *Aug. 19*

Variety programs mean a steady stream of patrons.
Book Essanay's short classics in comedy and drama
and keep your houses packed



Trade Mark
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General Film Service

The GIRL FROM FRISCO

Fifteen Gripping Episodes by Robert Welles Ritchie



Featuring Marin Sais and True Boardman

Next Episode

"THE OIL FIELD PLOT"

Released Wednesday, August 23rd

Two reels of gripping, red-blooded action, picturing the struggle of a lone girl against powerful interests and their unscrupulous henchmen. A spectacular oil well explosion is the climax of an episode stirring in suspense. The throbbing Golden West—of adventure, romance and thrill—is vividly depicted in this series of fifteen episodes, each a complete story.

Released in Regular General Film Service!

"HAM'S STRATEGY"

Ham, Bud, Ethel Teare—and a donkey. A laugh from the opening scene to the final fade-out. ***Released Tuesday, August 15th***

"HE WROTE POETRY?"

Ivy Close, the international beauty, supported by Henry Murdoch, in a rapid-fire one reeler. ***Released Friday, Aug. 18th***

"WITH THE AID OF THE WRECKER"

Released Saturday, August 19th

Helen Gibson's daring feats never pall—with each release she goes a step further in defying danger and death. In this smashing one reeler a gigantic crane swings an automobile and its occupants through the air as a climax to a thousand feet of fearless daring.

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General Film Service



"The Lemon in Their Garden of Love"

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THE CELEBRATED COMEDY TEAM

HARRY C. MYERS VIM ROSEMARY THEBY

FEATURE COMEDIES

General Film Service

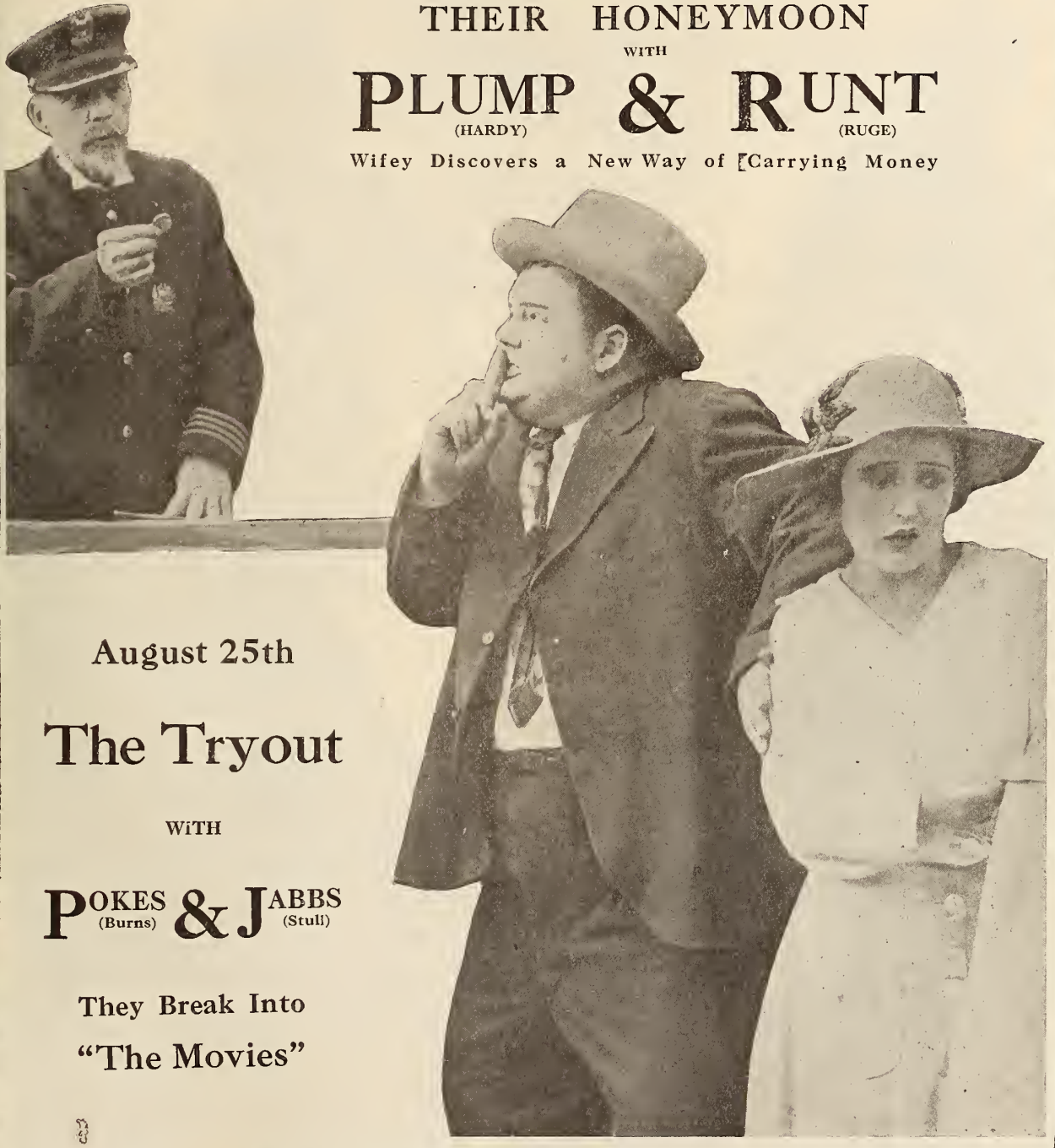
August 24th

THEIR HONEYMOON

WITH

PLUMP (HARDY) & RUNT (RUGE)

Wifey Discovers a New Way of Carrying Money



August 25th

The Tryout

WITH

POKES (Burns) & JABBS (Stull)

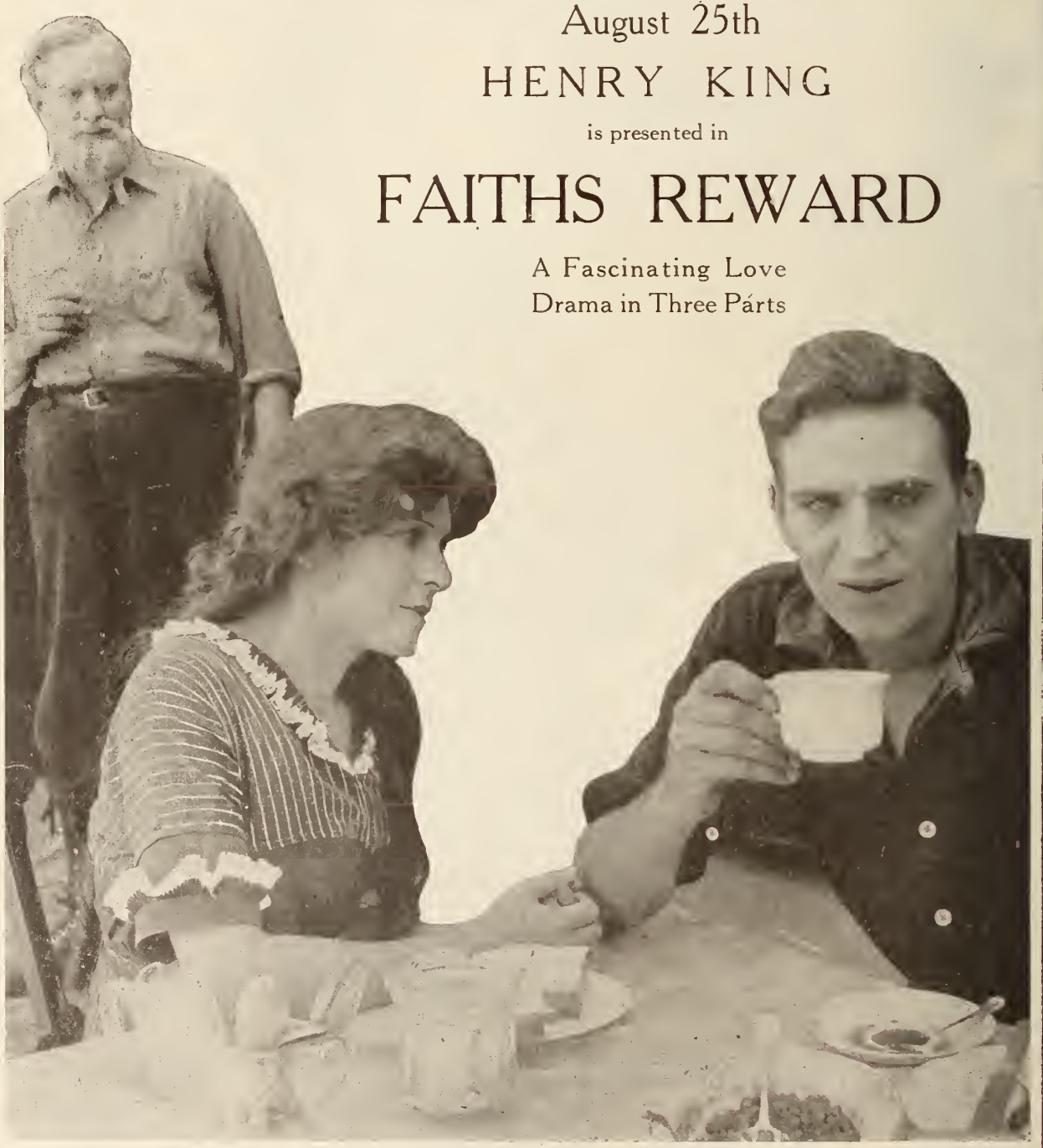
They Break Into

"The Movies"

VIM COMEDIES

326 Lexington Avenue, New York City

General Film Service



August 25th

HENRY KING

is presented in

FAITHS REWARD

A Fascinating Love
Drama in Three Párts

Knickerbocker Star Features

326 Lexington Avenue, New York City

General Film Service

An exceptionally strong VITAGRAPH bill



Evart Overton in "The Wandering Horde"

by James Oliver Curwood
author of "Fathers of Men" "The Destroyers" "God's Country and The Woman" etc.

A three-part Broadway Star Drama
Released Saturday, August 19th

"Conductor Kate"

One reel comedy, released Monday, August 14th
Featuring Kate Price

"There and Back"

One reel comedy, released Friday, August 18th
Featuring Hughie Mack



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
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General Film Service

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A "scoop" is a "scoop," whether it is an exclusive news story in a newspaper, or an exclusive news pictorial in a news reel.

The Selig-Tribune, the World's Greatest News Film, released every Monday and Thursday in General Film Service, **gets** the the news and **shows** it **first.** Here's some proof!

First with the Deutschland pictures.

First with 'Frisco Bomb pictures.

First with New York explosion pictures.

First with James Whitcomb Riley pictures.

First with European War pictures.

THE SELIG-TRIBUNE

The World's Greatest News Film

Continues FIRST in War, FIRST in Peace, and FIRST in Popularity

BOOK THESE MONEY GETTERS

"The Far Journey." A Selig Special, written by W. E. Wing, released in General Film Service Monday, Aug. 21. Harry Mestayer and an All-star cast.

"Roping A Sweetheart." A Selig Western comedy in the **Tom Mix** series. It will make 'em laugh and forget the heat. Released in General Film Service Aug. 26.

"They Hook Up Business on A Hot Day!"

TRADE S MARK

Selig Polyscope Company

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And Everywhere!

General Film Service

LUBIN

Tuesday, August 8

"Their Mother"

Two Act Drama

Tuesday, August 15

"A Lesson in Labor"

Two Act Drama

Tuesday, August 22

"The Usurer's Due"

Two Act Drama

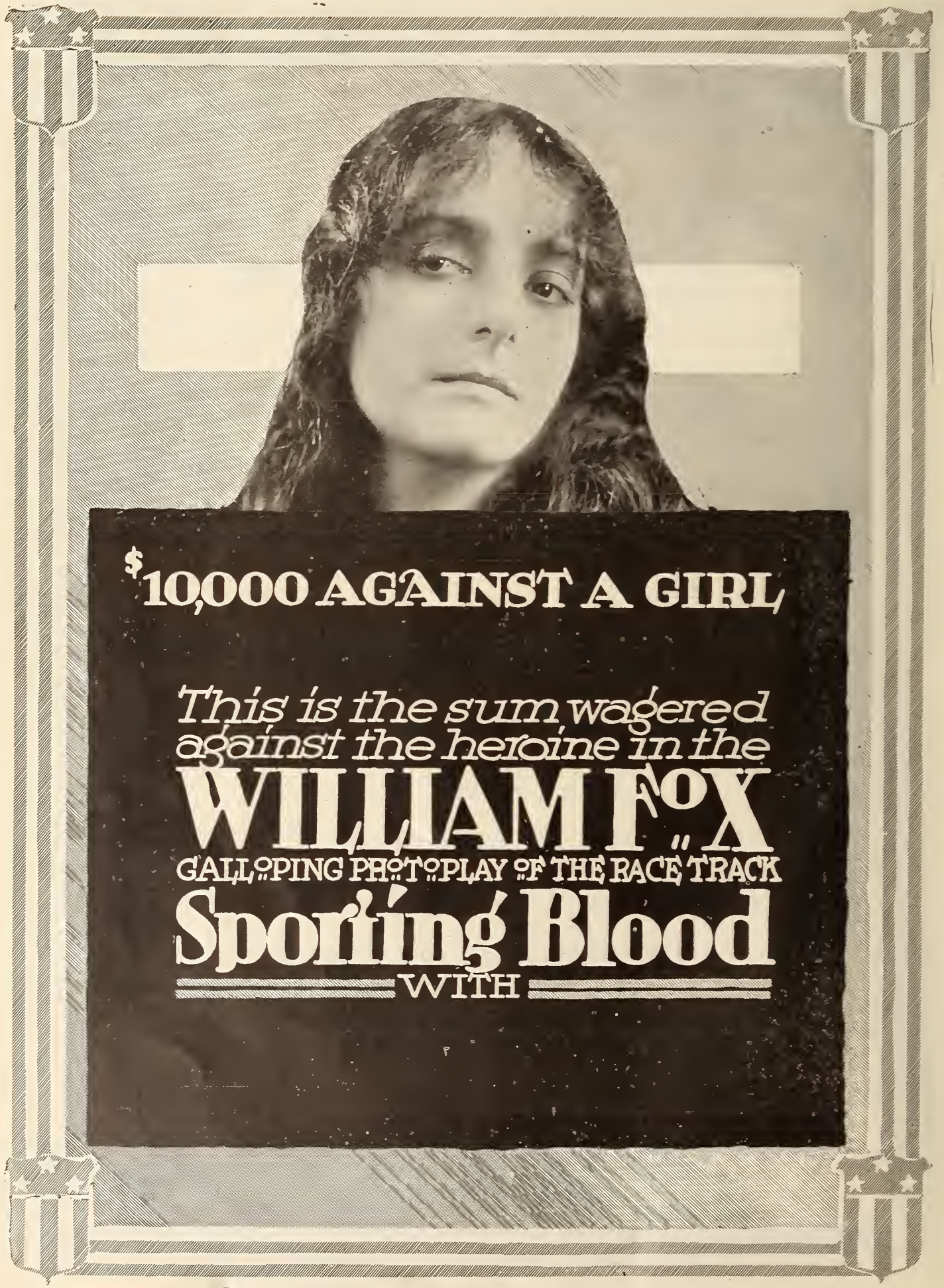
Tuesday, August 29

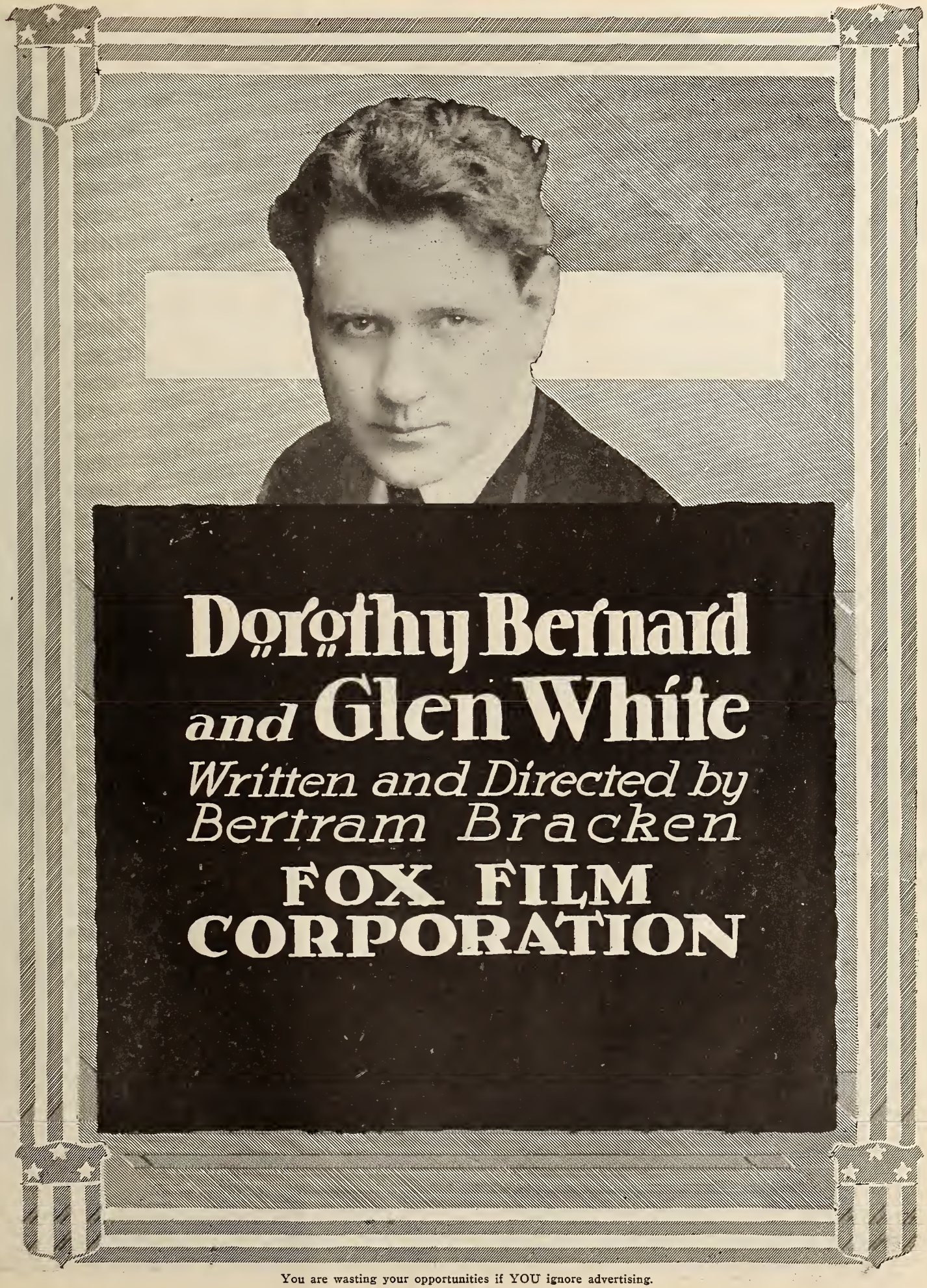
"For His Family's Honor"

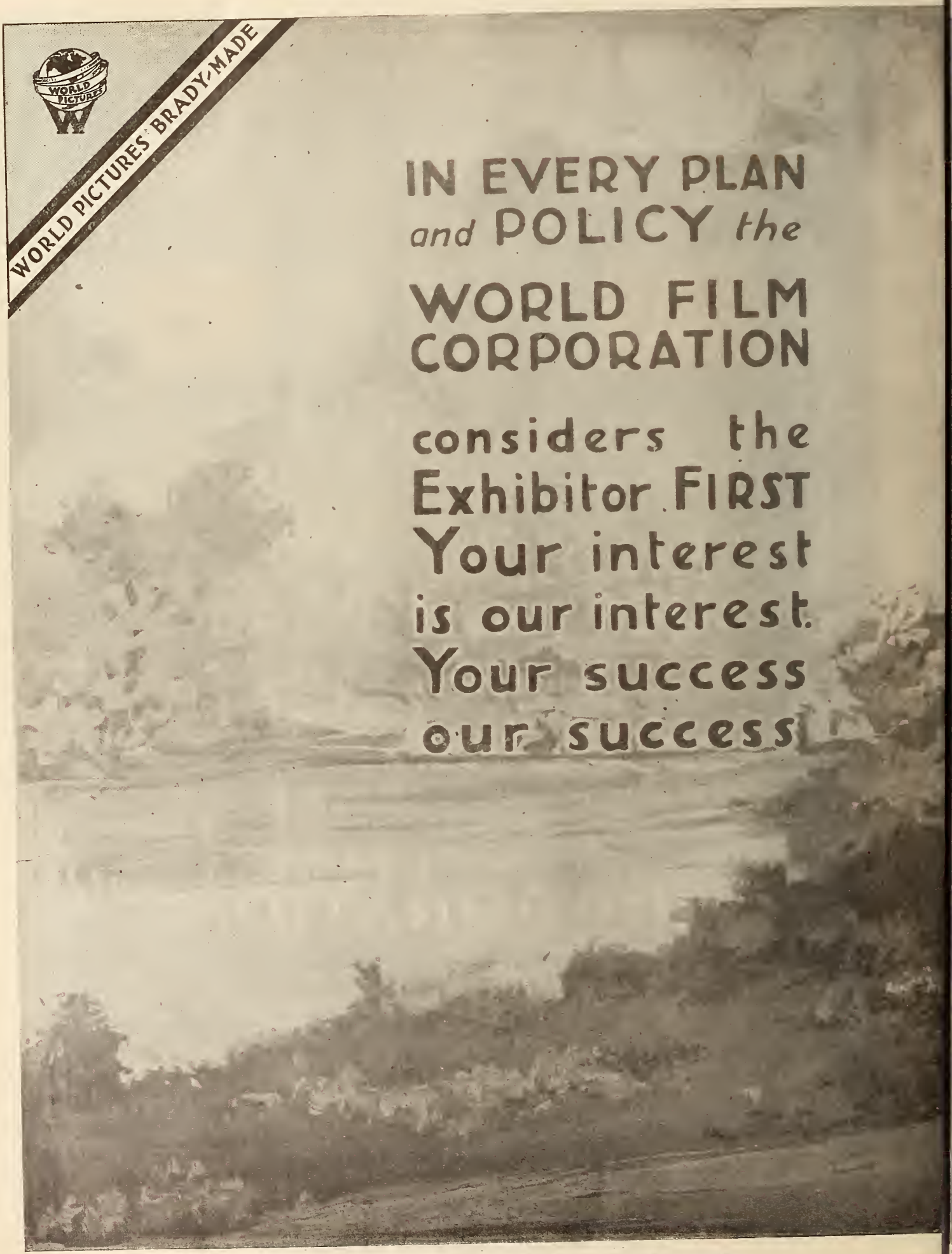
Two Act Drama

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$10,000 AGAINST A GIRL
This is the sum wagered against the heroine in the
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GALLOPING PHOTOPLAY OF THE RACE TRACK
Sporting Blood
WITH


Dorothy Bernard
and Glen White
Written and Directed by
Bertram Bracken
FOX FILM
CORPORATION


WORLD PICTURES
WORLD PICTURES BRADY-MADE
IN EVERY PLAN
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Exhibitor FIRST
Your interest
is our interest.
Your success
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THANHOUSER FILM CORPORATION



FLORENCE LA BADIE
in
"THE FUGITIVE"

If You Want A Soul-Gripping Drama of Tremendous Appeal,
If You Seek A Story That's Startling and Different,
If You Insist Upon Superior Acting, Direction and Photography,
If You Are Eager To Give Your Patrons A Superb Production,

Book "The Fugitive."

It's The First Of The Splendid New Thanhouser Gold Rooster Plays.

RELEASED AUGUST 13 THROUGH PATHÉ EXCHANGES.

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TO NEW YORK AND NORTHERN N. J.

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A PLAIN STATEMENT OF FACTS
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"The Yellow Menace" is being booked absolutely on its own merits. You are offered a Serial which Exchange men, the country over, thought good enough to pay record prices for—after they saw it—not before.

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FOR YOU

"THE YELLOW MENACE" produced by the Serial Film Company is the first serial that has had to face the unbiased judgment and criticism of independent exchange buyers the country over. Before the picture was offered to you we showed it to exchange men from every part of the United States and Canada and asked them to back their opinion of "The Yellow Menace" with real money.

The simple statement that the entire United States and Canada are sold out, big deposits placed in our keeping, and contracts signed calling for hundreds of thousands of dollars must surely mean more to you than all the praise we could bestow upon "The Yellow Menace."

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"THE YELLOW MEDAL"

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IN 16 EPISODES

Released Labor Day

MONSTER Newspaper and Billboard advertising campaign. Unquestionably the best serial production ever thrown on any screen. A thrill in every reel. Stupendous action in every foot. All red blood. Nothing wishy washy.

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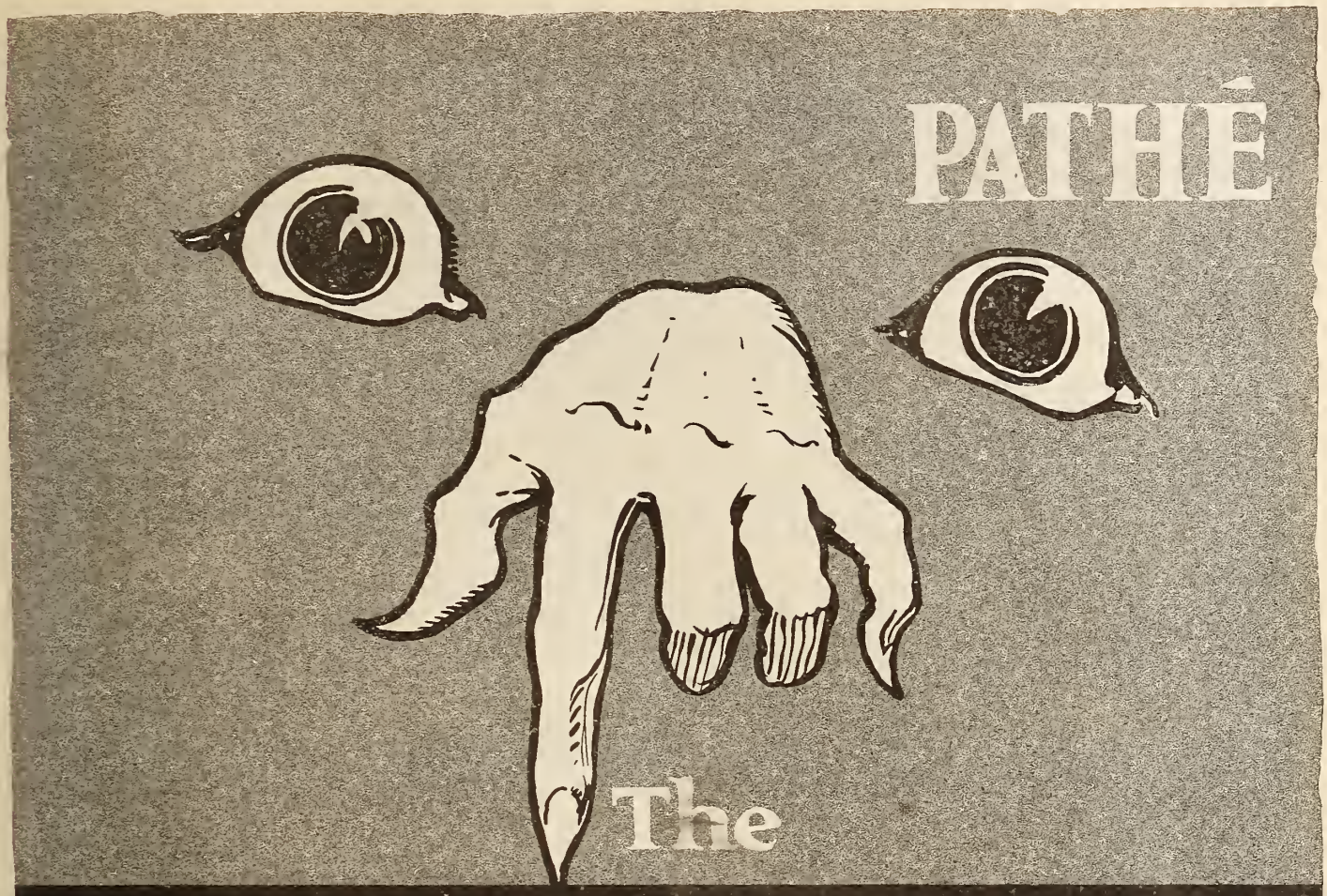
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CHICAGO



SHIELDING SHADOW

The wonder serial produced by
ASTRA FILM CORPORATION
and directed by LOUIS J. GASNIER
and DONALD MACKENZIE featuring
GRACE DARMOND, RALPH KELLARD
and LEON BARY

Released October 1st

We Have Doubled Prices

on

"The Shielding Shadow"

Pathe's Traditional Policy Is To Book Each Film For What It Is Worth

WE sent prints of the first few episodes of "The Shielding Shadow" to all our exchanges so exhibitors could see what they were booking.

WE knew how wonderful this serial was, but the telegrams of congratulations from hundreds of exhibitors and from our exchange men were simply amazing even to those of us who had already seen this wonder serial.

ALL who have seen the first episodes agree that the fifteen greatest features on the market will not yield the business that this fifteen episode serial will yield. They say that it will increase by hundreds and thousands of dollars the profits of the exhibitor who secures it in each neighborhood.

IT isn't what a film costs, it is what it will earn in profits that counts. "The Shielding Shadow" is the most profitable film you can book—even at prices higher than we have charged for recent serials.

MAKE us prove it. Go into the projection room of the Pathe Exchange that serves you. Ask to see the pictures alone and in silence. See three, four, five or six episodes. Never book a serial until you have screened at least three episodes. Never book a poor serial. Only the good serial will pack your house in heat or cold, in wind or storm, in snow or sleet, as the "Iron Claw" and other Pathe serials have done. And remember, "The Shielding Shadow" is written by Geo. Seitz, the author of "The Iron Claw." He says "The Shielding Shadow" is by far the best of the two.

PATHE is America's greatest serial house. We have no competitors. We have never made a serial as good as "The Shielding Shadow."

WE spent far more money for the scenario, far more money for the production, and we will use the two greatest newspapers in each city instead of one newspaper per city as formerly to advertise this serial. Therefore it will earn more money for exhibitors.

DON'T delay. We are postponing "The Shielding Shadow" release date till October 1st so that exhibitors can see practically all of the episodes and therefore will know that this wonder serial justifies the most elaborate advertising and presentation. All other things being equal, WE WILL AS USUAL GIVE FIRST PREFERENCE TO PATHE CUSTOMERS.

PATHE EXCHANGE, Inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

PATHÉ

THE *BEST* THEATRES SHOW AND *LIKE* THE MASTER PLOT IN 14 CHAPTERS

THE GRIP OF EVIL

TELEPHONE MARKET 4751

THE STRAND RIGHT IN THE HEART OF NEWARK, N.J.

Strand Theatre

NEWARK, N. J. July 28/16.

Pathé Exchange Inc.,
New York.

Gentlemen:-

I am pleased to inform you that we are now playing the second episode of "THE GRIP OF EVIL," and our public seems to like it very much.

We only hope that the continuation of these episodes will be as good as we have already shown.

Wishing you success, with kindest regards, I remain

Yours truly,
STRAND THEATRE NEWARK.

Jules Gerstle

JG..HPT MGR.

Produced by BALBOA *Featuring*

JACKIE SAUNDERS *and* ROLAND BOTTOMLEY

How can an advertiser continue advertising? By giving YOU value.

PATHÉ

If you have not reaped the profits to be gained by showing these 14 two reel photo-novels made by ARROW

WHO'S GUILTY?

Here are a few of the prominent exhibitors who have made splendid profits on "Who's Guilty?"

Loew's 86th Street Theatre, N. Y.
Proctor's Yonkers Theatre
Keeney's Metropolis, N. Y.
Dyckman Theatre, N. Y.
Strand Theatre, Stamford, Conn.
Bollinino's Circuit, N. Y. (5 houses)
The Orpheum Theatre, Wilkesbarre, Pa.
The Iris Theatre, Denver, Colo.

Use the same advertising these men used, and you'll pack your house, too.
WHO'S GUILTY? is so good it will be earning money for exhibitors two years hence
GET YOURS NOW!

PATHÉ presents
FLORENCE LABADIE
in the five part GOLD ROOSTER play

"THE FUGITIVE"



A really excellent feature produced by
THANHOUSER
and one that will be a strong box-office attraction
Released August 13th







PATHÉ presents

MISS GERALDINE O'BRIEN

in the five part GOLD ROOSTER PLAY

A WOMAN'S FIGHT

produced by POPULAR PLAYS AND PLAYERS

An intensely dramatic production built around the theme "Can a woman outlive a past and keeping her secret from her husband find happiness in marriage?"

Released August 20th





"YOU BEAT YOUR COMPETITORS BY MANY HOURS!"

What New York's famous picture theatre says of PATHÉ NEWS

The Strand Theatre of New York
Mark Strand Theatre Company
Owners and Operators

August 2nd. 1916

Pathé Exchange, Inc.,
25 W. 45th St.,
New York.

Gentlemen:-

Allow me to compliment you on the delivery of the Jersey City explosion. You beat your competitors by many hours, your film reaching my office at 3 o'clock in the afternoon on Sunday July 30th.

I feel that you are entitled to a great deal of credit, for this rather remarkable tims delivery.

With best wishes for your continued success, I remain

Very truly yours,

B. A. Rolfe

BAR/HB. MANAGING DIRECTOR

You get it First and Best in the PATHÉ NEWS!

PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST NEW YORK

How can an advertiser continue advertising? By giving YOU value.

PATHÉ

HAROLD LLOYD

The funniest of comedians stars in

LUKE'S LOST LAMB



If you want to please your patrons show them all of these real comedies brimming over with life and humor

Produced by
ROLIN
and released this week



"The Zeppelin Raids on London and the Siege of Verdun"

really *is* what other war pictures *pretend* to be.

It is five reels of soul-stirring, seat-gripping thrill. It is not "weekly" stuff, with some highly imaginative paper to make it look like a war picture. It is a wonderfully *real* picturization of war—red, bloody, war—men fighting hand-to-hand in the trenches at Verdun—Zeppelins raining down bombs on a darkened London, illuminated by the light of hundreds of searchlights that direct the fire of the anti-aircraft guns.

It is a war picture that *is*. It is a war picture that will survive the one real test—*exhibition*.

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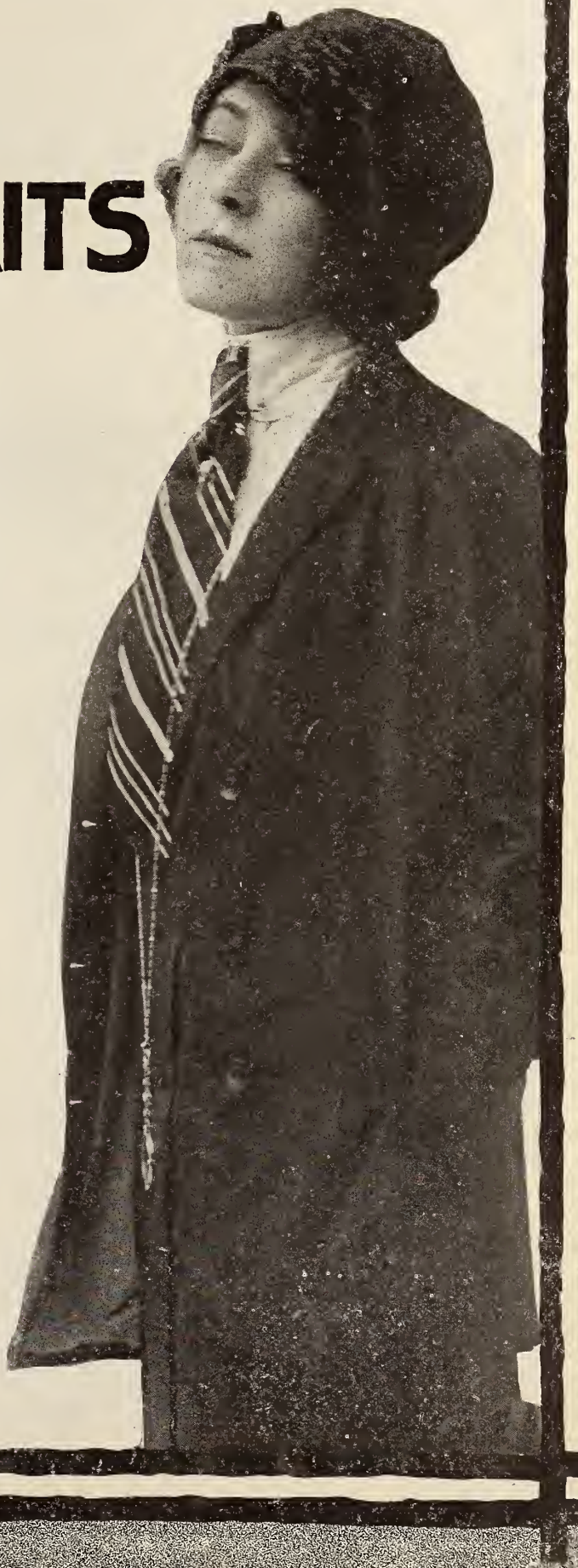
THE COMMON LAW

By

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ALBERT CAPELLANI—
Director General

WORLD AWAITS



HERBERT BRENON
Presents
MADAME
NAZIMOVA
IN
A PHOTO-DRAMATIC VERSION
OF HER SENSATIONAL PLAY
"WAR BRIDES"

Controlled by—
LEWIS J. SELZNICK

Wm. Desmond and Enid Markey in LIEUTENANT DANNY U.S.A.





Released August 20th

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"A Triangle Play Makes Your Theatre Pay"





A picture of rare charm with a powerful love story and many exciting moments in this country and Mexico; Enid Markey and William Desmond in the latest Triangle Play "Lieutenant Danny U S A" will be more than appreciated by the motion picture public.

TRIANGLE PLAYS

Many a packed house is directly traceable to an advertisement in the "NEWS."

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now numbered in the thousands,

who are

INCREASING THEIR BUSINESS

WITH

UNICORN

FILM SERVICE

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2. They are unpadded, and the photography superb.
3. The dramas are gripping, the westerns thrilling and sensational, and the comedies mirth-provoking.

4. THEY FILL THE HOUSES!

NO MATTER WHAT THE POLICY OF YOUR THEATRE

You can use all or part of the Unicorn Program of 21 reels of sure-fire selected subjects.

28 = BRANCHES = 28

Every one in charge of a competent manager who knows your needs.

UNICORN FILM SERVICE CORPORATION

126-130 West 46th Street NEW YORK CITY

Dedicated to that vast, pitiful army whose tears have girdled the universe—

The Mothers of the Dead.

Thos. H. Ince's

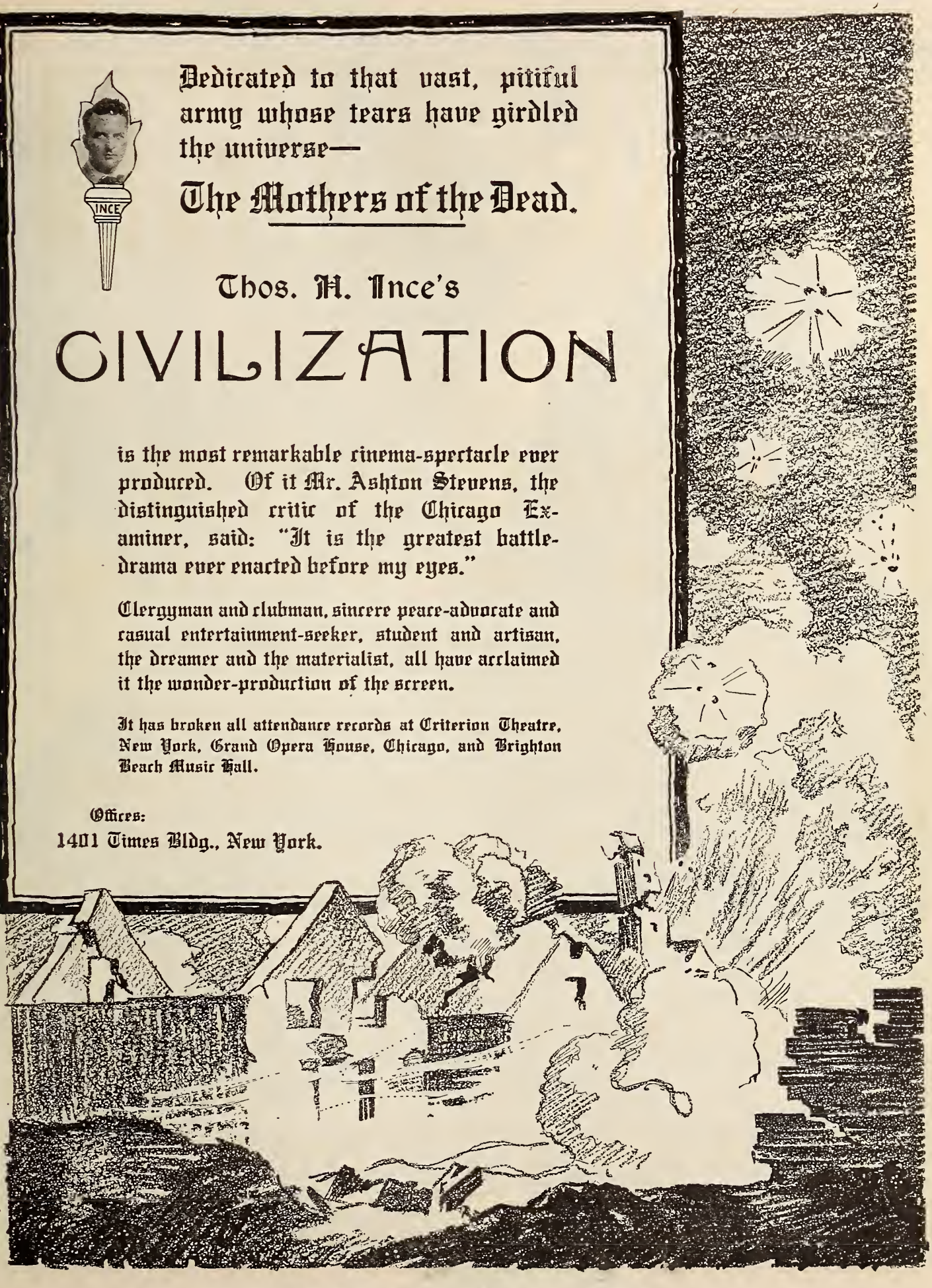
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A five Act METRO wonderplay of unusual beauty and power

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Getting better all the time!

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From Exhibitors who show them



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W. J. Weil, Castle Theatre, Chicago.

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L. H. Cunningham, Faurot Opera House, Lima, Ohio.

"Relief to be able to get good comedy, not slap-stick."
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"A drawing power here, I recommend them to my brother exhibitors."
Wm. H. Stevens, Strand Theatre, Waterbury, Conn.

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F. W. Striker, Orpheum Theatre, Kalispell, Mont.

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"Very good clean comedies."
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"What I have wanted."
J. M. Connors, Regent Theatre, Washington, Pa.

"Best ever."
F. C. Weber, Gertrude McCoy Theatre, Baltimore, Md.

"Very good."
Lee A. Ochs, Costello Theatre, New York.

"Simply great. Clean and sparkling. As far removed from the common, vulgar slapstick as Heaven from Hades."
L. G. R. Hitchins, Frostburg Theatre, Frostburg, Md.

"They please the majority."
Stratford Theatre, Indianapolis, Ind.

"Patrons like them."
Geo. W. Hockenberger, Empress Theatre, Colorado Springs, Colo.

"They are getting better all the time."
Broadway Theatre, Salt Lake City, Utah.

The above are selected at random from five thousand expressions of cordial approval from big and little theatre men—the men who show Metro-Drew Comedies

Book them with the big METRO productions and the great METRO travelogue for 100% days



L. ROGERS LYTTON
Columbia University Club, New York City

WHEN an opportunity came to me to leave the stage for the screen I made a careful study of the situation. Seeing the wonderful possibilities in the silent drama I accepted the offer, and have never regretted doing so. But the motion picture business of today is not a business; it is a huge gamble, where success and continued prosperity are not based on personal equipment and adequate preparation, on culture and experience, nor even conservative output in proportion to capital invested. On the contrary they depend on chance, and again chance. The lucky man of yesterday is the unlucky man of today. The investor must have 500 per cent profit the first year, therefore it is to such promises only that he will listen. The promoter knows human nature, that is, gullible human nature. He knows how to get money but not how to spend it. He can squander it, and does. Gorgeous offices, wild and improbable press work, and an eager hunt for scripts with punches,—punches that are great because they require a lot of money. His idea is the more money he spends, or makes the public think he spends, the greater his return. This desire for "punches" is natural since scripts with sufficiently impressive punches do not require trained discrimination for their selection, or any particular ability for their production. The camera man, the property man and the carpenter can put them on with very little assistance from actor or director. As a gamble this may be all right but as a business proposition it is all wrong, because the three vital elements, the script, the actor and the director are ignored. Why? Because the promoter cannot recognize them when he sees them.

The majority of movie fans may be children, in mind if not in body, but the screen has been developing them until they enjoy films that a few years ago would have been stigmatized as "high brow." On the other hand there is the significant minority of fair intelligence who like to use that intelligence. It's their distinction, and they resent a picture that affronts it. We proclaim the fidelity of photography and the sincerity of the screen in portraying human life but we cannot maintain these claims in the face of so much that is false and artificial. Whenever anything that is true is shown,—a baby, an animal, a flower or a bit of charming scenery, the response is spontaneous and hearty. Then, why not exploit sincerity and truth (not nakedness); artistry instead of morbidity; real emotions instead of brainstorms; and vital scenes from the great drama of life instead of fictitious "punches"?

Well, this requires real plays, movie plays, I mean, gifted and trained actors, and directors of great breadth of culture and knowledge,—a fine discriminating knowledge of the fitness of things. We are approaching this desideratum, and I am glad of it, for it is a field that offers handsome and permanent profits to those who will enter upon it properly equipped, and with proper respect for themselves and their audience. Hoping to find such co-operation I am leaving my present position. I can begin work early in September, and anyone desiring my services can write me care of the Columbia University Club, New York City.



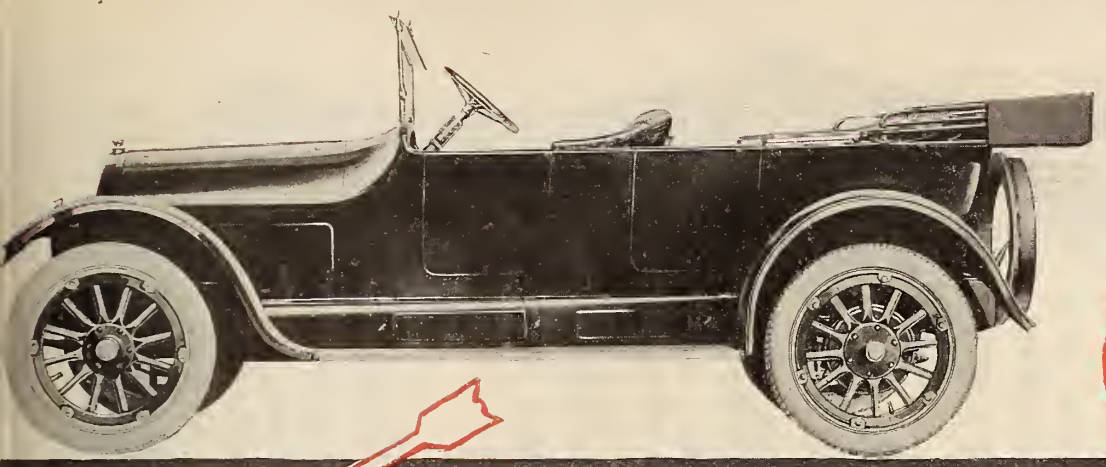
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CONSOLIDATED FILM CORPORATION

O.E.Goebel, *President* Ludwig G.B.Erb, *Treasurer*

1482 Broadway NEW YORK

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Overland Automobiles *Free*

to Motion Picture Theatre Patrons all over the United States who follow this

Tremendous Sixteen Episode Triumph of the Picture Art.

with the Master Star

MAURICE COSTELLO

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the beautiful

AIN MYSTERY

A screen drama pregnant with mystery and excitement that stimulates the imagination of the millions

Directed by T. HAYES HUNTER

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Every exhibitor wants to book the production for his theatre, because

Every American—man, woman and child—wants to see it—so

Wire your bid for your territory immediately to the

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587 Fulton Street Brooklyn, N. Y.

A Ten Part Thrill Spectacle that Will Sweep the Country!
Authorized by the United States Government.

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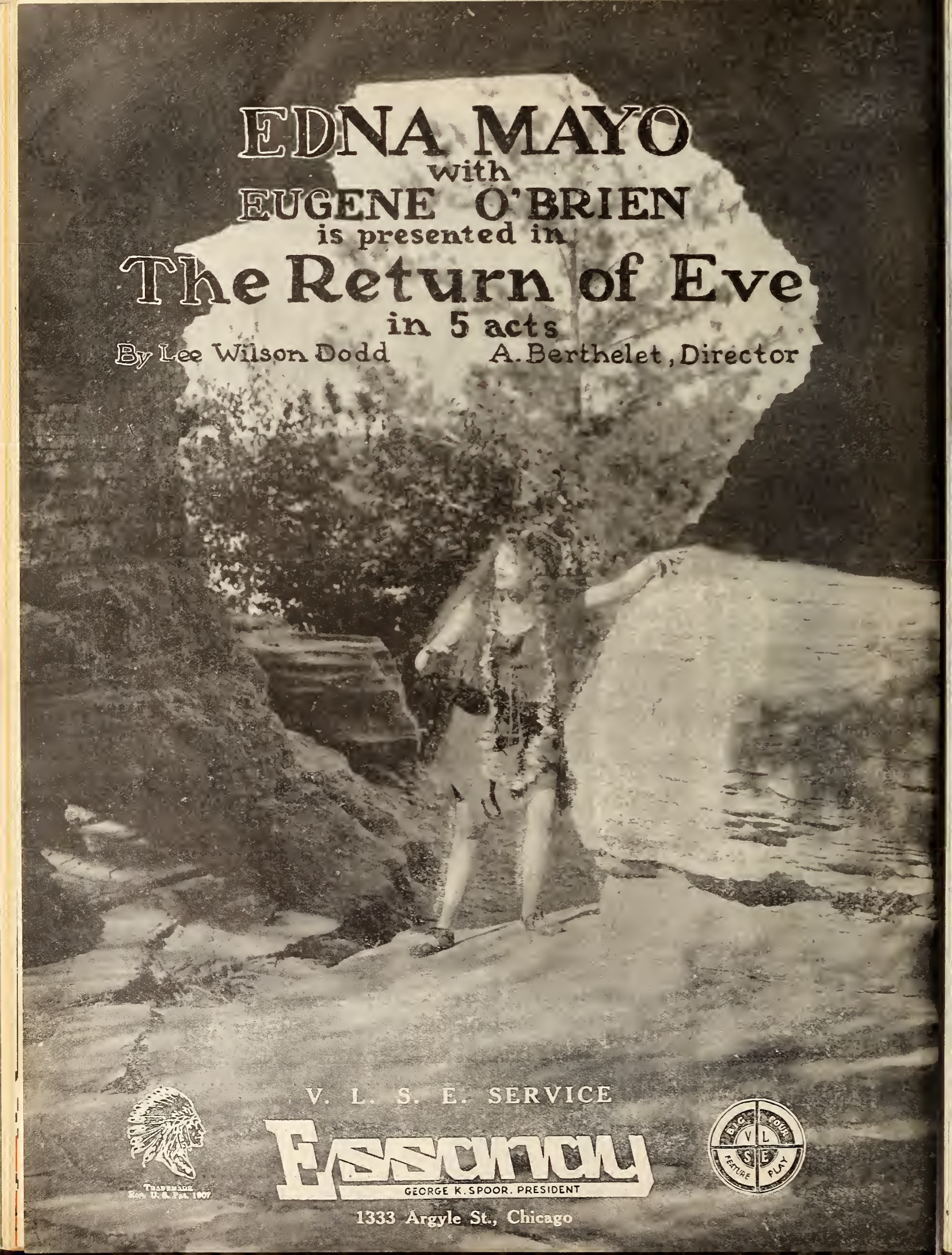
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"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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429 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV | AUGUST 19, 1916 | No. 7

Reviewing Pictures for the Exhibitor

ONE of the foremost topics informally discussed at the Chicago convention was that of reviews of pictures by the trade journals—their value to the exhibitor in booking and advertising his pictures.

The subject is a most important one. It has a very large and direct bearing upon the business success of the exhibitor, the producer and the trade paper.

It is too serious to be treated superficially by either of these three factors—or by anyone who hasn't a pretty clear knowledge of each of the three businesses involved.

* * *

IN an effort to sound the situation in a broad way Motion Picture News recently sent out six thousand post cards to as many exhibitors throughout the country asking a frank criticism of the reviews in this publication.

Thirteen hundred and forty-four replies were secured and a classification of these gives the following results:

Excellent	174
Very good	710
Good	190
Fair	62
Adverse	146
Special remarks	62

* * *

THE replies are illuminating, and we will be very glad to show all the cards to any interested producer or exhibitor.

Those we list as "excellent" are altogether extreme in their praise, and we cite just a few here not in a self-laudatory way but as pertinent to the subject at hand.

"I take the News rather than any other just for the film reviews, and I'll assure you the same is true of several other exhibitors I know."—S. W. Craver, Columbia, S. C.

"You are telling the truth. Keep it up."—J. R. Carter, Little Rock, Kans.

"The News without doubt gives the best balanced and highest class film reviews."—J. E. Weaver, Sarton, Pa.

"Best part of paper. Honest and fair."—H. S. Ford, Tulia, Tex.

"Fair reviews can be relied upon."—F. W. Magnews, Boyertown, Pa.

"The best and mightily reliable."—E. J. Skaar, Havre, Mont.

"Absolutely the best of any. The most accurate."—C. N. Waters, Corry, Pa.

"Most unbiased of all."—F. W. Striker, Kaleswell, Mont.

* * *

AND many more, in which the words "Splendid," "A 1," "Great," appear right along, and which state in no uncertain terms that Motion Picture News is a preferred and indispensable booking guide, as against the entire field of film review service.

On the other hand, a good proportion of the 146 "Adverse" replies are sharply critical, as:

"Entirely too superficial," "Too many pictures commended," "You give the producer a little the best of it," "Inconsistent," "Be less charitable," "More favorable than picture deserves," "Over-estimated," "Not severe enough," 'Too generous," "Indefinite," "Give us more criticism," etc.

* * *

OF all these "adverse" replies the most indicative is that from the Princess theatre, Terre Haute, Ind., which says: "Your reviews are misleading at times, for you boost some picture that I find rotten and knock others for a slight error and I found them good."

Which brings out a very pertinent point and really goes to the root of the reviewing problem.

* * *

IT is a fairly simple matter to criticise adversely all pictures and thereby gain for yourself a reputation of strict independence and smartness. It is quite as simple a matter—not to "knock" all pictures—and to lean too much that way, either intentionally to gain a reputation, or unintentionally because the reviewer estimates a picture by his own requirements (too narrow and supercritical, perhaps), and not by the practical needs of the exhibitor of motion pictures.

At any rate, it is a fact that it is just as disastrous to the exhibitor to "knock" a good picture as to "boost" a poor one. In discussing the subject at Chicago and in all my travels over the country, I have found everywhere that the most bitter complaint of the exhibitor was leveled against the reviewer whose adverse criticism of a good picture caused him to lose it and his competitor to make money on it before his very eyes.

* * *

HERE'S a conversation overheard at Chicago: "I rely altogether on so-and-so's reviews," said one exhibitor.

"Do you?" replied the other; "well, they cost me $1700."

Reviewing in a very positive way is an exceedingly difficult piece of business.

Managers who book pictures for chains of theatres find it exceedingly difficult when they make mistakes.

* * *

REVIEWERS who have only the interests to observe of a limited number of theatres whose demands are quite similar can, like managers of chain theatres, be more or less definite in criticisms. They can draw their criticisms

(*Continued on page* 1052)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

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HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
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Entered as Second-Class matter at the New York Post-Office.

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VOL. XIV August 19, 1916 No. 7

Reviewing Pictures for the Exhibitor

(*Continued from page* 1051)

sharply. They can often flatly say "yes" or "no," although, as one of this limited number of exhibitors, I should indeed hesitate to take any man's judgment on any picture without using, in some measure, my own.

But for a trade paper reviewing pictures for the great majority of theaters, theaters of all kinds, sizes and requirements, catering to all classes and nationalities of people everywhere throughout the country, it is flatly impossible to be sharply critical.

It is impossible without sadly misleading a very large number of exhibitors. It is dangerous for the exhibitor and dishonest for the publication to assert that it can indicate a definite and infallible choice of pictures.

* * *

AS to the varying demands of houses in widely different localities I have gone over a great many post card replies from exhibitors to producers regarding features. The variance is striking.

Says one post card in effect: "Great picture. Audience delighted, want return booking."

While another says of the very same feature: "Rotten. Another picture like this and we'll cancel."

How is one reviewer to prescribe pictures for these two theaters? There are many such instances

* * *

A PAPER'S just duty is to its readers. This has been an accepted fact since publishing began. Publishers who know their business don't prate about it, just as good and reputable business men don't constantly prate about their honesty and its business value. I am inclined to be suspicious of any paper that harps upon this old-as-the-hills maxim,—that it is a novice or else insincere.

If any paper seeks advertising by blackmailing roasts or unconscionable boosts of pictures, this fact is shown upon the papers' own face. It does not carry advertising, for the simple reason that it cannot acquire readers and therefore cannot hold advertising.

THE advertiser knows this. He does not—I mean the standard advertiser—expect to subsidize our columns. He does not—there are very few exceptions—resent our adverse criticisms.

He prefers to have us review his pictures because he feels that we have a considerable business at stake, that for this reason alone we are forced to be "on the square," otherwise our business would tumble.

* * *

WE have always believed that our readers look upon us from this same, practical business man's standpoint. We now know they do, for the very best a trade paper can do is to be thoroughly impartial, to realize deeply its important obligation to its readers and to make a sincerely able attempt to impart full information in its reviews.

It is the judge in the case. Its duty is to give an impartial, clean and complete summing up. The exhibitor, the exhibitor who intends to know his audience and their tastes, is and must under any circumstances be the jury.

* * *

OF all the discussion about reviews—some of it mere twaddle—we like best the sound business sense contained in the following quotation, and we hasten to give credit for it to Tom North of Seattle and his bright wholesome "Pals" publication:

If you use the reviews of any publication in the right way they are invaluable. If you go by them absolutely you are going to do yourself a great harm, for just as Wid says, audiences in different parts of the country get different angles.

A reviewer who has spent his entire life in and around New York City would not be very likely to recommend a bang-up Western drama for first run in the Rialto, nevertheless a small house would undoubtedly do better with it than some smart society dramas. These conditions are not to be overlooked if success is to be attained.

In other words, take the review with a little salt. Season it to suit your particular taste; in this instance your particular requirements. If you will use them as they should be used you will find that they are more of a help to you than you ever realized.

* * *

JUST a word, in closing, in reference to the charge occasionally heard that the trade paper review is influenced by its advertising columns. Just a word is enough. Of the 1344 replies received only a mere twenty-seven charge or infer that advertising by the producer influences our reviews.

We make no claim to be perfect reviewers. On the contrary we recognize clearly the utter impossibility of being perfect reviewers. But we do know our duty in the matter and we are sincerely trying to do our best.

WILLIAM A. JOHNSTON.

A New Organization Spirit

IT is interesting to note and it augurs well for the better and greater organization of the Motion Picture Exhibitors League of America, that the two candidates who were not elected president at Chicago have taken up organization work as enthusiastically as if they had been selected to head the league.

Fred J. Herrington has been elected Official Organizer of the League and has actively entered his new duties.

Frank J. Rembusch went directly from Chicago to North Carolina and into session with the new state organization there at its convention. After a speech in which he explained the object of the new National Association of the Motion Picture Industry, the large and thriving organization in North Carolina decided to take out a charter in the National League and to become thereby members of the new Association of the industry.

Unofficial work of this nature by other members of other branches of the industry will result in giving the new Federation the status it should and must have.

Federal Senators Interested in League Tax Protest

Letters from President Lee S. Ochs and Louis Blumenthal Bring Cordial Replies from Smoot, James, Penrose, Hughes, Martine, Broussard and Thomas—"Protest a Just One," Declares Utah Statesman—"Present Bill If Enacted Will Result in Wholesale Closing of the Theatres," League Executive Assures Congress

LEE OCHS, President of the Motion Picture Exhibitors League of America, almost immediately after assuming office sent a letter protesting against unjust motion picture theater taxation to Senators of the United States. It is reprinted here in full with some of the gratifying acknowledgments already received.

"HON. DEAR SIR:

"As President of the Motion Picture Exhibitors League of America, embracing approximately 25,000 motion picture theatres throughout the Untied States, and as directed by resolution at our annual convention at Chicago last week, I desire to call your attention not only to the injustice but also the unbearably heavy burden imposed by the pending tax on the motion picture theatres.

"We believe the bill to work an injustice because theatres alone are singled out for a percentage tax on their gross receipts. They are not taxed upon their profits or receipts after profits have been earned, but on their gross. Munitions of war, the makers of which are directly and enormously profiting by war conditions, are only taxed after a profit has been earned, while the theatre, one of the greatest sufferers from war conditions, is taxed on its gross receipts, although these gross receipts in many instances afford no profits at all.

Theatre Alone Is Singled Out

"Enterprises generally and those corporations or individuals prohibiting by war prices and conditions escape all such tax levies as are proposed against the theatres. Even in the amusement field, the one division having educational value, the theatre alone is singled out. Professional baseball, summer parks, horse racing, boxing and wrestling, cabarets in hotels and restaurants (which result in considerable loss of patronage to theatres) and other forms of entertainment are exempted.

"The advancement of motion pictures and their educational value has rapidly increased and with it the cost of motion picture theatres and the expense of their operation. The motion picture manufacturers and exhibitors have striven to constantly give better pictures in better theatres. Both pictures and theatres have vastly improved while the public has paid no increased price.

"The members of the house may have overlooked the educational value of pictures and the necessity of entertainment and amusement for the people and viewed the taxation on theatres as a tax on luxury. By some the theatre may be deemed a luxury for those who attend it, but the tax does not fall on those who attend the theatre, it is on the theatre management. No one can call managing a theatre a luxury, except from the grim joke of operating a losing proposition.

Why a Theatre Must Be Operated as a Theatre

"You may ask, why if a theatre is unprofitable, will any one be foolish enough to operate it? The answer is plain. A theatre building can only be devoted to theatrical purposes. If operated at all, it must be operated as a theatre. The property investment is there or else there is a lease contract. Therefore, if anything at all over operating expenses can be earned, the loss is lessened to that extent, even though it is less than the annual rental or interest charge on an investment. As you know, if the grocer moves from a store building, it may be occupied by a dry goods shop, a butcher, baker or any one of a hundred or more businesses, but when a theatre management gives up, the next tenant must be another theatre management.

"Many of the smaller picture theatres are family affairs, giving at best, instead of profits, merely wages for the members of the family operating it. A tax no larger than the last emergency tax closed motion picture theatres in every state in the union. The present bill, if enacted, will close theatres by the wholesale, for the large part of the tax will fall on gross receipts that either serve to lessen a loss or at best afford the theatre management merely a small salary.

"One member of the Senate has been quoted as declaring that motion pictures should be abolished and that the best way to do this was to tax them out of existence, but we feel sure this is not your views nor those of the Senate as a whole.

"In behalf of the motion picture exhibitors of the United States, I respectfully request that you use your influence to abolish this proposed unjust taxation.

"Respectfully yours,

"LEE A. OCHS,

"National President Motion Picture Exhibitors League of America."

Senator's Manifest Interest

Senator Ollie James, of Kentucky, writes to President Ochs:

"I have given careful consideration to the suggestions contained therein, and take pleasure in bringing your letter to the attention of the committee in charge of this question."

A telegram from Senator Robert A. Broussard, of Louisiana, reads: "Committee not giving general hearings. Gave me hearing this morning on exemption of moving pictures. Hearing extremely satisfactory to me. Have great hopes that committee will carry out my suggestion and substitute another provision in the bill in place of the tax on moving pictures and places of amusement. Sub-committee suggested to me that they would gladly consider wrtiten statement from you against the imposition of this tax. If you will send such a statement to me, I will see that it is promptly filed with committee."

Through his secretary, Senator Thomas said: "Senator Thomas directs me to acknowledge receipt of your letter of the 24th inst., and to assure you that the matter will have his very careful consideration."

Penrose Blames Tariff Situation

Bois Penrose, the Senator from Pennsylvania, wrote: "It is needless for me to say that I am radically opposed to all legislation of this character. I take the stand that the expenses of the government should first be raised at the custom house on importations, and if we still adhered to the policy of a protective tariff many of these direct taxes would be rendered entirely unnecessary. The whole financial policy of the present Democratic administration is, in my opinion, illogical and illadvised.

"I regret, that as a member of the Republican minority, I am not in a position to do very much at the present time, both branches of Congress being under the control of decisive Democratic majorities. I shall, however, be glad to bear your views in mind and do what I can, as a member of the minority, to halt or modify some of this illadvised legislation."

Senator Reed Smoot, of Utah, said: "I wish to acknowledge receipt of your letter of July 24, 1916, calling my attention to the injustice and unbearable burden imposed by the pending tax bill on the motion picture theatres. I note what you say in relation to the same, and shall give this matter my attention. There is no doubt but what your protest is a just one."

Martine Predicts Change in B. A.

"Whether or not hearings are granted, I think it very likely a change will be made in the bill before it is reported to the Senate, so that the gross receipts will not be taxed," declared Senator James E. Martine, of New Jersey, to Mr. Louis F. Blumenthal in a letter.

"It may interest you to know that I have long since protested against this provision of the revenue bill."

Senator William Hughes wrote: "I desire to acknowledge the receipt of your letter of the 29th instant relative to paragraph 6, section 302 of the Revenue Bill. I shall be very glad to lay your views before the sub-committee which has charge of this section."

SEVEN MUTUAL ACTORS IN CALIFORNIA MILITIA, WAITING FOR MARCHING ORDERS

SEVEN Mutual actors have laid aside the make up box for the rifle and are now members of the California National Guard, awaiting orders. They are Leonard Smith, Claude Mortonsen, George DeWitt, William Cook, Roy Osterman, Joseph Miller and Lester Marsh, who have appeared in a number of the Horsley-Mutual productions.

INFANTILE PARALYSIS DELAYS BEATRICE FAIRFAX RELEASE IN NEW YORK

Because of the epidemic of infantile paralysis in the metropolitan district of New York, the International Film Service, Inc., has decided to postpone for two weeks, the release of their new serial, "Beatrice Fairfax," in the New York district. The first episode was to have been shown simultaneously in every city in the country, except the Pacific coast, on Aug. 7. This program will be carried out with the exception of the New York district, which will have its first sight of the splendid serial on Aug. 26. The date of the release for the Pacific Coast is Aug. 14.

The International had all arrangements made for the release of the first episode in New York on Aug. 7, the date originally set. The management decided, however, that the best interests of the exhibitors would be served by postponing the release for two weeks, or until Aug. 28.

World Film Comes to Aid of Exhibitors in Plague Scare

Company Issues Call to Houses Showing Its Pictures for Managers to Assemble at New York Exchange, with View to Help Theatres Affected by Infantile Paralysis

ANTICIPATING the action of the Board of Health and other civic bodies, the World Film Corporation, on July 4, issued a call to all exhibitors playing World Film features, requesting them to assemble at the New York exchange, with a view to alleviating their distressing conditions during the scourge of infantile paralysis. Over five hundred exhibitors, showing in the area affected by the epidemic, responded, and within the next few days 92 per cent. of the exhibitors received direct financial aid from the World Film Corporation, which in most instances, according to the distressed theatre owners, not only prevented most of their houses from being closed, but gave them a leverage with which to exact similar alleviation from other producing concerns.

When the Board of Health was considering its drastic action against the film theatres, the World Film Corporation began a systematic tabulating of conditions at each house under contract. Salesmen conversant with business conditions in normal times were sent to interview various employees, and in this manner the precise extent to which the various theatres were affected was arrived at.

In several instances wherein the investigators found theatres affected to an unusual extent the owners were either given a reduction in proportion to their business decrease or they were given other aid that met their situation.

The houses in Greater New York who found willing and ready relief at the World offices are, in part, listed here.

In Manhattan: Schuyler, Globe, Lyric, Odeon, Bunny Prospect, St. Marks, Bayard, Pictorium, Riverview, Rose, Orpheum, Adelphi, 77th Street, Paradise, Cherokee, Windsor, Claremont, Classic, Heights, Lenox Gardens, Art, Bushman, Arcade, Garden, University, Grange Stadium, Morris Gardens, Sheridan, S. and A., Empress, Bohemian Annex, M. and S. houses, Comet, Fourteenth Street, Airdome, Fifth Avenue, Morningside, Ideal and Osceola.

Brooklyn: Brooklyn theatre, Clinton Star, Stanley Playhouse, Mardi Gras, Wyckoff, West End, Parkview, New Moon, Tuxedo, Cortelyou, Atlantic, New Kingston, Antoinette Duffield, Victoria, Feltman's, Hanover, Universal, Cleveland, Fulton, Parkview, Norwood, Electra, Carlton, New Gardens and Plaza.

In other points throughout Long Island, Staten Island and upper Westchester and Connecticut, affected, Hoboken, Lynbrook, Bayside, College Point, Rockville Center, Flushing, Irvington, N. J.; Bridgeport, Bayonne, Newark and Freeport were aided.

No less than thirty exhibitors have written in that were it not for the action of the World Film heads they would have been compelled to close their doors.

The work of aiding still goes on and not a day passes but that some film theatre avails itself of the offer of the World Film Corporation, although, according to Mr. Schaefer, New York branch manager, not one instance has been recorded where the exhibitor endeavored to take advantage of the opportunity to secure greater aid than their business injuries warranted.

Consolidated to Give Away Automobiles for Plots

Contest Consists of Best Idea for a Five-Reel Feature Based on the Characters and Situations of "The Crimson Stain Mystery"

THE Consolidated Film Corporation, which is presenting "The Crimson Stain Mystery," the sixteen-episode superserial produced by the Erbograph Company with Maurice Costello and Ethel Grandin in the leading roles, announces that it will give away 13 six-cylinder 40 H. P. five passenger, 1917 model Overland automobiles in a contest in connection with the presentation of the serial.

The contest consists of the submission of the best idea for a five-reel feature based on the characters, mysteries, and situations in "The Crimson Stain Mystery." The United States will be subdivided into thirteen zones, and the best idea submitted from each zone will win an automobile.

The only way to go at it is to see the episodes of this wonder serial and to make a note of the salient points in the story. Then invent a plot—an original plot it must be—and work into it the above requirements.

Names and reputations don't count in this contest. The story is the only thing that does count, and it will be judged solely on its merits by a board of judges composed of some of the best known men in the motion picture and newspaper fields.

You have until August 1, 1917, to write your story.

All manuscripts must be typewritten and addressed to Contest Committee, Consilidated Film Corporation, 1482 Broadway, New York City.

Cleveland Appoints Five Members for Committee Work

Sam Bullock, D. S. Schuman, W. T. Slimm, George Heinback and S. Simpson Will Become Active on Organization and Political Investigation

Special to Motion Picture News.

Cleveland, O., August 5.

THE regular meeting of the Exhibitors' League, held Tuesday, was given over to the local candidates for the fall election. Mr. Chris. S. Baxter, candidate for state representative, expresses himself as opposed to the present form of censorship, and against over-regulation of the building code in regard to picture theatres. He passed campaign slides among the exhibitors, and C. A. McGowan volunteered the use of his screen to further Mr. Baxter's interests. Mr. Grim, candidate for state senator on the Republican ticket, also declared himself in favor of the repeal of the present motion picture censorship in Ohio.

Sam Bullock, chairman of the Cleveland delegates at the Chicago convention, made his official report of the convention.

A motion was then made and carried that five members of the League be appointed as a committee on organization and political action to work out plans which will meet with the approval of the National League. The following were chosen to act as the committee: Sam Bullock, D. S. Schuman, W. T. Slimm, George Heinback, and S. Simpson.

SIX FOX COMPANIES AT WORK ON WEST COAST

Six companies are at work making Fox photoplays on the west coast. Oscar C. Apfel is busy with a story which stars William Farnum. In the making of this the director first took all scenes in which the star did not take part, so as to allow the convalescent to prolong his absence from the studio in order to gain strength. The former Broadway star took advantage of the few days by going to Catalina Islands, and reports have it that he landed a 146-pound sea fish, which goes to prove the outing has been beneficial to his health.

Director Richard Stanton, who has been ill since the completion of "The Beast," and underwent an operation, has now almost fully recovered and is back at the Edendale plant getting a story ready.

THEY BORROW HIS "NEWS," IT'S SO INTERESTING

Motion Picture News,
Gentlemen:—

It seems singular to me that when I want to find some real reel news, I have to borrow my competitor's Motion Picture News—because mine has been taken. It is some paper and some information is imparted.

Yours truly,
H. V. Wike,
Luna Theatre,
Mt. Union, Pa.

Twenty National Publications for McClure Publicity

Large Publishing Interests, Now Making Features with Ann Murdock, Holbrook Blinn and Five Other Stars, Will Advertise Their Features to 50,000,000 Readers—The Campaign to Make Known Their Pictures Will Not Be Sporadic, But Is to Continue from Month to Month and Year to Year

THAT the McClure production plans are not being held up by the litigation between McClure and Paramount interests is shown by the following announcement in McClure's Magazine for September:

"Miss Ann Murdock, who is about to appear on Broadway in her latest success, 'Please Help Emily,' has been chosen to play the star part in the first motion picture written, produced and exhibited under the McClure trademark. Miss Murdock is not new to pictures, having already starred on the Metro, V-L S-E and Paramount programs."

The suit brought by Frederick L. Collins, president of the McClure Publications, Incorporated, against the Paramount Pictures Corporation and certain of its stockholders to enforce a twelve million dollar option on the company's capital stock, is still pending in the courts.

In the meantime, the McClure interests are already actively engaged in the production of features for distribution.

Mr. Collins authorized the following statement:

"Yes, it is true the McClure Pictures are now being produced under the McClure trademark. Ann Murdock is doing the first picture and Holbrook Blinn the second. Five other stars, including one of the very biggest box office attractions in the picture business, are already under contract.

"The first feature will be released in the early fall, but no one picture will be shown until at least six have been completed and the nucleus of a high class service to exhibitors absolutely guaranteed. We are making these expensive productions ourselves with directors and stars controlled by us, instead of in co-operation with other manufacturers, as has been our custom, to make absolutely sure that the quality of the pictures will be up to the McClure standard.

"Our plan is to assemble into one group the stars of all the programs, and then, to give to each picture released the same vast national publicity hitherto accorded only to the fifteen-part serials. This is the first time that five-reel features have been so advertised. We believe that McClure publicity through the national magazines, newspaper and other channels controlled by us, placed behind a really high grade star in a big feature production, will drive people to the theatre to see McClure Pictures, and will make these features more profitable even than the ordinary moving picture serials, which we invented and which, I am willing to admit, have yielded many thousands of dollars in profits to our house.

"The stars now under contract to McClure's have formerly appeared on the Paramount, Metro, Fox, World and V-L-S-E programs. To their known box office value will be added at least a half million dollars worth of publicity and the moral backing of the McClure list of magazines and newspapers.



Ann Murdock

"I am firmly convinced, by five years participation in the motion picture business, that the day of the ordinary five-reel feature is past. The extraordinary or super-feature is the only thing that will make money for the exhibitors. The unusual thing, the extraordinary star, the timely subject, the tremendous force of publicity—one or all of these elements must be present to guarantee an exhibitor packed houses. The only absolutely sure element that never misses fire is the publicity. However, every McClure feature will be an advertised feature.

"Full details of our advertising campaign will be announced in the near future. For the present it is sufficient to say that we shall use a list of twenty national magazines and weeklies, totalling fifty million readers, and approximately one thousand newspapers, each geared up to aid the local exhibitor showing McClure Features. Our magazine list will include every motion picture magazine of importance—and every trade paper that stands for the best things in pictures.

"This is not a sporadic advertising campaign, but is to be continued from month to month and year to year, reaching every community in which McClure Pictures are shown.

"It is too early to talk about distribution plans, but I am in a position to predict that McClure Pictures will be distributed by the most powerful distributing organization in the United States, controlling two and possibly three of the existing companies, abundantly financed by McClure interests, and managed by the recognized leaders in the distribution and sales business."

Twenty-four Advertising and Publicity Men Organize

They Form the Associated Motion Picture Advertisers and Elect Arthur James, President, Wallace Thompson, Vice-President, and E. L. Masters, Secretary and Treasurer

TWENTY-FOUR advertising and publicity men representing, with two exceptions, every important motion picture producing company with offices in New York City, met at the Claridge on August 2, to approve the articles of incorporation, which had been drawn up for the Associated Motion Picture Advertisers by its council, Arthur Friend. The meeting had been called by the temporary officers, and the first business transacted was the election of permanent ones for the ensuing year, as follows:

Arthur James, of the Metro, president.

Wallace Thompson, of Paramount, vice-president.

E. Lanning Masters, of V-L-S-E, secretary and treasurer.

Executive Council:

John C. Flinn, of the Jesse L. Lasky Photoplay Company.

Paul Gulick, of the Universal Film Manufacturing Company.

Carl H. Pierce, Oliver Morosco Photoplay Company.

S. B. Van Horn, World Film Company.

Harry Reichenbach, Frohman Amusement Company.

Hopp Hadley, of the Mutual.

The three elective officers are also members of this Council ex-officio.

Mr. James, in accepting the presidency, made it quite plain to those who had not attended the previous meetings that the A. M. P. A. was an organization without connection with any other body or board, and that it was the intention of its founders to confine its activities strictly to matters which appertain to advertising, and the welfare of advertisers.

The articles of incorporation were then read and approved, and a vote of thanks was tendered to Mr. Friend for his efficient and expeditious work. Mr. Friend was also unanimously elected an honorary member of the A. M. P. A.

The president then appointed a membership committee consisting of E. Richard Schayer, of the Louis J. Selznick Enterprises, Inc., Nat G. Rothstein, of the Universal Film Manufacturing Company, and C. J. Meegan, of the General Film Company, and the following publicity committee: Paul Gulick, of the Universal, chairman; Terry Ramsaye, of Mutual, and Ben Schulberg, of the Famous Players.

Until permanent headquarters can be secured the regular meetings of the A. M. P. A. will be held in the Claridge, the next meeting being called for Wednesday, August 9.

GROSSMAN IN NEW OFFICES

L. Grandin Grossman of Washington, D. C., has moved his offices to Suite 817, Riggs Building, Washington.

URBAN AND JOY SAIL FROM ENGLAND FOR NEW YORK

Charles Urban, of London, together with Mr. Joy, the originator of the Urban color process, sailed from England on Aug. 2 and are due to arrive in New York on August 10 on the S. S. Lapland.



Charles Urban

Mr. Urban has made no announcement as to his plans in this country, but it is surmised that he will shortly become a potent factor in motion picture affairs on this side of the Atlantic.

JANE KECKLEY, PORTRAYER OF ECCENTRIC CHARACTERS, IS A PALLAS PICTURITE NOW

Jane Keckley, portrayer of eccentric characters, is now affiliated with Pallas Pictures. Miss Keckley entered the motion picture field some seven years ago and has appeared under the management of many of the most prominent producers in both the East and West. One of her best characterizations on the screen was presented in "The Circular Staircase," in which she appeared as Miss Watson.

Prior to her advent in motion pictures Miss Keckley was connected with the speaking stage for some seventeen years, having appeared in various branches of the theatrical stage. Miss Keckley will make her debut under the Pallas Picture banner on the Paramount Program in "The Parson of Panamint," the Peter Kyne subject to be released next month with Dustin Farnum in the title role.

NEW ENGLAND RIGHTS FOR INCE SPECTACLE SOLD TO LOURIE

The New England rights to Thomas H. Ince's massive cinema production, "Civilization," have been sold to the New England Film Distributors, Inc., of which David A. Lourie is the president.

Three prints of the Ince picture will be shown on the screen by the New England Film Distributors, Inc., in September. The opening takes place in Boston in one of the principal playhouses in that city.

"Intolerance," Sun Play of the Ages, from Griffith

Picture on Which He Has Been at Work for Five Years, Working Title, "The Mother and the Law," Will Be Shown at the Liberty, New York, on August 21

D. W. GRIFFITH completed arrangements with Klaw & Erlanger to take over the Liberty theatre for the season 1916-17, beginning August 21. His first production there will be "Intolerance," which he designates as a sun play of the ages.

Mr. Griffith has been at work upon this story for over five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today.

"Intolerance" will be presented for the first time at the Liberty theatre on Tuesday night, August 22. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes. It tells a modern story, depicting the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them.

In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the Massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analagous characters to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme. The historic surroundings of these various periods are presented in elaborate and accurate detail. The work of research to give authority to these scenes was carried on by a corps of experts over a period of the past three or four years. These writers furnished Mr. Griffith with over six volumes of the latest condensations upon the different subjects and it was this data that he worked upon.

His Babylonia is brought up to the very latest discoveries and histories of the leading university expeditions to the ruins which are being excavated. His scenes in and about Jaffa and Jerusalem will give new pictorial color to the Holy Land. His background for the massacre in Paris shows the quarters of old Paris in minute detail from prints and descriptions of the times which are of vast value for their fidelity.

Some of the greatest characters in the world's development are pictured at war with the irresistible currents of thought.

Two More Serials Added to Pathe $5,000,000 Program

The Pictures Will Be Released This Year and Will Come from the Pens of Mable Herbert Urner and Guy McConnell, Authors Who Have Contributed to Best Magazines

TWO more serials have been added to Pathe's five million dollar serial program. These will be released this year, and will be from the pens of Mabel Herbert Urner, author of "Helen and Warren," "Their Married Life," "The Journal of a Neglected Wife," "The Other Woman," and Guy McConnell, who has contributed to the best magazines in the country.

These two new serials will fulfill Mr. Berst's promise to exhibitors of seven serials a year. The continued photoplays already issued by Pathe this year are "The Red Circle," "The Iron Claw," "Who's Guilty?" and "The Grip of Evil," which has just been released.

On October 1 Pathe will release "The Shielding Shadow." "The Shielding Shadow" features a trio of stars, Grace Darmond, Ralph Kellard and Leon Bary. It is from the pen of George B. Seitz, author of "The Iron Claw," and some of Pathe's other serial successes.

The advertising campaign prepared under Mr. Berst's direction by G. A. Smith, Serial Publicity Manager of Pathe, has been designed with a view to serving to the fullest possible extent, the needs of the exhibitor. The best newspapers in every metropolitan city in the United States will carry "Shielding Shadow" advertising. There will also be an extensive billboard campaign in many of the cities where Pathe's Exchanges are located.

As part of the national campaign there will be dominating signboard locations in New York, Boston, Chicago, St. Louis, Kansas City and Niagara Falls.

Mr. Berst has promised a detailed announcement in the near future regarding the two new serials. It is understood that one of the new serials will be by the Astra Film Corporation. The other will probably be produced by Balboa in the sunshine of California.

Among the authors now contributing to Pathe's serial program are Louis Tracy, Albert Payson Terhune, Mrs. Wilson Woodrow, Randall Parrish, George B. Seitz, Mrs. Urner and Mr. McConnell.

"The layman has only a vague idea of the great amount of action that is required for a thirty-reel serial," said Mr. Berst. "It takes a very strong mind and a vivid imagination to supply the necessary action. Experience has shown us that we must look to trained writers for the kind of material we require. Pathe is in the market now for the ideas for serials. We are willing to pay a liberal price for any ideas that meet our requirements."

FAMOUS PLAYERS LONDON MANAGER GETS AERO COMMISSION

Sidney M. Baber, managing director of the Famous Players Company, Ltd., of London, in a letter to Carl Anderson of the B. S. Moss Company, states that he has just received a commission in the Royal Flying Corps. His duties for the present will not take him from Great Britain and he expects to be able to take care of his business affairs as usual.

"The Shielding Shadow" from Pathe on October 1

Most Pretentious Serial Issued by the Company, a Fifteen-Episode Story, Featuring a Trio of Stars, Grace Darmond, an Actress of Beauty and Ability; Kellard, a Gold Rooster Player and Leon Barry—Picture Is First from Astra—Thrills Just Zip and Bound Through Synopsis of the Plot

PATHE'S most pretentious serial, in fifteen episodes, "The Shielding Shadow," will be released on October 1.

"The Shielding Shadow" features a trio of stars: Grace Darmond, an actress of beauty, experience and ability; Ralph Kellard, who has been seen in some of Pathe's Gold Rooster plays and has had a long and successful career on the stage playing in such hits as "Sweet Kitty Bellaire," "The Only Way," "The Crisis" and "The Prisoner of Zenda," and Leon Barry, whose work in "The Shielding Shadow" is considered so good that a long time contract has been signed with him for future productions.

"The Shielding Shadow" is the first serial to be produced by the Astra Film Corporation, a combination of producers, of which Louis J. Gasnier, formerly Vice-president and General Manager of Pathe Exchange, is President. The picture was made under the personal direction of Mr. Gasnier and Donald Mackenzie, who produced "The Perils of Pauline" and a number of Gold Rooster plays. The author of the scenarios is George B. Seitz, who wrote "The Iron Claw" and whose work on "The Perils of Pauline" and "The Exploits of Elaine" contributed to their success.

There is a mysterious character called Ravengar, who, Pathe believes, will baffle the audiences more than did the mystery of the Laughing Mask in "The Iron Claw."

On a convict ship, a prisoner escapes by placing himself in a coffin, which is thrown overboard. He releases himself under the water and is washed to the rocky shore of a barren island, where he finds the treasure for which hundreds of men have sacrificed their lives. As he is examining it, an octopus creeps out of the sea and drags him into the water.

Twelve Balloons in an Early Episode

In one of the early episodes there is a balloon race in which twelve balloons take part. Miss Darmond and Ravengar are in a balloon in which the villain has planted a dynamite bomb. In mid-air the balloon explodes. There is only one parachute in which Miss Darmond escapes, dropping into the sea. Ravengar is compelled to jump. This is not done in miniature. It is an actual balloon race and Ravengar actually falls a great distance with the balloon's basket as his parachute.

At another point in the story, a lighthouse is demolished in a terrific storm. A whole building was destroyed in the taking of this scene and Miss Darmond and Ravengar were both badly hurt.

The advertising and selling campaign decided upon by J. A. Berst, Vice-President and General Manager and C. R. Seelye, Business Manager, will be extensive in scope.

The Pathe Company will institute a campaign on "The Shielding Shadow," with the purpose of bringing into the theatres showing it, an ever-increasing number of people. In addition to newspaper advertising in all the important cities, billboards and painted signboards will also be used to further the publicity which "The Shielding Shadow" will receive. The same line of advertising matter issued on "The Grip of Evil," "Who's Guilty?" and Pathe's other serials and series will be supplied on this serial. The novelization of "The Shielding Shadow" is by Randall Parrish.



Grace Darmond (left and right) and Madeleine Traverse (center) Who Will Appear in the Next

Pathe Serial, "The Shielding Shadow": Below Ralph Kellard, the Male Principal

A brief synopsis of Mr. Parrish's splendid novel which will be published widely throughout the country follows:

Leontine Walcott, daughter of an American, living in Argentine, is loved by rich Sebastian Navarro. She loves Jerry Carson, an American writer. Previous to the story's opening Jerry has found a bottle, containing a message from a shipwrecked scientist telling that a treasure is secreted on a desert island in a piece of rock known as Ravengar's Ledge.

Leontine's father, on the verge of financial failure, urges her to marry Sebastian. Jerry, after a dispute with Sebastian's brother, is falsely accused of his murder and is put aboard a convict ship to be transferred to a penal island. An epidemic breaks out and many of the prisoners die and are buried at sea. Jerry sees his chance to escape and secrets himself in a coffin which is thrown overboard. He is reported dead. In reality he makes his way to Ravengar's Ledge and finds there the treasure—which is three black pellets, said to bring the finder power beyond that of mortals. After Jerry discovers these pellets he is attacked by an octupus and dragged into the sea, the water closing over his head.

Girl Makes Sacrifice to Save Father

Leontine, believing Jerry dead, marries Sebastian, merely to save her father from financial ruin. Receiving no show of affection from Leontine, Sebastian is about to attack her when he sees at the height of a man's head, two burning eyes, two white hands and in one of them a dagger. Sebastian retreats in fright. Leontine hears a voice which says, "Be true to your love and courageous and all will be well." The apparition vanishes and only the knife is left.

After this Leontine's life is constantly endangered by her husband, who wants to be free to marry Bianco, an underworld queen. She is always rescued, however, by a strange character called Ravengar, whom she hears is a wealthy criminal investigator bent on some strange mission.

Leontine falls in love with her mysterious protector and then finally her husband is overcome—the mystic eyes and hands drive him mad.

MUTUAL WEEKLY EDITOR NEARLY HIT BY SHELL IN MUNITIONS EXPLOSION

Pell Mitchell, editor of the Mutual Weekly, narrowly escaped injury when the brass case of a three-inch shell fell on the tug from which he was the picturing the munition explosions in New York Harbor. Fortunately it was deflected by a guy-rope of the tug's smokestack. Mr. Mitchell has had the case polished and then engraved with the date and place of his near-death.

STURGEON TO PRODUCE FEATURES IN THE EAST

Special to Motion Picture News.

Los Angeles, Aug. 5.

Rollin S. Sturgeon, who has been director general of the Vitagraph western plant, has been transferred East, at least for the present, and will produce features at the Flatbush studios of the company. Mr. Sturgeon completed his latest subject, "Through the Wall" here last week, and departed Saturday, taking with him the first positive print and negative. Prior to his departure a studio preview was given, attended only by members of the producing staff.

Mr. Sturgeon has injected into this a number of very exceptional scenes, and has an excellent story for the screen adapted from the novel by Cleveland Moffitt. The management of the Hollywood studio will continue in charge of W. S. Smith, and subjects will be made under the direction of William Walbert, who has began the production of a five-reel picture adapted from a James Oliver Curwood story. Mr. Walbert has as his present cast, William Duncan, Mary Anderson and George Holt.

EXPLOSION ON THE SCREEN THE SAME DAY

A remarkable achievement was recorded to the credit of the International Film Service, Sunday, July 30, in presenting pictures of the great ammunition explosion in New York harbor, on the same day as the disaster. Although the explosion occurred before daylight, and the day was Sunday, a difficult one on which to round up the laboratory forces, the pictures of the scene at the explosion were shown in the leading New York theaters that same evening.

Furthermore, the resources of the Hearst newspaper plants were called in and posters announcing the films were also on display by afternoon. The photographers were at the scene within an hour and a half after the explosion, on special tugs and motor boats, and in automobiles. As fast as their negatives were taken, they were rushed back to the laboratory, developed, dried and printed. To the enterprise of Herman Stockoff, Eugene Boyd and Arthur Sorenson the feat was largely due.

"A Good Time Was Had by All" at Fox Studio Dedication

Company Takes Over Studio of National Drama, Hollywood, and Celebration Is Made by Breaking the Heads of Many "Extras" (Ginger Ale Bottles)

THE William Fox Corporation has just added to its studio facilities in the form of one of the finest and best-equipped laboratories for picture-making.

The newcomer among the Fox studios is situated in Hollywood, California. Previously it was known as the Dixon studio and had been built by the National Drama Corporation. The stage is one of the largest in use for the silent drama. It is seventy-two feet wide and one hundred and eighty feet long.

As the William Fox laboratories in Edendale, the Los Angeles suburb, were already working to capacity, and expansion on the Coast was imperative, a long term lease was taken on the Hollywood plant by A. Carlos, General Representative of the Fox Films. The Edendale studio which will be retained, is also completely fitted out from a 70 by 100 exterior stage to an artificial lake 40 by 40, to degenerate into mathematics.

Director R. A. Walsh will make his headquarters in the Hollywood plant, and several new companies will be added in the near future. It has thirty-two dressing rooms directly above the stage and there is a rehearsal room where scenes may be worked out by the cast. The diffusers are placed at a height above the ground which insures a maximum of light, so one of the most difficult problems is solved in advance.

Efficiency was sought in the building and it has been observed in every detail. Every room is light, airy, and well ventilated, and the Walsh company say collectively and individually that the plant is the last word in comfort and convenience for the photoplay actor.

A few days since the laboratory was dedicated officially by Mr. Carlos. With players, carpenters, and property men scattered hither and yon about the place, Mr. Carlos mounted the rostrum, made a short speech in the nature of a movie-invocation, and then ground out a film, as an exalted cameraman. After finishing with the crank, the heads of a number of "extras" were knocked open, and "a good time was had by all."

Extras mean ginger ale bottles in this instance.

Ince Studios at Culver City Touch $1,000,000 Mark

The Film Vault Holds Celluloid Valued at Another Million—Work on Plant Under Way for Almost a Year—Everything Built with an Eye to Permanency

THE new Ince studios at Culver City, which have just been completed, represent the last word in structures of their kind. The entire plant represents an investment of well over a million dollars and is a striking monument to the growth of the film business.

The boulevard frontage of the studio is several hundred feet long; is monumental in architectural treatment and unbroken, save by a great columned gateway. At the corner of the lot facing the street, is the administration building, the brain center from which the giant mechanism is controlled.

Adjoining the administration building is a big two-storied department of costumes, where you can uniform a company of warriors of almost any period or country on five minutes' notice. It has actually been done.

Along the front of the lot is the double-decked array of dressing rooms, each with its individual outside entrance.

The Ince studios where the actual photography in the making of Triangle pictures takes place, are all of steel and glass. There are four of them in all, each about 150 feet long and 70 feet wide. Their special value lies in the fact that they permit of every minute of sunlight being utilized each day.

An extremely interesting building is the film vault where there is approximately $1,000,000 worth of film stored at all times. Work on the studios has been under way for almost a year. The Ince studios have been built with an eye to permanency and they will undoubtedly be a lasting evidence of the enormity which characterizes everything connected with the film industry today.

Five Directors Added to the Staff at Universal City

Wilson, a "U" Actor and Later with Signal, Is One; Horning "Legit" Stage Producer, Is in Charge of Second Company, and Gerrard and Jefferson Complete the List

Special to Motion Picture News.

Los Angeles, August 5.

THE list of U directors has been increased by five additions. Millard K. Wilson, late actor at the Universal, and since with the Signal, was placed in charge of one company. Ben Horning, former legitimate stage producer, and for the past two years playing character parts at the west coast studios, took charge of another company. Douglas Gerrard, who has been playing leads for the Rupert Julian Bluebird company, is making his first picture, "The Coward."

Gerrard has long desired an opportunity to show his ability in this line, and the Irishman's many friends anticipate his success. The fourth director to be added is William Jefferson. Still another is Harry Millard, late director for the Kalem Company, where he made Ethel Teare comedies. Millard is filming "Three-Armed Maggie," the name role of which is taken by Betty Schade, who takes the part of a pickpocket who wears an artificial arm in order that she may have free use of one while giving the impression that her arm is paralyzed. Harry Keenan, former leading man at the Santa Barbara studios, plays the opposite lead. The story is by William Parker.

During the coming week Hobart Henley, who has been leading man in scores of subjects, will be placed in charge of a company.

J. C. Jessen.

"SNOW-WHITE" IN PRODUCTION BY REGENT, CLEVELAND

The Regent Photo Play Company of Cleveland is producing the well-loved fairy tale of "Snow-White," with the largest company of little children ever brought together for a motion picture production.

The picture is being made under the personal direction of Charles H. Weston, who before the war had a large studio in England. He is assisted by Elenor T. Flinn and Mrs. Norma Harrison Thrower, who have been training these children for several months for the dances and bits of pantomime.

The scenario of "Snow-White" is written so as to admit of many dances, as well as many dramatic episodes.



Two New Lubin Offerings; Scenes from "A Lesson in Labor," and "The Price of Dishonor"

MARTIN JOINS SELIG FORCES ON THE COAST

E. A. Martin has been engaged by President William N. Selig, of the Selig Polyscope Company, and has joined the Pacific Coast forces. He will immediately begin production on the five-reel Western story, "The Light of Western Stars" from the pen of Zane Grey. The all-star cast for this feature will include Kathlyn Williams and Tom Mix.

Frank Campeau has also been engaged by the Selig Polyscope Company, and will make his initial appearance in that photoplay.

MELIES MANUFACTURING COMPANY IS NOT SUING GENERAL

In view of an impression which may have arisen the Melies Manufacturing Company has issued a denial that it is suing the General Film Company. It asserts that the interests of the Melies Manufacturing Company and of George Melies are the same and that neither is connected in any way with any other concern with a similar name, reports of any sort notwithstanding.

Half Page Magazine Mat Stories in 300 Dailies

Paramount Issues Publicity Medium Fortnightly, Made Up of Special Articles by Prominent People on Subjects of General Appeal

ONE of the latest publicity mediums that has been issued in connection with motion pictures, was that which made its appearance in over 300 newspapers throughout the United States last week in the form of a half-page newspaper magazine mat story, issued in mat form by the Paramount Pictures Corporation, in connection with the advance showings of Mary Pickford in the Famous Players production of "Hulda of Holland."

The recent Pickford half-page story is a pictorial layout in seven columns, with the eight pictures surrounding it, entitled "Vot is Dot Picture Posing," in a very unique interview with Miss Pickford, in which she tells of her work in this Dutch picture in Dutch dialect.

These half-page and page stories in mat form are issued fortnightly from the Paramount Publicity Bureau, and are the handiwork of Charles E. Moyer, of Paramount, Ben Schulberg, of Famous Players, John C. Flinn, of Lasky, and Pete Schmid, of Morosco. This is one of the features that has been added to the department lately, and will be forwarded diligently in connection with the large publicity and exhibitors co-operative campaign which is now under way.

The leading papers in over two hundred cities in the country have already contracted for these stories. One paper in each city is given the service, while the other papers in the same communities are given other attractive mediums by which they can tie up their publicity with the Paramount exhibitors in their respective communities.

The stories that have already been issued in connection with this service are: "Visualizing America's Defenselessness," by Charles E. Moyer, a full page mat story, telling of the utter inadequacy of the United States Army and Navy; a signed story by Burton Holmes entitled "Every Little Bonnet Tells a Story All Its Own"; a full page story on the "Crime of Unpreparedness," by Edward Lyell Fox, the war correspondent; a half page story of "How Mme. Gadski Selects Screen Music"; "Fun Factories of Film Land," by Susie Sexton; "The Fall of New York," by Frederick Palmer, of whom former President Theodore Roosevelt said, "He has seen more war than any other American who is alive," and who is today one of the highest authorities on modern warfare; "The Crime Against Our Navy," by Henry Reuterdahl, naval expert and "Music a Necessity for Motion Pictures," by Frieda Hempel, star of the Metropolitan Opera Company.

In the near future, half page stories will be issued on "Ten Hats for a Dollar" by Marie Doro; "Whose Hands Are These," picturing the hands of the world's most famous people, as shown in Paramount Pictographs; and "The Master Villain of the Screen," in which there is told how a green lion was tamed within thirty minutes to perform before the motion picture camera.

This is but one of the many classes of publicity that Paramount has planned in their scheme for exhibitor co-operation.

"The Prince of Graustark" Will Be Shown by Essanay

President Spoor Obtains Rights to the Sequel to George Barr McCutcheon's Famous "Graustark," Already in Pictures for the Company

PRESIDENT GEORGE K. SPOOR of Essanay has obtained the rights to "The Prince of Graustark" and will produce it as a five-reel photoplay.

This is a sequel to George Barr McCutcheon's famous "Graustark," produced in six acts by Essanay.

Bryant Washburn and Marguerite Clayton will appear in the leading roles, with a supporting cast headed by Ernest Maupain, Sydney Ainsworth and John Cossar. Fred E. Wright, who directed "Graustark," will also produce this piece.

"The Prince of Graustark" as a best seller has had such a phenomenal sale that its characters are well known to readers numbering into the millions.

"With 'Graustark' Essanay has had wonderful success," said President Spoor. "Although it has been out for some time, having been one of the first features of its length, every available copy is being shown daily. Even now, requests for additional prints have made it necessary for Essanay to manufacture more to meet the demand. That "The Prince of Graustark" will duplicate this sensational run is certain."

This play will offer the first opportunity for followers of Bryant Washburn and Marguerite Clayton to see the two of them in the same feature. Each has been with Essanay for a term of nearly four years, but had never been cast together until the past few months. In several three-act pictures they appeared together and formed such popular opposites that, coupled with their suitability for the parts, President Spoor decided to cast them in the feature.

Miss Clayton has appeared in three recent features, "According to the Code," "Vultures of Society" and "A Daughter of the City." Mr. Washburn's last feature was "The Havoc," but he has appeared in numerous three-act pieces since.

The selection of Ernest Maupain for the part of the eccentric millionaire whose chief characteristic is American initiative, is a natural one. So also is the casting of Sydney Ainsworth as Count Quinnox.

STRIKE IN OKLAHOMA AFFECTS AMUSEMENTS

A strike of hugh proportions is on at Oklahoma City, Okla., by stage hands and other employes who demand an increase in wages. The White Rats have taken a hand, and demanding that only White Rats be employed. The strikers have leased the Metropolitan theatre and are showing vaudeville with White Rats vaudeville actors. Managers have advertised for operators to take the place of strikers. Electric pianos have taken the place of musicians in some of the theatres; some of the theatres are using non-union men. Placards have been posted with names of the two theatres that have signed the scale demanded. The Trades Council has been asked to declare a boycott on the unfair theatres, if the strikers' claims are not met.

THREE ADDED TO CAST OF VIM COMEDIES

Latest to join the Vim forces are George Reehm, William Chamberlin and Jennie Nelson, all of whom are well-known screen stars. They will commence work shortly in Myers-Theby comedies under the direction of Harry C. Myers, making a cast of five in future releases of these feature comedies.

Pauline Frederick Is to Remain with Famous Players

Star of Many Stage and Screen Successes Signs Two-Year Contract, Setting at Rest Rumors of Her Return to the "Legitimate"—Next Appearance in "Woman in the Case"

CONTRARY to current rumor that she was to accept flattering offers from legitimate managers to return to the stage, Pauline Frederick, who made her motion picture debut in the Famous Players adaptation of Hall Caine's great drama, "The Eternal City," has decided to remain upon the screen and has signed a two-year contract with the Famous Players Film Company. By the terms of this contract Miss Frederick automatically assures her appearance in Paramount pictures for the next two years.

The stage career of Pauline Frederick has been an interesting one. Having been successful in light comedy, Miss Frederick had progressed to some of the biggest emotional roles then being enacted upon the stage and had proved a positive sensation in "Innocent" and as Zuleika in the celebrated "Joseph and His Brethren." At the height of her popularity on the stage, Miss Frederick accepted the offer of the role of Donna Roma in the Famous Players adaptation of "The Eternal City."

The success which she scored in the production more than justified Miss Frederick's decision and prompted her acceptance of an offer to remain exclusively on the screen.

A brief review of Miss Frederick's screen record will serve to show that, though she is chiefly noted as an emotional actress and as a "heavy," she has evidenced versatility in the roles which she has played. Following her debut in the Hall Caine play, Miss Frederick next appeared in "Sold."

Then came "Zaza." If she made the French woman alluring Miss Frederick certainly surpassed herself in "Bella Donna," in which she made the English adventuress who comes under the hypnotic power of the Orient fascinating.



Pauline Frederick

Completely reversing her former characterizations, Miss Frederick in the title role of "Lydia Gilmore," played a young mother whose love of her small son leads her to make great sacrifices for her worthless husband. Her next characterization, in "The Spider," was a dual role in which Miss Frederick played a thoroughly unscrupulous woman of the world and at the same time presented her daughter.

In her next appearance Miss Frederick caused surprise by her interpretation of the untutored child of nature, Audrey, in the adaptation of the novel. Then Israel Zangwill's drama, "The Moment Before," gave Miss Frederick an opportunity for another dual role—the white-haired countess of the opening and closing scenes and the gypsy of the intermediate episodes.

E. Phillips Oppenheim's novel, "The World's Great Snare," in which Miss Frederick made her most recent appearance on the screen, gave her an opportunity to more nearly approach the masculine ethan any of her previous roles.

Her next appearance will be in an adaptation of Clyde Fitch's drama, "The Woman in the Case."

Brenon Closes Five-Year Lease for Ideal Studios

Work Will Begin at Once on "War Brides," Featuring Madame Nazimova—Plant Is One of the Most Complete in the East

THE Herbert Brennon Film Corporation has closed a five-year lease on the Ideal Studios and Laboratories, located on the Hudson County Boulevard at Hudson Heights, N. J., and here Mr. Brenon will begin work immediately upon his first production, "War Brides," with Nazimova.

The finishing touches on the plant were barely completed, when W. I. Cherry made the lease for it for Mr. Brenon. It consists of two buildings, the stage areas being 143 by 75, and 50 by 70 feet respectively. In the larger studio there are accommodations for more than three hundred players in large, airy dressing rooms, this occupying one entire floor. Below this floor are the offices, property rooms, scene storage room, paint room, machine shop, carpenter shop, and concrete and glass tanks for taking submarine pictures. Many of these features have been installed from original designs and are not duplicated in any other plant.

Spraying systems have been devised for cooling the roofs of the studios, making it possible for the company to work in comfort in the hottest days of the summer. Visitors' galleries have been built, in order that persons interested may witness the making of the pictures without interfering with the work.

It has been estimated that the studio has a capacity of 350,000 feet in ten hours, which can be increased to 600,000 feet when working at full capacity with a few unimportant additions. No less care has been devoted to the laboratories, which will be under the direction of Mr. Teitel, the builder of the plant, and F. Doublier, who formerly was associated with the Lumiere company, four years was laboratory superintendent of the Eclair Company, and who designed the Paragon plant at Ft. Lee.

In this laboratory, too, the aim has been to provide facilities for producing film. The latest inventions in perforating machines, printers, filtering system and drying apparatus has been installed. An innovation is a hot air interior drying system which insures an even temperature and prevents the settlement of dust on the celluloid.

In addition to all this equipment, there is under construction an open air studio or stage, 100 by 160 feet, to be provided with similarly complete appliances.

Mr. Brenon already is installing his producing staffs.

A BUSY WEEK FOR LITTLE ZOE RAE, AT WORK IN "THE CARAVAN" FOR "U"

The past week has been a busy one for little Zoe Rae, who last week was Zoe Du Rae, and the week before, Zoe Bech. The name of the Universal child actress was found to be a little unwieldy, and so a piece was amputated from the middle Then a phonograph was added to the equipment of her dressing room, and she was compelled to put in her spare time practicing dancing steps.

In addition, Zoe has been learning to drive an automobile, and on top of everything, she caught a case of measles. This rounded out a pretty full week.

Zoe is now one of three prominent child actresses working at Universal City. Dorothy Clark and Lena Baskette are her constant associates, the latter sharing the dressing room with her. Lena is now working in "The Caravan," a picture written and being directed by Raymond Wells, who produced the "Julius Caesar" spectacle in Hollywood, California, a few weeks ago.

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

How a Brooklyn Exhibitor Raised His Prices So That His Patrons, Instead of Getting Sore, Felt He Was a Benefactor

JULIEN LOEB of the Sumner theatre, Brooklyn, gives some good suggestions on raising prices. This up-to-date note should create a lively interest amongst his fellow exhibitors:

"When the Sumner theatre was being built I was told on all sides that it would be a rank failure unless I ran it on the 'picture and vaudeville' lines, with plenty of both for ten cents," he says.

"The theatre opened with just pictures and music, admission ten cents and fifteen cents in the reserved section. It took several months to educate the people to the pictures of quality which I was showing and the superb music which my small orchestra rendered. I did educate them, but not without some considerable expense in the renting and advertising fields.

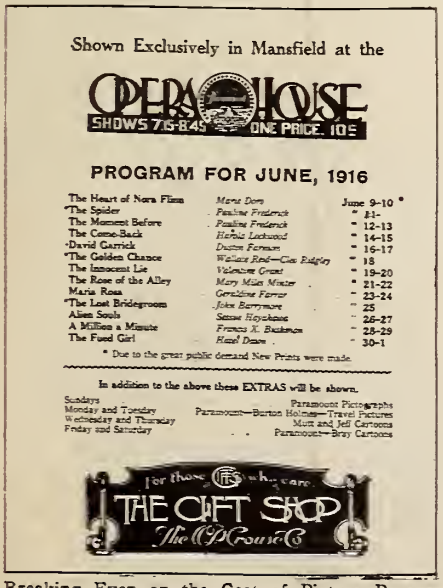
"I advertised in two newspapers purchasing 'location' in each, that is to say, my advertising matter always appeared in the first column of the theatre page. Location is most important, as your patrons and prospective patrons always know where they can find the announcement of your full week's program.

"I used window cards and one sheets showing the full program giving with each a dated admission ticket. Elevated station, and fences also formed an important part in my advertising campaign, on these I used twenty-four sheets or to make a change the lithographs supplied by the film companies— in fact anything for a novelty.

"After the theatre had been open for a few months the increased attendance warranted raised prices, so I started by charging fifteen and twenty cents on Friday and Saturday, and then I took in Sunday night. Naturally there was a slight drop in the attendance, but the increased prices more than made up the deficiency. Then came the final advance, when I charged fifteen and twenty cents every night; this took two mouths to work up, but finally all the old and many new patrons came to the theatre.

"It was the service, pictures, and music which counted when once they were in the theatre, but it was the steady advertising which brought them there.

"You will find it easy to raise your prices if you will give your patrons their money's worth, but at the same time you must *advertise, advertise, advertise.*"



Breaking Even on the Cost of Picture Progress by Selling a Part of the Back Page

SUBPOENAS FOR FILM JURORS

A number of theatres have sent out subpoenas to the people of their towns summoning them to appear at the trial of Anna Nilsson and Tom Moore in Pathe's "Who's Guilty?" series, produced by Arrow.

STATE OF INDIANA,
SULLIVAN COUNTY,
ss.

You are hereby commanded to appear in the Motion Picture Court of Sullivan County, in the State of Indiana, at the Sherman theatre, in the City of Sullivan, on Monday, the Seventeenth day of July, 1916, to serve as Jurors for the Pathe Term of said Court.

At which time Anna Nilsson and Tom Moore will be tried in one of the Great Problem Plays, "WHO'S GUILTY?"

IN TESTIMONY WHEREOF, I hereunto subscribe my title of said Court, at my office in the City of Sullivan, the 13th day of July, 1916.

CLERK MOTION PICTURE COURT,
Sullivan County.

PICTURES WITH LUNCH FOR MOTORCYCLE EMPLOYEES

Bill Graves of the Mirror theatre, Springfield, Mass., has inaugurated a 12 o'clock matinee, for the benefit of the employees of the Indian Motorcycle Company during lunch time.

SUBMARINE VOYAGE BRINGS PUBLICITY TO MILWAUKEE THEATRE

One of the cleverest press stories put over in Milwaukee in recent years was that put across for the Butterfly Theatre by the Press Publicity Company. It was a perfect sample of what the hooking up of a live news topic with the name of a theatre will do to advertise the theatre.

When news came that Captain Paul Koenig had succeeded in crossing the Atlantic in a super-submarine, a wire was immediately sent by Manager Hildebrand of the Butterfly offering the captain an engagement in that city at the Butterfly and assuring him that he would be given a royal welcome.

Naturally the papers played the story up big as it gave a local angle to a story of national interest. Some of the papers even played it up on their front pages and it attracted wide attention.

Though it was possible to put over a story of this kind in practically every city in the country it is doubtful whether or not any one else availed themselves of the opportunity.



OWING to the great demand for RESERVED SEATS we have arranged to reserve all seats.

You can PHONE BAY RIDGE 900 and order seats to be held for any performance you wish to attend.

Tickets will be held until 2.00 MATINEE; and 8.00 EVENINGS.

BOX OFFICE is open 10 A. M. to 10 P. M. each day, and seats can be ordered a week IN ADVANCE.

Doors open 1.30 and 7.30

PHOTO PLAYS are run from opening time till 2.15 MATINEES and 8.15 EVENINGS – at which times the regular VAUDEVILLE program will begin.

For the benefit of late comers at MATINEE Photo Plays are run after the vaudeville until 5.30 o'clock the end of the afternoon performance.

This theatre IS NOT run continuous but the extra long Matinee will enable patrons to come in as late as 3 o'clock and still see a long show, without repeats.

But to get the full benefit of our excellent program we strongly advise you to be in your seats at 2.15 and 8.15 at such performance as you may attend.

BUY TICKETS EARLY and avoid the annoyance of standing in line.

Put your name on our SUBSCRITION LIST and have your favorite seats when you want them.

Bay Ridge Theatre Announcement

LIVING MODELS TO SHOW STYLES

Homer Ellison, manager of the Empress theatre of Salt Lake City, Utah, has proven himself an able manager. During his career as a theatre manager in Denver Ellison was credited with being the most lively publicity man on Denver's great white way. His original ideas were the talk of the town. Upon assuming charge of the Empress theatre at Salt Lake, he has more than doubled the business of that house. His latest successful stunt is a fashion show with living models, which was a recent feature at the Empress. It was found that the showing of stunning styles in ladies' raiment brought to the theatre a host of new faces which included women of the best social circles.

This fashion show was promoted with a small cost to the management, the burden of the expense being borne by one of the larger department stores. The department store sent out 25,000 neat announcements through the mail and also advertised the affair in its full page newspaper advertisements. New gowns were shown each day by six beautiful models and appropriate stage settings were used.

With the stage tastefully dressed with palms, the orchestra playing and spotlights on the models, the affair was both unique and effective. "Carmen," featuring Geraldine Farrar, was the other feature of the show during the week. The Empress played to capacity business each performance.

FREE TICKETS FOR SOLDIERS

A novel advertising stunt as well as a highly appreciated act was pulled off by Manager W. L. Whitehead of the Republic theatre, Jacksonville, Fla., recently, when he announced through the daily newspapers that he would give free tickets to all members of the National Guard of Florida, who desired visiting his play house. One thousand four hundred men of the Second Regiment, N. G. F., are encamped at the State Camp Grounds at Black Point, and several hundred of them come to the city daily.

No great rush was made on the Republic by the guardsmen as a result of the offer, but a large number of them took advantage of this opportunity to see Chaplin and other productions shown at the theatre, and the movement on the part of Mr. Whitehead was highly commended throughout the city, and he states his patronage has increased since making the announcement.

PLAYING UP TO LOCAL PRIDE WINS

Denver film fans believe in patronizing home products. This fact was brought out by Manager Megahan, of the New Strand Theatre of Denver, who, in his advertisement of "The Half Million Bribe," featured the fact that Marguerite Snow was a Denver girl. Consequently the Strand played to capacity while other theatres on the street played to normal business.

CATCHING THE KIDDIES IN THEIR WEAK SPOTS

J. B. Cronk, manager of the Allen theatre in Calgary, Alberta, has just put into effect his great Summer drawing card for children, and is now giving an ice cream cone to each child attending the matinees on Saturdays. It hardly seems necessary to add that Saturday matinee business at the Allen is fine.

CHILDREN VISIT THEATRES ON BIRTHDAY OF KANSAS GOVERNOR

The birthday of Governor Arthur Capper, of Kansas, who is publisher of the Topeka Capital, and of a string of weeklies, has been celebrated for several years by treats for children. This year, the birthday, July 14, was celebrated as was last year's, by giving the children free tickets to the moving picture houses of Topeka. A general invitation had been sent out, and children all over Kansas were welcome.

Naturally those of Topeka had the advantage—and more than 6,000 of them assembled in front of the Capper building early in the morning. They were given ice cream cones, and then started on their rounds of the theatres. The tickets issued had coupons, each coupon designating the theatre where it was to be presented. The order of the theatre on the tickets varied, so that parts of the crowd went to different theatres, and none was seriously overcrowded.

There were ten theatres in the entertainment, and the children kept going until 5 o'clock. There was a recess at noon, however, during which the children went home to dinner, then assembled on the State House grounds for a band concert.

The tickets given out bore a picture of the Governor, surrounded by children's faces. Following is the ticket, and the programs of the theatres:

THIS TICKET Will Admit One Boy or One Girl (not over Sixteen Years of Age) to the various Topeka Theatres.

ARTHUR CAPPER'S BIRTHDAY

Good Only Friday, July 14, 1916, 9 a.m. to 6 p.m.

Tickets Must Be Used in Order Numbered

Gem Theatre	11
Princess Theatre	10
Orpheum Theatre	9
Apex Theatre	8
Aurora Theatre	7
Best Theatre	6
Cozy Theatre	5
Novelty Theatre	4
Crystal Theatre	3
Iris Theatre	2
Ice Cream	1

Clip this coupon and bring to the Capper Building, Eighth and Jackson Streets, Friday morning, July 14, and exchange for ice cream and ten theatre tickets.

SUNDAES NAMED AFTER FILM STARS MAKE NOVEL WINDOW DISPLAY

A window display consisting of sundaes, especially concocted and named after the various film stars, and directly behind the dish a photo of the star and the name of the downtown theatre he appeared at, attracted much attention in Milwaukee last week. The window was that of the Spiegel Drug Company, and as long as the display was there crowds were banked outside. The idea, which is an elaboration of the special star sundae, proved very effective.

Walter Hildebrand, manager of the Butterfly theatre, got the major share of the advertising by co operating with the window trimmer. The idea is one that can be used by any theatre very effectively, if it arranges to use only the names of the stars in the pictures then showing at the theatre.



Window Display of A. Spiegel Co., Milwaukee

PHOTOPLAYS INVADE MILWAUKEE

Special to Motion Picture News.

Milwaukee, Wis., Aug. 5.

The annual summer invasion of Milwaukee's legitimate and vaudeville theatres by photoplays has taken place and with the exception of the Crystal theatre, playing vaudeville, and the Empress, showing burlesque, every local theatre is either presenting the silent drama or is dark. The Orpheum theatre, which up to date has been playing continuous vaudeville very successfully, is the latest to put in photoplays. This house opens Sunday with "The Little Girl Next Door," the big Chicago vice picture with which Jones, Linick and Schafer made such a success at the La-Salle theatre, Chicago.



A Unique Visiting Card

Looking Ahead With The Producers

"Liberty," Universal's Long-Heralded Patriotic Serial, Will Be Released on August 14; "Son of Neptune" on the 15th

AUGUST 14 is a red-letter day on the Universal program, for on that date the first installment of the Universal Special Feature serial "Liberty" will be released. "Liberty" features Marie Walcamp, Eddie Polo and Jack Holt in a drama which is in effect a photographic reproduction of the high lights of events which already have occurred along the Rio Grande. Jacques Jaccard is directing the serial, which will run twenty weeks.

On the same day "Timothy Dobbs—That's Me," with Carter De Haven furnishing the fun and excitement, is released. The first two-reel episode of the series is entitled "The Sody Clerk."

The same day sees the release of the Red Feather five-reel drama "A Yoke of Gold," with Dorothy Davenport playing the principal role. "A Yoke of Gold" is a romantic drama of the days of the old California missions. It is the twenty-ninth Red Feather production and was directed by Lloyd B. Carleton. Miss Davenport is supported by Emory Johnston.

Just so things won't be too serious, the Universal will spring on the same day the Nestor comedy, "The Battle of Chile Con Carne," which is a red-hot tamale enchilada. Eddie Lyons, Lee Moran and Priscilla Dean have some lively adventures in Mexico before the play comes to a finish.

"A Son of Neptune," a Gold Seal three-reel sea drama featuring Gordon Griffith, W. V. Mong and Betty Schade leads off the program of August 15. It is followed by the Victor release, "He Wrote a Book," in which William Garwood and Lois Wilson collaborate in light comedy.

Agnes Vernon plays the principal role in "The Toll of the Law," an Imp drama, which is released on August 16. Billie Ritchie follows close on Miss Vernon's heels in "The Mother-in-Law," a two-reel L-Ko comedy in which Billie has some lively adventures with his wife's maternal parent. The day's program is balanced by the introduction of No. 33 of the Universal Animated Weekly.

Matt Moore and Jane Gail appear in a Victor two-reel comedy drama on August 17 which hits home. It is entitled "Ashamed of the Old Folks." On the same day Harry Carey and Olive Fuller Golden appear in the Big U Western drama, "A Woman's Eyes," in one reel. Its action is intense and the play is a gem of its kind. Another of the famous Dr. Dorsey expedition pictures, "The Riddle of the World-Japan," is released under the Powers brand in one reel on August 17.

"Good and Evil" is the Imp feature for August 18. It is followed by "Weapons of Love," a Big U drama in which G. R. Nye and Vola Smith play the principal roles. There will be no release under the Nestor brand on August 18.

Ben Wilson and Dorothy Phillips are featured, on August 19, in "Beyond the Trail," a two-reel Western drama, which is followed by "Soup and Nuts," a Joker comedy in which Gale Henry and William Franey play the principal roles. There will be no Laemmle release on August 19, nor will there be Rex or L-Ko releases on August 20. The feature of that date will be a Powers juvenile comedy entitled, briefly, "Pie."

GENERAL WILL VITAGRAPH TO THE NUMBER OF THREE IN SECOND WEEK OF AUGUST

During the second week of August, Vitagraph will release three pictures through General Film. The most prominent of these is "The Wandering Horde," a three-part Broadway Star Feature by James Oliver Curwood in which Evart Overton is starred. "Conductor Kate" and "There and Back," both single part comedies are the other two subjects.

In "The Wandering Horde," Curwood gives an insight into the lives of men of high finance. He also conveys some idea of how the "hoboes" who wander the roads and byways of our country subsist. The two conditions are blended together with a love story in which Evart Overton is a chief stockholder in a large corporation and a novelist.

He is given support by a cast that includes Denton Vane, Adele Kelly, Charmine Mayfield, Edward Elkas, John Costello and Logan Paul. Eugene Mullin produced the story.

"Conductor Kate" is Kate Price, who after proving herself a better "man" than her husband, by knocking him out for coming home "wobbly" after a stop at the corner saloon, further goes to prove it by taking her post on the rear end of a trolley car. Templer Saxe is seen as the husband. William Addison Lathrop is the author.

Hughie Mack is the heavyweight comedian, in "There and Back," which was written by C. Graham Baker and Lawrence Semon. Patsy DeForest and Josephine Earle make up the balance of the cast.

PARAMOUNT-BRAY ANIMATED CARTTOONS SHOW HOW "BOBBY LOSES HIS PUP"

The Paramount-Bray animated cartoon for the week of Aug. 17 is from the pen of Earl Hurd, entitled "Bobby Bumps Loses His Pup," in which there is told a story of Bobby's father, who decides that Bobby's dog is an absolute nuisance, and endeavors to get rid of him by giving him to a colored gentleman who lives in the neighborhood, with instructions to the darkey not to part with the pup without the old gentleman's consent.



A Trio of Bluebirds That Take Wing This Season: "The Spring Song," "If My Country Should Call" and "Saving the Family Name"



Vitagraphs on the General Film Program for the Week of Aug. 14—"There and Back" (Aug. 18) Evart Overton in "The Wandering Horde" (B'way Star, Aug. 19) "Conductor Kate" (Aug. 14)

Gaumont Will Issue in Week of August 20 Three Single Reels; No. 50 Shows Fat Young Lady Who "Takes Up Roller Skating in a Serious Way"

OWING to the Gaumont policy of not announcing a foreign film until it has passed through the war zone and is safely in America, the company is not in a position to announce a five-reel production which it is hoped to release through Mutual the week of August 20. However, the three single-reel releases of this week have already been determined. Upon August 20, Reel Life No. 16 will have as its leading subject "The Power of Water." It shows in historical sequence the development from the old-fashioned water-wheel to the electric turbine. On the same reel will be one of the Gaumont tabloids.

The Life Company, publisher of the humorous periodical of the same name, consented to the dramatization of some of the clever little episodes from its pages which appear under the general heading of "What Would You Do If——." These are to be filmed as tabloid dramas and used to give greater variety to "Reel Life," the Mutual Magazine in Film. The first will appear on "Reel Life" No. 15, released August 13. Iva Shepard and "Budd" Ross are the leading players.

The second episode, attached to "Reel Life" No. 16, deals with the troubles of a fat young woman in keeping her husband's interest. Nan Evans is the featured player. These tabloids are being directed by Edwin Middleton.

Among other players who have parts in these little plays are Mary Cunningham, Rose Ludwig and Jack Hopkins.

Quaint Cape Cod is pictured in "See America First," No. 50, released August 23. The Gaumont camera has caught for the screen such important historical places as Plymouth Rock and the grave of Miles Standish. There are pictures of the old grist mill at South Yarmouth, Mass., and characteristic views of seacoast scenery from Hyannisport to the cape.

On the reel with "Quaint Cape Cod" is one of the Gaumont Kartoon Komics from the pen of Harry Palmer. It is called "Kuring Korpulent Karry," and deals with the gyrations of a fat young lady who takes up roller skating in a serious way in the effort to reduce weight.

The third single-reel of the week is the Mutual Weekly.

UNIVERSAL SPECIAL FEATURES FOR WEEK OF AUGUST 10 INCLUDE "THE MARRIAGE BROKER"

The Victor-Universal release for August 10, "The Marriage Broker," in which Ben Wilson is starred and Dorothy Phillips and Joe Girard are featured, is a two-reel human-interest story adapted from one of Bruno Lessing's famous Ghetto stories.

"The Highway of Fate," a two-reel Imp drama, is the feature for August 11. This is a story of gypsy life and gypsy love. The featured players are Sydell Dowling, Joseph Stanley, Sidney Bracy and Paul Panzer. The story was produced by Robert F. Hill.

The Bison feature, for August 12, Cleo Madison in "The Guilty One," is a two-reel western drama written by R. F. Bradbury, scenarioized by Harvey Gates, and produced by Cleo Madison and William V. Mong. It was formerly advertised under the title "Along the Malibu." The cast includes Bertram Grassby, and Charles Gunn, and a troupe of riders.

"The Speed King," a two-reel modern drama of the automobile race course, released under the Imp brand on August 13, brings back recollections of the race in which Bob Burman lost his life. This two-reeler is dedicated to Burman. The story was written by Walter Woods and produced by Richard Stanton, who takes the lead, with Marcia Moore playing opposite.

"MISTER 44" FIRST METRO-YORKE TO BE MADE IN CALIFORNIA

"Mister 44," a story of the great Canadian woods, is now in filming at the recently acquired Metro-Yorke studio in Hollywood. The exteriors will be made in the vicinity of Lake Tahoe, Cal. Harold Lockwood and May Allison are starred in the five-reel production.

It is a picturization of the novel by E. J. Rath, who is also the author of the book from which the scenario of "The River of Romance," a recent Metro-Yorke release, was written.

CATCHING AN EIGHT HUNDRED POUND FISH BEFORE PARAMOUNT CAMERAS

Paramount, through its "magazine-on-the-screen," in a forthcoming release, are showing the public how the sword fish is brought to shore.

This picture shows how sword fish were hunted from three-masted schooners on which Paramount placed their cameramen. Sword fish come to the surface only when the sun is shining, and they always feed off shore, but the camera assigned by the busy editor of Pictographs, located a school of these fish, and a large one weighing over 800 pounds, was harpooned, after which it was hitched to a buoy. The sword fish pulled the buoy all over the ocean till he got too tired to struggle any longer, after which it was killed and brought aboard ship.

HELENE ROSSON IS CAST FOR A LEAD IN OCCULT FILM

Helene Rosson has an opportunity in the American film "The Light" to prove that she is a well-read student of occult science. She is cast to play the role of Lucille, whose affactions for her husband are undermined by a Parsee nobleman, Prince Zarak.

The husband is Franklyn Ritchie. The director is William C. Bowlan, and George Webb, who had an important part in "The Secret of the Submarine," and Eugenie Forde are foremost in the supporting cast of this production.

The release date of this subject will be announced later through the Mutual Film Corporation.

PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES FOR AUGUST 21 SHOW "ITALIAN AUSTRIA"

The travel pictures released by Paramount for the week of Aug. 21, is entitled "In South Tyrol," in which Burton Holmes, who conducts these easy-chair journeys for Paramount, takes his fellow-travelers to that corner of Austria which is called "Italian Austria," one of the most daintily beautiful in its lowland scenery of any section in that part of the country, while in marked contrast are its lofty snow-clad mountain peaks. Lake Garda, Botzen, Moran, and other lovely towns and villages, the Mendel Pass, the Stelvio Pass, Mt. Ortler, and the peak of Drei-Spracher-Spitze, are all shown in this release.



Sessue Hayakama in "The Honorable Friend"; Marie Doro in "Common Ground"; Lou-Tellegen in "The Victory of Conscience" with Cleo Ridgely, Three Current Lasky Features

"Rolling Stones" Expected to Gather Momentum on Down-Hill Rush Toward Goal of Public Favor Through Paramount, Week of August 21

FOR the week of August 21 the two five-reel features on the Paramount program will be the Lasky production of "Public Opinion" and the Famous Players production of "Rolling Stones." The scenario was written by Margaret Turnbull.

"Rolling Stones" has been adapted by the Famous Players from Edgar Selwyn's comedy drama, in which Owen Moore and Marguerite Courtop will be presented in the leading roles. The production is staged under the direction of Del Henderson.

The Paramount-Burton Holmes Travel-Picture for this week is entitled "In South Tirol."

The Paramount-Bray cartoon for this week is another animated antic of "Colonel Heeza Liar," who J. R. Bray, the cartoonist, has doing stunts in the character of Hamlet. The cartoon shows the Colonel applying for a job in a motion picture studio, to play opposite Mary Pickford and other leading artists, and because of the Colonel's cleverness he succeeds in signing a contract for a million dollars a week, only to wake up from his nightmare after he has gone through a series of misadventures.

Paramount Pictographs, the "Magazine-on-the-Screen," has more variety in this, the 28th edition of the magazine, than any of its previous numbers. It opens with the picturizing of how a fireman is made, and what requirements are absolutely necessary for him to undergo, as an acrobat, an athlete and a fearless fire fighter, before it is determined whether he is fit to be a regular fireman, and before he is accepted.

The "Better Babies" section of the Pictographs has as its basis a plea for maternal nursing, and shows the results that accrue from feeding a young baby from the bottle, or on prepared food, sold under proprietary names, and how by reason of this, children become bow-legged, knock-kneed and flat-footed.

Weaving in wood is another subject that is pictorially discussed in which there is shown that willow chairs are made without nails, they being woven the same as you would weave carpet. This picture shows the fastest worker in the exclusive willow shop in the world and how he accomplishes wonders, weaving out fantastic shapes in wood.

Another section takes up the workings of the George Junior Republic, a town of children, which costs each citizen an average of four dollars a week. Each child has to earn his board and room, and if he commits a nuisance or any other of the "republic's crimes," he is called into the children's court, where the jury is composed of kids.

The concluding subject of this week's magazine is entitled "A Picnic for Two," in which there is shown an automobile used for picnicing. After the couple have traveled twenty miles, they turn the car into a kitchen, then a dining room, then a bath house, the latter containing a shower bath.

"OLD FOLKS AT HOME" NEXT FINE ARTS FOR TREE

The Rupert Hughes story, "The Old Folks at Home," has been selected at Fine Arts as the first starring vehicle for Sir Herbert Tree since his return from the east, and this is to be made under the direction of Chet. Withey. Josephine Crowell will play the opposite lead supporting Tree, and two other principals of the production will be Elmer Clifton and Lucille Younge.

Director Lloyd Ingram has taken up the filming of a race track story by Tod Browning, which will offer Dorothy Gish as star, with Eugene Pallette playing the opposite lead. Mr. Ingram and principals have been at Tia Juana, Mexico, for the past few days selecting locations, and most of the exterior scenes will be made at the race track there.

ARMOUR ESTATE FOR WALTHALL PICTURE

The beautiful J. Ogden Armour estate at Lake Forest, Ill., a north shore suburb of Chicago, was used for several scenes in "The Sting of Victory," Henry B. Walthall's latest feature. The millionaire packer, who has seen and enjoyed Mr. Walthall's work on the screen, readily assented when he learned the grounds were desired for a big production.

REVIER PRODUCING "THE EVIL MEN DO" FOR METRO IN MAINE

With a company headed by Edmund Breese and including such prominent players as Ormi Hawley, Clifford Bruce, Evelyn Brent and other well-known artists, Director Harry Revier is in a logging camp in the northern part of Maine, near Millinocket, making the exteriors for the big Metro feature, "The Evil Men Do," which is being produced by the Popular Plays and Players.

The story of "The Evil Men Do" is laid in the logging region and the shipping yards of the Maine coast. It is said to be one of the strongest vehicles provided for Mr. Breese since he has been appearing on the Metro program. He has been seen in several feature picturizations made from the poems of Robert W. Service, the "Kipling of the North," which includes "The Spell of the Yukon," "The Lure of Heart's Desire" and other productions.

Harry J. Cohen is in charge of the company in Maine. He arranged for the staging of many big outdoor scenes. One of these includes the dynamiting of a log jam, a fight on a raft going down a swift-flowing mountain stream, and several exciting fights in the open between the two stalwarts, Mr. Breese and Mr. Bruce.

Other members of the company in Maine include George Morrel, A. L. McArthur, George Harcourt and Florence Moore. Joseph Seiden is the cameraman and James Hussey his assistant. Ira Willard is assisting Director Revier and George West has charge of the "props." "The Evil Men Do" was written by Aaron Hoffman, and will be released on the Metro program August 14.

"COUNTRY GOD FORGOT" NEXT SELIG RED SEAL

"The Country God Forgot" is the title of the next Selig Red Seal Play to be released through V-L-S-E, on Monday, Aug. 21. The Western drama was written and produced by Marshall Neilan and featuring Tom Mix, the cowboy star, supported by a company of players including Mary Charleson and George Fawcett.

LILLIAN DREW CAST FOR PATRIOTIC PIECE

Lillian Drew, who takes heavy leads with Essanay, soon will appear in a patriotic piece, "My Country 'Tis of Thee," to be released August 15.



World Film Stars Who Will Characterize the Summer and Autumn Releases of that Program—Above: Alice Brady, Frances Nelson, Gail Kane, Kitty Gordon, Clara Whipple—Below: Arthur Ashley, June Elvidge, Carlyle Blackwell, Ethel Clayton, Robert Warwick

All Seven Companies at American-Mutual Studios in Santa Barbara at Work on Features for Forthcoming Releases

ALL seven companies employed at the American-Mutual studios in Santa Barbara, Cal., are engaged at the present time in the filming of a number of feature productions to be released in forthcoming weeks as Mutual Star Productions, or Mutual Masterpictures, De Luxe Edition.

Each will average five reels in length and will present as the featured players Richard Bennett, Mary Miles Minter, William Russell, Kolb and Dill, and various others.

Second of the Richard Bennett Mutual Star Production, on which the star is now at work, will be released under the title of "His Brother's Keeping." This story was written especially for Mr. Bennett by Kenneth B. Clarke. George Sargent will film the production. Mr. Bennett's supporting cast will include Rhea Mitchell, Adrian Morrison (Mrs. Richard Bennett), and George Periolat, all of whom worked in "The Sable Blessing," initial of Mr. Bennett's American-Mutual features, recently completed.

Under the direction of James Kirkwood, "Dulcie's Adventure," starring Mary Miles Minter, is well under way. It was written by R. Straus and prepared for the screen by William Piggott. Alan Forrest will in this production supplant Wallace MacDonald as Miss Minter's leading man.

Director Rhea Berger is filming "Bluff," third of the Mutual Star Productions, featuring the laughable team of German comedians, Kolb and Dill. In addition to the featured player, Thomas Chatterton, star of "The Secret of the Submarine," the American-Mutual photo-novel but recently completed, will be presented in the leading juvenile role. May Cloy and various of the players who appeared with the comedians in their preceding productions have been cast for important roles. The story is by Aaron Hoffman and the screen adaptation has been worked out by Al Sautell.

Work on the newest of the William Russell Mutual Star Productions began a few days ago under the direction of Russell and Jack Prescott. This feature will be released under the title of "The Love Hermit."

Charlotte Burton will appear in the star's chief supporting role, while important parts have been assigned to Ashton Dearholt, William Stowell, Harry Von Meter, and others of equal prominence.

Edward Coxen, a featured player in American-Mutual short-length dramas, will make his debut as the lead in a Mutual Masterpicture, De Luxe Edition, in "The Shadow," work on which is now well under way under the direction of Edward Sloman. The story was arranged for the screen from William H. Lippert's story of the same name by Clifford Howard, author of "Purity," the allegorical feature starring Audrey Munson. Winnifred Greenwood and George Field are members of the large company appearing in support of Mr. Coxen.

Among the other five-act productions now well in work are "Land o' Lizards," initial of the Mutual Masterpictures, De Luxe Edition, starring Frank Borzage and Anna Little.

"The Light," a drama having to do with Hindoo occultism, in which Helene Rosson and Frank Ritchie are to be starred, is rapidly nearing completion under the direction of William C. Dowlan.

Revised List of World Film Release Dates Is Announced for September and October

THE schedule of late summer and autumn releases as arranged by World Film has undergone some important changes since the announcement published in MOTION PICTURE NEWS of August 5, and is hence brought up to date for the convenience of exhibitors.

Starting on September 4 with Gail Kane in "The Other Sister," E. K. Lincoln, June Elvidge and Frances Nelson punctuate the program in "The Almighty Dollar," with Robert Warwick following on September 18 in Thomas W. Lawson's subject, "Friday the 13th." Ethel Clayton closes the September period in "The Scorching Way."

House Peters and Gail Kane are the regular units on October 9, in "The Velvet Paw." Alice Brady follows on the sixteenth in her most recent effort, "The Bird in the Cage." Robert Warwick and Gail Kane are then seen on October 23 in the picturization of Nathan Hale, which has been in the making at the Paragon studio for four months and which will be sent out under the title of "The Heart of a Hero."

Kitty Gordon, supported by Muriel Ostriche and a special cast, closes October in "The Man She Married," which is released October 30.

Ethel Clayton and Carlyle Blackwell open November, on the sixth, in "Little Comrade," to be followed by E. K. Lincoln and June Elvidge in "The World Against Him."

On October 20 Arthur Ashley, Frances Nelson and Clara Whipple are to be seen in "The Revolt." Alice Brady will in all likelihood close the November period in another feature, which is now in the working.

AMERICAN DERBY IN SEVENTH "TOM AND JERRY"

Exhibitors booking the "Tom and Jerry" series of two-reel comedies written and directed for the Emerald Motion Picture Company by Fred J. Ireland will present to their patrons in Episode Seven all the pageantry and color of the Great American Derby, recently revived at Hawthorne track.

THE EASTERN STUDIOS

AS an example of what a director can do in the way of achieving interior effects the setting erected last week at the Blache Studio in Fort Lee by Director General Albert Capellani for the Clara Kimball Young production of "The Common Law" is of interest.

Many of the most important scenes in the picturized version of the famous novel by Robert W. Chambers are enacted in the studio apartment of the hero, Kelly Neville. M. Capellani constructed an entire nine-room duplex apartment and had it furnished to the minutest detail. By rolling the camera a few feet at a time he can "shoot" any part of the big setting.

The studio room in the apartment is the exact counterpart of the studio in which one of the most famous mural painters in America creates his huge canvases. Against one wall of the studio hangs the gigantic canvas upon which the hero, Neville, is at work when the story begins and for the central figure of which the heorine, Valerie West, consents to pose. This unfinished canvas is the work of Henri Menesier, the scenic artist engaged by M. Capellani direct from the ateliers of the famous Pathe Company of Paris.

For one of the scenes in the picture the entire chorus of Lew Fields musical comedy "Step This Way" has been engaged. Nine touring cars brought this aggregation of beauty and gayety over to the Fort Lee studio.

Little Mattey Roubert, the nine year old screen favorite, has been engaged by the Famous Players Film Company, to support Mae Murray in a forthcoming Paramount release entitled "The Big Sister," under the direction of Jack O'Brien.

Famous Players has also engaged Sidney L. Mason to play the lead with Valentine Grant in a new five-reel feature under the direction of Sidney Alcott.

The Leprechaun—Do You Know It?

What is a leprechaun? Director K. Searle Dawley called his assistant to him the other day and told him to have five of those things at the Famous Players studio by nine-thirty the following morning. The assistant was floored for an instant. Then he decided that, since the picture on which he was working was Marguerite Clarke's "Little Lady Eileen," an Irish fairy story, he might get some information from an Irishman. Carefully avoiding the subject of Home Rule, he addressed himself to a brawny scene shifter and asked him what it was all about.

"A lipricawn, did he say?" replied the Irishman as he shifted a table which he was carrying, from one hip to the other. "Sure thim's nawthin', but fairies and sich."

And Dawley got his leprechauns.

Louise Huff and her director, Robert G. Vignola, have departed for northern New York where they found just the location needed for a Quaker village. As Miss Huff is playing Friend Patience in her next Famous Players production on the Paramount Program, the discovery of a Quaker village was of great importance as it spared the expense of erecting a huge setting such as the Dutch village that had to be constructed for "Hulda from Holland."

Valentine Grant and Sidney Olcott are the only two persons in all New York who have not been complaining about the recent hot spell. They are going to Florida within a few days to stage some scenes for Miss Grant's next Famous Players production on the Paramount Program and they are trying their best to think that the recent hot weather is only a sort of training season for what they can expect when they arrive in the south.

During the filming of the forthcoming feature photoplay of the Frank Powell Productions, Inc., it was necessary to obtain a scene in a court room and as Mr. Powell, the director, is a firm believer in securing the "genuine" in his pictures, he made a flying trip with his company to Augusta, Georgia, for this particular scene.

Jury of Millionaires for Powell Subject

Mr. Powell was extremely fortunate in securing the use of a court room while court was in session and also the services of the presiding judge, sheriff, bailiff, and the jury. The jury which appeared in this scene was composed entirely of millionaires who represented practically all of the capital of Augusta.

The Powell Company contemplates the location of a studio in Augusta and while there Mr. Powell investigated certain conditions which will doubtless determine whether or not he will decide on that place.

William A. Sullivan, formerly playing juvenile roles for Thanhouser pictures is under contract to play with the Reserve Photo Plays Company of Cleveland, O. Mr. Sullivan supported Florence La Badie, star in a number of recent Thanhouser releases.

The new members of the Reserve players will work in the new picture, "Casey Goes Shopping," which is to be undertaken next



A Trio of Scenes from "The Crimson Stain Mystery" Consolidated's Serial Starring Maurice Costello and Ethel Grandin



The First Episodes Are Ready for Release and Will Be Marketed Through the Metro Exchanges. Below is a Portrait of Olga Olnova, the Vampire of the Film

week. The new Reserve studio on the sixth floor of the Wilshire building is now practically completed and finishing touches are being put on the scenery for the "Shopping" picture. A complete department store will be set up in the studio, even to overhead parcel carriers in one of which Johnny Ray in the title role, will take a wild ride.

The Kimberley Feature Film Company announces that it will soon begin work at the studio, 1791 West Fifty-seventh street, Cleveland. It also announces that amateurs need not make applications as screen artists. First class pictures will be made, and only those having had professional experience can become a member of the company.

Ernest Warde, who is directing a Thanhouser feature in which Marie Shotwell is to be starred, recently finished an exciting week at Coney Island. His thrills came with his work. He was making scenes with a pack of lions.

Florence La Badie, Thanhouser star, is taking a rest of several days while her director, Frederic Sullivan, is making some lightning and rain scenes requiring delicate photography, for "Saint, Woman and Devil."

Precautions to check the infantile paralysis epidemic in New York are reaching even farther than the authorities intended. Ethel Mary Oakland and Tula Belle, two of Thanhouser's child actresses, have to carry health certificates every time they leave the New Rochelle studio to go out on a location.



Katherine Lee in "A Daughter of the Gods" (Fox).

Miss Walker Asked to Appear With Warfield

Antoinette Walker, who plays in support of Henry B. Walthall in "The Sting of Victory," five-act Essanay feature, has been asked to appear with David Warfield in a revival of "The Music Master," in which the two made such a hit some seasons ago.

Harry Beaumont is now working in scenes for a three-act Essanay drama, "A Boy and a Girl."

Marguerite Clayton and Sydney Ainsworth have just completed a two-act Essanay drama entitled, "When Justice Won."

Edward Earle has studied the Braille system by which the blind read in order to add realism to the portrayal of the blind character he is called upon to play in Viola Dana's forthcoming Rolfe-Columbia five-act photo-drama, as yet unnamed. Mr. Earle plays the part of a young man who for years suffers the affliction of blindness, though he ultimately regains his sight. He has learned to read as the blind read, for the sake of the scenes in which the character is sightless.



Harris Gordon (Metro)

This will be Mr. Earle's first picture for Metro, although he was associated with Miss Dana and her director, John H. Collins, at the Edison studio.

While Director Theodore Marston of the Vitagraph Company was working on "The Secret Kingdom" production at Block Island recently, a large man-eating shark was captured alive and used by Mr. Marston in the filming of the first episode of the forthcoming serial.

A few days ago, Charles Richman who is featured in "The Secret Kingdom," Commodore Blackton and a number of other Vitagraph folks were surf bathing at Sea Gate. Commodore Blackton is an expert swimmer, and after a long dive and under-water swim, he got a good grip on Charles Richman's leg and made the actor yell, "Shark!" The joke was on Richman, so Commodore Blackton is the guest of honor at the little dinner.

Madame Bertha Kalich will begin work within the week on a master moving picture production for the William Fox Films.

June Caprice, the William Fox star, begins a new photoplay of bubbling optimism in a few days.

Sidney Bracey, the Sid of "Merely Mary Ann," has rejoined the William Fox forces and is now at work in the new June Caprice picture. Mr. Bracey, who is a native of Melbourne, Australia, earned the first



Clara Kimball Young and Her Principals in the Production of Chamber's "The Common Law"

Left: Edna Hunter. Right: Lillian Cook. Below: Conway Tearle, the Hero.



Latest Photograph of Dorothy Bernard, the Fox Star

money he ever made on the stage. Like most Australians Mr. Bracey is an expert in the water. He is a noted high-diver and can swim and sail with the best of them.

Dorothy Bernard is already busily starring in another William Fox picture. Miss Bernard had hardly breathing time metween the end of "Sporting Blood" and the beginning of the unnamed photodrama in which she is now at work.

Hettie Grey Baker, bred in library lore, is not writing scenarios for William Fox productions. Miss Baker comes from Hartford, Conn., and her first position was on the staff of the public library in that city. For some time she was in charge of the County Bar Library, the first professional librarian and the first woman to be appointed to a law library in the state. Previous to her joining the William Fox script writers she had three years' experience in the scenario departments of the leading motion picture companies.

WORK ON GAUMONT JACKSONVILLE STAGE FOR SEPTEMBER PRODUCTION

Special to Motion Picture News.

Jacksonville, Aug. 5.

TAKING a brief respite from her duties at the Gaumont, Flushing, N. Y., studios, Iva Sheppard spent several days visiting her many friends in Jacksonville, Fla., last week, and declared that she was more than anxious for September to arrive in order that the Gaumont players could again resume their work at their big studios in the southern city.

According to Henry Murdock, making Kalem comedies with the Ivy Close company at Jacksonville, Fla., is not as easy as it seems on the screen. Henry had the misfortune of being shot in the leg with a blank cartridge last week, which, although not serious, kept him in bed for several days. Luckily several scenes in which he appeared were made before the accident occurred, and the production of the picture was not delayed.

The production of the "Model Courtship" by the Jacksonville Kalem company in which Miss Ivy Close is starred and Henry Murdock is featured, promises to be one of the best comedies made by Director Bob Ellis since Miss Close joined the Kalem forces at their Southern studio. The action carries the principals into a labyrinth of intrigue, through which they come successfully at the end.

Repairing on the stage of the Gaumont Jacksonville studio has commenced, in order to have the large plant ready for the players who are expected to reach their southern Winter studios early in September.

"Her Surrender" Is Another All-Star Cast Play for Ivan

Anna Nilsson Is Engaged for Principal Female Role, Rose Coghlan Will Also Appear, Tooker Will Have an Important Part, and Springler Is Among the Players

FOR the second production to be made by the Ivan Film Productions under their new policy of all-star cast features, a cast of screen stars has been assembled.

Anna Nilsson, star of the Arrow-Pathe series, "Who's Guilty?" has been engaged to create the principal female role in the newest Ivan screen play.

Rose Coghlan, who this year celebrates her golden jubilee as an actress fifty years on the stage, and whose work in "The Faded Flower," the last Ivan release, won commendation, has been re-engaged for this new production.

William H. Tooker, star of "A Fool's Revenge" and a principal in countless other screen plays, will enact an important role.

Harry Spingler, who has been starred for a year with William Farnum in Fox productions, will make his debut under the Ivan banner in Mr. Abramson's latest screen drama.

Wilmuth Merkyl, who has been the leading man to Madame Petrova and who was starred in such productions as "The Blindness of Virtue" and "Blazing Love," has been cast for one of the principal male roles.

Frankie Mann, long with the Vitagraph and Lubin companies, has been given a novel vampire role.

The vehicle in which this cast will be presented is entitled "Her Surrender" and emenates from the pen of Ivan Abramson.

Work on this feature will commence immediately at the Ivan studio under the direction of Ivan Abramson, director general of the Ivan film productions.

When completed "Her Surrender" will be released through the Ivan exchanges as the regular scheduled Ivan monthly feature for September.

"Garden of Allah" Will Be Produced on Elaborate Scale

Selig Plans to Give the Picture Settings That Will Fit the Vivid Background of Hitchen's Novel—The Colonel Is Enthusiastic Over "The Crisis"

WILLIAM N. SELIG has returned to Chicago from Los Angeles, Cal., where he has been visiting the Selig Pacific Coast studios. While in Los Angeles, Mr. Selig completed plans for the production of "The Garden of Allah." "The drama will be produced on a most elaborate scale," stated Mr. Selig in an interview on his return to Chicago. "Colin Campbell will direct it and no expense will be spared to make the production the most spectacular of anything we have ever done.

"I want to call your attention to several other productions we are planning in California," continued Mr. Selig. "'The Country That God Forgot' is going to be an unusual Western drama in every detail. Marshall Neilan wrote the story for Tom Mix and Neilan is also directing Mix. I shall release it through V-L-S-E. The play will be in five parts and Mix will be supported by a company of players including Mary Charleson, George Fawcett and others. Mix has an opportunity to present a number of thrilling feats of riding, etc., for which he is deservedly famous.

"'Light of Western Stars,' Zane Gray's great story of the West, will also be produced in films in the near future. This drama will run anywhere from five to ten reels, whatever it is worth. Kathlyn Williams, Tom Mix, Marshall Neilan, George Fawcett and others will appear in the action.

"I want to predict a great reception for 'The Crisis.' We have completed Winston Churchill's novel in twelve reels and it will be presented to the public probably early in the fall. The production is about ready for release and those who have viewed the film have been kind enough to state that 'The Crisis' is the greatest thing we have ever done."

LISTEN, CUTHBERT! HE GETS $7,800 A YEAR, JUST TO LOOK AFTER THE ANIMALS

Special to Motion Picture News.

Los Angeles, Aug. 5.

According to new dispatches from Chicago, Cy DeVry, for many years in charge of the world's famous collection of animals at Lincoln Park, Chicago, is to come to Los Angeles to serve as superintendent of the Selig zoo. The Chicago Park Board failed to meet a competitive bid for De Vry's services. He was receiving a salary of $3,500, which was increased to $4,000 if he would remain. It is understood he is to receive $7,800 a year from the Selig Polyscope Company.



The Ivan Stellar Sextette for the Second All-Star Picture, "Her Surrender"—Left to right: Anna Nillson, William H. Tooker, Rose Coghlan, Wilmuth Merkyl, Frankie Mann and Harry Spingler

IF I WERE A PHOTO PLAYER

I would rely for my free newspaper publicity wholly upon the Motion Picture Studio Directory. My reasons are that:

1. This Studio Directory *goes surely* into the hands of and is kept permanently by thousands of exhibitors, through the circulation of Motion Picture News.

2. That these thousands of exhibitors will refer to my name in their Studio Directory whenever they book a picture in which I appear and give interesting personal facts about me to their newspapers along with their program advertising copy.

3. That the Photoplay Department of every leading newspaper has the Studio Directory constantly at hand and refers to me as often as the occasion demands.



By having full information about myself in the Motion Picture Studio Directory I not only get into the editorial offices of the newspapers—ready when they're ready for me—but I have thousands of exhibitors actively working in my publicity interests throughout the year, as well as in their own interests and in the interest of the pictures in which I appear.

This is the *only* Motion Picture Studio Directory. Its circulation and use are assured. I could dispense with all other publicity efforts but not with this.

Tear off the opposite page, fill it in and MAIL TODAY to 729 7th Ave., N. Y., before you forget, as no biographies that are received after August 22 can be printed.

Motion Picture Studio Directory

TELLS ALL ABOUT THE PEOPLE OF THE SCREEN

729–7th Ave., New York

MOTION PICTURE STUDIO DIRECTORY, published by **MOTION PICTURE NEWS, Inc.,** is about to go to press. We will be glad to include **YOUR** biography absolutely **WITHOUT COST TO YOU** if you will fill out the following blank and mail it immediately.

Full Name.....

Positions now held (mark an **X** after the proper classification).

Director...., Assistant Director...., Leading Man...., Juvenile...., Comedian...., Characters...., Leading Woman...., Ingenue...., Comedienne...., Character Woman...., Scenario Writer...., Studio Manager...., Camera Man...., Press Representative.....

Place of birth.....

Motion Picture Companies you have been connected with, giving names of some of your best pictures:

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Legitimate stage experience, or previous career before entering motion pictures:

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Where educated.....

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Accomplishments—riding, swimming, painting, literary, etc.....

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Other information (kindly fill in as follows):

Height....., Weight....., Complexion....., Color of Hair....., Color of Eyes..... Date of Birth (optional) .....

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Home address..... Phone.....

Studio address..... Phone.....

If you desire a one-inch* Cut (which we will make from your photograph) to be inserted in your biography in the next two STUDIO DIRECTORIES, fill out the following:

I am sending my photograph† and enclosing $2 for a one-inch Cut (photo) to be inserted in my biography in the next two STUDIO DIRECTORIES.

Signed.....

Send my copies of Directory to

Address.....

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*No larger cuts permitted in the Biography Section.

†Photo must be in our hands not later than August 22.

We are including a Section of Professional Advertising in the Studio Directory, grouped by Studios. For rates see our nearest representative, Herman Holland, 729 Seventh Avenue, New York, J. C. Jessen, 429 South Figueroa Street, Los Angeles, or William C. Estey, 110 South Dearborn Street, Chicago.

MOTION PICTURE NEWS, Inc.

In and Out of West Coast Studios

By J. C. Jessen
Special to Motion Picture News.

Los Angeles, August 5.

THE recently constructed feature stage 100 by 150 at Universal City, is to have a sister structure which is now being built nearby. This will be of the same type and size as the first constructed, and will be so arranged that it may be enclosed for winter work. Now that the stage of the first has been completed a mammoth set representing the floor and galleries of the house of representatives at Washington, D. C., is being erected for the Bluebird subject "The Eagle's Wings," now being filmed by Director Robert Leonard. Herbert Rawlinson is featured in this photoplay.

Other building activities including the erection of one hundred and fifty dressing rooms are nearing completion. The ground floor plan is of the hollow square type. A second story is being added to the dressing rooms, forming a part of the property building. With these additions, the plant will have more than two hundred new dressing rooms.

The last episode, number ten, of the "Timothy Dobbs" comedy series featuring Carter DeHaven, supported by Robert Milash, is being filmed. Timothy breaks away from the landlady, and wins a prize-fight when his valet Jeff imitates the other fighter. The fame gained here makes it possible for him to secure a permanent engagement, and he is signed up to play star parts for a movie company at a thousand per week.

Director Ben Wilson besides directing, is playing the part of an Indian, the lead, in the three-reel Willis-Woods story, "The Last of His Race," based upon race distinction and the call of the wild. The Indian is disappointed in his first and only love affair, and leaves civilization for his native haunts.

Band of Buckeroos at War for "Liberty"

Director Jaccard with his big cast, and a band of buckeroos, has been waging warfare of a guerrilla type, in the foothills between Hollywood and U City, and now has completed the first three episodes of the series, "Liberty, the Daughter of the U. S. A.," which features Marie Walcamp. The players and cowboys have been staging a number of thrilling scenes including dare-devil riding, mountain climbing, and hand to hand fighting.

Little Zoe DuRae, the four-year-old protege of the Universal Company, has fully recovered from a six weeks' attack of whooping cough, and has returned to the studio where she is being featured in the five-reel photoplay, "Little Miss Charity," from a story by Director E. Mason Hopper. Supporting Little Zoe are William Canfield, Clarissa Selwyn, Gordon Griffith and Irene Hunt.

Douglas Bronston, formerly with Pathe in New York, author of "Neal of the Navy," and "The Grip of Evil" series made on the coast, has completed his work



Lillian Gish and Sam De Grasse in "Diana of the Follies" (Fine Arts-Triangle)

for Pathe, and this week accepted an engagement as scenario writer under Eugene B. Lewis at U. City.

Edith Dye, late vaudeville artist, has been engaged by the Universal.

Sixty Universal players, constituting a company under the direction of Joseph de-Grasse, will leave within a few days for Bear Valley where exteriors for the adaptation of Harriet T. Comstock's story, "The Place Beyond the Winds," will be made. The screen version was prepared by Ida May Parks, and the cast has Dorothy Phillips, Lon Chaney, and Jack Mulhall as principals.

Lule Warrenton, directoress of the U child players, is in charge of filming a distinct novelty in one reel. It is a fairy story entitled, "The Spotted Wing," and with the exceptions of three scenes, every one will be double exposure. In some instances it will be necessary to run the negative film through the camera as many as five times, there being five exposures in some of the scenes.

Ella Hall will next play in a Universal Bluebird opposite Rupert Julian who will be in charge of the direction. This is to be an elaborate costume subject, the title of which is "We Are French?"

Director Lloyd Carleton and company, including Dorothy Davenport and Emory Johnson, who are featured, and Richard Morris, the character actor, will shortly cruise to San Francisco to make boat scenes for the "Road of Destiny," a five-reel picture from a story by Clarke Irvine, prepared for the screen by Fred Myton of the Universal staff. En route the company will work at Santa Barbara, make many scenes aboard the yacht, and take a number at San Francisco.

Director Henry McRae having completed the international war drama "Behind the Lines," is making another of the same character. This is titled "The Oppressed," and consists of two reels laid along the Mexican border. The scenario was pre-



Directress Lule Warrenton and Her Stock Company of Juvenile Players at U City

pared by Ben Cohn and William Parker, and the picture will have Harry Carey, and Edith Johnson as leads, and Evelyn Selbie, well known horse-back rider, in a prominent part.

Remington Story from Universal

The Frederick Remington story and drama, "John Ermine of the Yellowstone," is to be filmed by Director Raymond Wells for the Universal. Scenario has been prepared by Maude Grange of the Universal staff, and calls for five reels. The cast has not been named. Director Wells is now making the finishing scenes for the Bluebird, "The Saintly Sinner," which offers Ruth Stonehouse as star.

Universal City was invaded by sixty members of the Phi Chi fraternity of Pacific Coast colleges last week, and were induced to take part in scenes for the last episode of the "Timothy Dobbs" serial which features Carter DeHaven.

Maie Havey, scenario writer who came to the coast to write for the Mabel Normand Company, has been added to the Universal staff by Editor Eugene B. Lewis. Miss Havey was formerly with the Biograph Company in New York when Mr. Lewis was editor.

Another writer added to the staff at U City, is William H. Lippert, author of "The Nigger," who has been connected with Lasky, Morosco, Balboa, Fox and American companies.

Jules Mendel, for several years identified with musical comedy and burlesque shows



Juanita Hansen, Star of "The Secret of the Submarine"

in coast cities, has been added to the Universal stock of comedians, and will appear in comedies with Al. Frank, and Viola Lind, under the direction of M. L. Forrester. This company will make one reel subjects.

Director Stewart Paton, filming the twelve reel spectacle, "Twenty Thousand Leagues Under the Sea," is lamenting the fact that the crafty Germans did not perfect their submarine merchantman one year sooner, as such vessels would have saved him thousands of dollars in the making of this picture. Sixty years ago Jules Verne conceived the idea of boats traveling under the surface, and it is a peculiar coincidence that his story should be in production for the screen at a time when his imaginary achievement is made a reality. Paton used under sea boats in the filming of many scenes in West India territory, and by this means was successful in getting views of octopus, man-eating sharks, and other sea monsters.

Eleven One Reelers in Work at "U"

Eleven one-reel subjects are in production this week at Universal City. Six of this number are dramatic or melodramatic and five are comedies.

Director F. A. Kelsey is producing "The Dispatch Bearer." A northern spy is trying to get through the southern lines and is forced to shoot the sentry, narrowly escaping with his own life. He makes his way to a southern home, where his wounds are taken care of. The mother sees his uniform is like the one worn by her own son. She questions him about her boy, but is unable to learn anything concerning



Ethel Lynn (Christie)

him, finally discovering the lad she had assisted is a northern spy. The mother hides him when soldiers bring in the body of her dead son, and tells the officer to wait outside.

She is torn between her duty to her country and the thought of the boy's mother. In the end mother love conquers and she sends the southern officer away and aids the lad to make his escape. Mrs. Whitting appears in the part of the mother, Kingsley Benedict the northern spy, George Hernandez the son and Charles Dorian as the southern officer. The story was written by Mrs. E. M. Ingleton.

"Light of Love" is a drama being produced from scenario by Bess Meredyth, adapted from a story by A. F. Statter and Hector V. Sarno, by Director Ben Horning. A social butterfly wife thinks she does not care to give up her frivolous life for motherhood, although her husband is very fond of children, and does everything in his power to make the little orphans at the asylums happy. Jessie Arnold is the wife, Donald Morgan the husband, Marjorie Ellison the sister and Virginia Corbin the child.

"The Gold Band" is the story of a stenographer wife, whose husband earns a very small salary. Hayward Mack, Hal Cooley, Helen Leslie and Cleo Loring appear in the cast. Charles E. Bartlett is in



Claire McDowell, Universal

charge of the direction and Harvey Gates is the author of the story.

Director Bartlett will next direct "The Small Magnetic Hand," adapted from a story by Silvia Gowland. This portrays the story of a matinee idol who marries an innocent country girl and then tires of her simple ways. Gertrude Selby, Hal Cooley, Cleo Loring and Ed. Clark make up the cast.

Director William Garwood is producing the drama titled "The Odd Man," and is also playing the male lead. Lois Wilson, Ed. Brady and Lloyd Horton are the other principals of the supporting cast. The story tells of the sacrifice of a major in the army who is betrothed to the colonel's daughter, in love with a young lieutenant.

"The Deserter" Produced by Ormston

"The Deserter" is another drama being produced by Director Frank Ormston, which tells the story of a French peasant who is proud of the honors and medals he received in the war and insists upon his son also joining the army in order to receive similar honors. The son is reluctant to go, but finally duty triumphs over love and he leaves for the front. When he returns he is minus an arm and has but one medal, of which his father is very proud. Lee Kohlemar, Millard K. Wilson and Edith Roberts appear in the subject.

The troubles of a carpenter from the time he gets up in the morning until he re-

turns from work are shown in the comedy entitled "On the Job." The story is by Harry Wulze and is being produced by Director Joseph deGrasse. George Felix, a brother of deGrasse, Eva Loring, Lon Chaney and Lydia Titus are the principals of the cast.

"The Tale of a Self-Made Son" portrays how a boy who has displeased his parents and friends by his wild escapades gains their favor when he becomes heir to a fortune left his wife who has died. Carter DeHaven has the principal part and is supported by Margaret Whistler, Mrs. Clark and Ruth Clifford. The direction is by Wallace Beery.

The Nestor Comedy players, Eddie Lyons, Lee Moran and Priscilla Dean are appearing in a picture with western atmosphere, "The Boy from the Gilded East." Eddie is the new arrival in the western town, where all the inhabitants look upon his as a desperate character. Louis Chaudet is in charge of the direction.

"The Beauty Doctor" is a comedy being made by John Steppling, from story by James Dayton. Smiling Billy Mason, Sylvia Ashton, William Musgrove, Betty Hatton, Henry Crane, Elise Mason and Wadsworth Harris appear in the cast.

Director P. C. Hartigan is directing a comedy entitled "Speeding" from a story



Sessue Hayakawa (Famous Players-Lasky)

by R. A. Dillon, which has Harry Depp, O. C. Jackson, Yvette Mitchell and Ernie Shields as the principals.

A Week of Thrillers at Signal

Last week was a week of thrillers at the Signal studio, there being three big fires, and the runaway dynamite train to occupy the attention of J. P. McGowan and the Helen Holmes Mutual Masterpicture Company; all for scenes in the film version of Vaughn Kester's novel, "The Manager of the B. and A." The fire scenes were secured without the aid of the usual smoke pot, but with the use of large quantities of inflammable oils. The most spectacular was that of the burning of the Antioch church and adjacent buildings. The flames reached a height of approximately one hundred feet, while three streams of water played upon the burning building. It was necessary for an iron building to be placed about cameraman S. A. Sues, while he filmed the scenes, this precaution being prepared for previously. Helen Holmes and Bertha Lingham received burns about the arms as they dashed from the burning building, and their clothes caught fire.

On another day the specially constructed round-house containing locomotives went up in smoke, and on still another occasion, the entire street set was burned. Leo D. Maloney, playing the leading role, that of the manager, had the thrill of his career, when for a time he as well as other members of the company thought he would be run down by a freight car propelled by a locomotive while he occupied a gasoline speeder running ahead. This is one of the big punches in the story, as the act of bravery in saving the president's special, causes his promotion to the position of manager.

The Signal Company will leave during the coming week for Eureka, California, to film the next series which will offer Helen Holmes as star. This has been given the working title of "The Lass of the Lumberlands." Prior to their departure, interior scenes will be made at the studio. In the early part of the story there are a number of early day Indian scenes, and in order that these may be filmed correctly, R. W. Armstrong, an Indian fighter and one of the eleven men who escaped from the Julesburg massacre, has been employed to aid Director J. P. McGowan in matters pertaining to Indian life.

Dependent upon trains to take producing company to railway scene locations, is not speedy or convenient enough for J. P. McGowan of the Signal. This week he purchased a seven passenger automobile and had it fitted with flange wheels of a standard guage. A trailer has been fitted for this that will hold the props.

That early day experiences in most any line will prove valuable in photoplay work was again proven this week when Paul C. Hurst, former printing press installer for the American Type Founders, fitted up the office of the Antioch Herald. Presses, type racks, stones and other equipment was rented from a local printing accessory house, and Hurst believes for once at least, a photoplay has genuine small town newspaper office atmosphere.

A Good Director Gets in Bad

Director James Young of the Lasky staff got in bad twice this week. One night Instead he found Director General Cecil B. deMille and Director Frank Reicher trying to get the impossible from an extra man for a scene in "The Victory of Conscience." Young was induced to do the bit, and after a tedious half hour of making up, and then being sent back to make up the back of his neck, he worked



Jessie Burnett (Horsley)

while on his way home he saw a great light in the rear of the producing plant and hurried there thinking it might be a fire. before the lights until an early hour in the morning.

The following day he left with Blanche Sweet and other players for Bear Valley, when he "stepped on it." A speed cop ran him down, and his speed delayed the company four hours while he and all his associates were hauled before the Justice of the Peace and the director fined ten dollars.

"Anton the Terrible," which William C. deMille is making at the Lasky studio, gives Theodore Roberts, the character man, the meanest role in his career. An observer at rehearsals would come to believe Roberts's indoor and outdoor sports were choking beautiful women or lashing handsome young men. He looks so fierce in his make-up of a Cossack that he admits he is afraid to look at himself in his make-up mirror.

The script for "Each Pearl a Tear," which will be the next Lasky Fannie Ward



Director Raymond Wells Photographing the Caravan in the Play of that Name, Featuring Lena Baskette

subject, was changed this week because of an actor's superstition. The action shows a young stock broker exceedingly nervous as C. B. & Q. drops lower and lower. After many rehearsals Jack Dean confided to Director George Melford that he owned a block of stock of this particular road and could not remember his art under such circumstances because of thinking of his bank roll.

"The Thoroughbred"

Causing the passage of a law preventing horse-racing in a southern state, a young minister thus sweeps away the source of income from his sweetheart's father. This is the theme of the Thomas H. Ince Triangle contribution finished this week. The title is "The Thoroughbred," and in it Frank Keenan is offered as star, Margaret Thompson is featured as his daughter and other principals are George Fisher as the minister, J. J. Dowling and Walter Perry. Director Reginald Barker was in charge of filming this southern story from a scenario written by C. Gardiner Sullivan, and had the co-operation of Charles Kauffman, cameraman, and Art Director Robert Brunton.

William S. Hart last week led a most strenuous life, he having staged two of the most thrilling scenes in his film career. One was jumping from a cliff to the back of a horse and the other was falling from the animal and rolling several hundred



Rhea Mitchell (American-Mutual)

meet to the base of an embankment. Hart is playing the role of a desperado in a photoplay by J. G. Hawks. The wetsern actor escaped injury. (We don't know how the double got along.)

Frank Keenan of the Ince staff is receiving congratulations this week on becoming a grandfather. The heir was born to Mr. and Mrs. Ed. Wynne, the father a well-known vaudeville comedian.

Director Raymond B. West will shortly complete the English-American comedy drama which stars Charles Ray. In making a scene this week West came to the conclusion that bobbing a horse's tail takes away ninety-nine per cent of its intelligence. He had six bobtails and pleaded with and beseeched the animals for more than two hours to all look in one direction at one time that he might get a short piece of film. Patience finally resulted in success.

Ethel Weber to Write for Otis Turner

Otis Turner has been spending the past week in the preparation of a scenario, aided by Ethel Weber, sister of Lois Weber, who will write continually for Mr. Turner. George Walsh is to be the star of the Turner production.

Roaul Walsh will shortly announce the date of a preview of his ten-reel prison life



Bessie Love in "Hell-To-Pay Austin" (Fine Arts)

reform picture which has now been wholly completed.

The high Sierra Mountains in the vicinity of Fresno are the retreat to which the Walter Reed Fox Company has gone to make exteriors for a comedy which will feature Anna Luther.

At the Hollywood studio Charles Parrott is directing a burlesque on a well known book and stage drama, with Hank Mann and Carmen Phillips in the featured parts.

A distinct novelty will be introduced on the screen in the Triangle Komedy, "Puppets," which features De Wolf Hopper. Tod Browning, director of this, is responsible for a very unique feature. The scenic



Roberta Wilson (Universal)

effects, as well as the costumes of the principals are all done in black and white, and the comedy itself is staged along the line of French pantomime. Pauline Stark, a fifteen-year-old girl, plays the role opposite Hopper in this subject, this being her first big part since becoming a member of the Fine Arts stock. A truly remarkable scene is the pantomime of death where Hopper strangles the girl, in a dream. The action needed to be so real that the players could not help but register expression by their lips, and thus it required many retakes.

Scenario on Mothers' Pension Idea

Judge Henry Neil of Oakpark, Ill., founder of the mothers' pension idea, has sold a scenario to Manager of Production



Crane Wilbur, Margaret Gibson and George Ovey in Current Horsley-Mutual Productions

AMERICAN-MUTUAL PRODUCTIONS FROM THE SANTA BARBARA STUDIOS NOW AT THE DISPOSAL OF EXHIBITORS



Above: "Dare Devils and Danger," "Strength of Donald MacKenzie," "Billy Van Deusen the Caveman." Below: "Madonna of the Night," "The Little Troubadour," "The Secret of the Submarine"

Frank E. Woods of the Fine Arts, based on his experiences while working on such a pension bill in Illinois.

Lillian Gish has won new laurels. Last week she blacked the eye of a chorus girl while working in a scene for the Fine Arts production, "Diana of the Follies," being produced by William Christy Cabanne. Many of the scenes of this picture are laid in a theatre, and Cabanne proved himself a producer by putting on a musical comedy. The Majestic Theatre in Los Angeles was rented for several nights, and hundreds of extra people used to fill the seats. A chorus was drilled, and all the action of a big spectacle was put on on the stage.

Dozens of big lights served to make photographing possible, and during many of the scenes, four cameras were used. The fight in which Miss Gish was the winner, took place in the wings of the theatre. For several weeks the actress has known she was to take part in such a fistic affray, and upon instruction of the director, had been taking training for the event. The photoplay gives Miss Gish the part of a temperamental actress, and film stars may have to look to their laurels to preserve their reputations in this respect.

With the "Peg o' the Ring," Universal serial completed, Grace Cunard and Francis Ford have taken up the filming of another of fifteen or eighteen two-reel episodes at the Stern Film Company plant at Hollywood for the Universal. The working title of this serial is "Lady Raffles," which will have an early French atmosphere. For the serial, a large quantity of expensive furniture has been purchased, and an elaborate set planned is now being made. An important feature of the serial will be the scenes in an apache district of Paris.

In connection with the filming of the serial, Mr. Ford and Miss Cunard will also produce a five-reel double exposure subject titled "Delirium." This, it is expected, will contain much argument for temperance.

The proposed trip of the Stern Producing Company to Honolulu will, on account of the serial, be delayed several months. Louis Jacobs, who came to the coast to act as business manager for the company while on this tourn has been named business manager of the studio to succeed Stanley Kingsbury, who in the future will act as associate director general, with Jack Blystone aiding in the supervision of all Stern and L-Ko subjects.

The Kalem Ham Comedy Company last week put over the single reel comedy, "The Dismantled House." The story was written by Lloyd Hamilton and Bud Duncan, and made under the direction of the former. The big business of the comedy is the stealing of all furniture in a boarding house when they chloroform the landlady, Ethel Teare, and the other occupants. A thrill is added by a sleepwalker rolling off the roof to the ground below.

The "Hazards of Helen," Kalem Company last week filmed "In the Hand of Fate." A greater portion of the scenes were made at the Kalem station on a railroad near Glendale. The usual cast including Helen Gibson, Percy Pembroke, George Routh, and G. A. Williams under the direction of James Davis, take part.

"NEWS" IS THE BEST, SAYS GLEASON

Motion Picture News,
New York City.

Gentlemen: A short time ago I accepted your trial offer of the "News," and wish to say that it is the best ever for anyone interested in any department of the business.

Truly yours,
A. A. Gleason.

Fergus, Ont.

JEANNE EAGELS JOINS THANHOUSER FOR "THE WORLD AND THE WOMAN"

Jeanne Eagels has been signed by Edwin Thanhouser to be starred in a special feature production to be called "The World and The Woman."

The story was especially written for Miss Eagels, by Philip Lonergan. Eugene Moore is directing the picture, which will be released through Pathe.

Miss Eagels followed Elsie Ferguson in the leading role in "Outcast" last season and showed such ability that she was promptly signed by Joseph Brooks.

Miss Eagels was a member of the all-star cast in "The Great Pursuit" and when she completes her engagement with Thanhouser she is to be featured by Mr. Brooks in a Broadway production.

AMONG THE EXCHANGES

Murphy Announces Opening of Unicorn Exchange in New Haven; Green and Abrams to Handle Selznick Films in New England

FRED B. MURPHY, eastern division manager of the Unicorn, announces the opening August 14 of a new exchange in the building 77-79 Commerce street, corner Whiting, New Haven, Conn. This is a buying exchange and is releasing the twenty-one reels weekly of the Unicorn program, made up of split and single reels and two reel features. The office is to be in charge of Ben. G. Salvini as branch manager. Mr. Salvini is no stranger to the film exchange industry, and particularly to the Connecticut trade. He is ready and willing at any time to lend his advice to the trade whether or not the exhibitor is a user of Unicorn films. He has been a successful exhibitor himself.

Sam Moscow, of the Boston field, is in the middle of a four week trip to Syracuse, Albany and Buffalo exchanges of the Unicorn.

Joe Kalesli is the second man Fox has sent over from New York to Manager Campbell in Boston to be taught the exchange ropes. They are calling him Schoolmaster Campbell around town.

The Boston General exchange is in charge of the district manager pending the filling of the position of manager made vacant by the resignation of E. J. Farrell.

The Green and Abrams Company Enterprises known as the Boston Photoplay Company, are to release L. J. Selznick features for New England.

Sam Grant, of "The Battle Cry of Peace," put out two more companies August 7.

Herman Rifkin hired the Majestic theatre last week and showed six episodes of "The Yellow Menace" serial to the trade.

The new manager of the Unicorn in Bangor is David E. Dow, who was with "The Birth of a Nation." Fred Murphy says he can pick more live managers than any other company.

Frank Grady, of the World, has joined the plutocratic coterie—in other words he has bought an auto.

Frank Wade, of Wade Brothers (Boston Motion Picture Company), took pictures of the Old Home week at Keene, N. H., for Manager Campbell of the Majestic theatre, Keene, N. H.

Jeff Dolan is on the road under Manager Salvini of the new Unicorn branch at New Haven. The balance of the new office force is composed of old film people, so that exhibitors will feel at home there.

The Boston Metro exchange moved to its new quarters, corner Piedmont and Church streets, last week.

The new buildings for the International Film Corporation, the Famous Players, the Universal and the Lynch enterprises are all nearing completion and in the Fall the Pleasant street district will have practically all the exchanges in Boston.

DAVIS IS PROMOTED UNICORN MANAGER FOR NEW YORK CITY

H. M. Davis has been appointed manager of the New York City branch of the Unicorn Film Service. Mr. Davis has been identified with the motion picture business for the past fourteen years, and is well fitted for the responsible position he now occupies.

Prior to his connection with the Unicorn, Mr. Davis was with the Mecca Branch of the Universal.

Several Atlanta Film Men Visit Dallas Exchanges; Meade Almost Overcome by Gold Watch Offering

THE trade in Dallas has been visited by several Atlanta film men, some of them taking up their duties as executives in Dallas exchanges and the others, visiting Dallas representatives of their companies on short business trips.

W. M. Byrd, manager of the Fox Film Corporation, resigned to take charge of the new film company in Dallas, handling Dixon's "The Fall of a Nation." Succeeding him is O. P. Hall, former Fox manager in Atlanta, and recently managing one of the larger Atlanta picture theatres.

William Oldknow, general manager of the Consolidated Film and Supply Company, with headquarters at Atlanta, is visiting the Dallas office of this company.

Joseph L. Marientette, southern district manager of the World Film Exchanges, with headquarters in Atlanta, went to Dallas to take charge of the office there, upon the resignation of R. H. Logan. Following him a few days later, Nat Barasch, recently road man in Atlanta territory for the World, arrived to take the managership of the local World exchange. Mr. Barasch formerly was in the Dallas territory as road man for the Fox Company, and he knows personally a large number of Southwestern exhibitors, who will be glad to hear of his going back to Texas.

Warren Shorts, formerly in Atlanta, with the Cort productions, "The Whirl of Life" and "The Melting Pot," is in Dallas, handling "The Whirl of Life" in the Southwest. He has an office in Memphis and is still running the office in Atlanta.

Some more changes in the film line-up in Dallas are in the V-L-S-E and Consolidated exchanges.

C. A. Meade, until last week manager of the Dallas V-L-S-E exchange, has left for New York, where he will take an executive position in the New York office of the V-L-S-E organization. J. B. Dugger, assistant manager, has been appointed to the managership. Mr. Dugger started with the organization when the Dallas office was opened, as road man, and was later promoted to assistant manager.

On Tuesday evening, July 25, the employees of the Dallas office met in Mr. Meade's office and presented him with a fine gold watch. Mr. Meade was so overcome with their gift that he could not find words to express his appreciation. The Dallas V-L-S-E exchange is known as an exchange of friendliness. Every one employed in that office is a loyal and untiring worker, and the atmosphere of friendliness prevails from the manager down to the shipping department.

C. R. Scott, who recent went back to Dallas from New York, and in association with F. M. Sanford, started the Unity Film Exchange, in Dallas, handling the Southwest on "Diana," "The Yellow Menace," etc., from the Unity in New, has accepted a position with the Consolidated in Dallas to exploit "The Dumb Girl of Portici" and "Where Are My Children."

The Unity exchange, handling "Diana" and a Chaplin film, is being operated by F. M. Sanford alone.

NEW MANAGERS "HORNING IN" FOR UNICORN

O. W. Moore, a well-known picture man, has severed his connection with the Bluebird Company, Indianapolis, Ind., and has taken the management of the Unicorn office in that city.

The Unicorn has appointed A. J. Normal manager of its Chicago office. Mr. Normal left the Mutual Film Corporation to take up his duties with the Unicorn.

S. M. Moscow has been transferred from the Boston office of the Unicorn to the management of the Syracuse, N. Y.. branch.

C. N. Christenson has resigned from the Mutual Film Corporation to take the management of the Cleveland, O., office of the Unicorn.

DAVIS OPENS OFFICE OF EASY ACCESS TO EXHIBITORS

The Hearst-International Film Service Co. can now be easily located at W. ½ Campau Building, Detroit, where L. E. Davis has opened a temporary office in order to make it more convenient for Michigan exhibitors.

F. A. WAGNER MADE V-L-S-E BRANCH MANAGER

F. A. Wagner, salesman in the San Francisco branch office of the V-L-S-E, one of the livest men in that organization, was promoted last week to the managership of the sub-office of Salt Lake City, to succeed R. M. Bertleson, who was forced to resign that position because of ill health.

In assuming the managership of the Salt Lake City sub-office, Mr. Wagner will come under the direct supervision of Frank Harris, Denver manager. Succeeding Mr. Wagner in his San Francisco post will be M. C. Wilder, booker of that branch office. This latter appointment recalls the fact that when Mr. Wilder came into the V-L-S-E organization he offered his services in any capacity in order to learn the business from the bottom.

The announcement of Mr. Wagner's promotion came as a pleasing bit of news to his scores of friends in the motion picture business. Exhibitors served by him, especially, despite their regret over losing him, bid him God speed in his new venture.

LYNCH TO HANDLE "YELLOW MENACE" FOR NORTHERN NEW JERSEY

A new exchange, The Unity Film Service, has been incorporated and organized to distribute the sixteen-episode serial, "The Yellow Menace," in New York State and northern New Jersey.

The general manager of the new exchange is J. H. Lynch, who for some time past has been special representative in the New York Metro exchange.

"The Yellow Menace" will be released Labor Day, and the exhibitors who desire to get in touch with Mr. Lynch can find him in his new offices on the twelfth floor of the Godfrey Building, at Seventh avenue and Forty-ninth street.



Office of Nashville Film and Supply Company

Garson Productions, Inc., Will Handle Clara Kimball Young Pictures in Michigan

THE Harry I. Garson Productions, Inc., Michigan sole distributors for the Clara Kimball Young films, has taken a long lease of the second floor of the building at 318 Woodward avenue, Detroit, Mich., which will be the firm's regular exchange handling all Michigan business. As previously announced, J. O. Kent has been appointed manager of the Michigan exchange.

The size of the floor is 25 by 105 feet deep, and the fact that it is located right on Woodward avenue—Detroit's busiest thoroughfare—gives splendid opportunities for general advertising. One of the things already decided upon is a huge electric sign which will announce each day where the latest Clara Kimball Young releases are showing.

It is beleived that such a sign can be read by 250,000 people daily, estimating that that number pass the location every day. Contracts have been let for the remodeling of the floor, installing the necessary partitions, etc. Harry I. Garson, general manager, says that when ready for business the Michigan exchange will be on a par with any of the modern exchanges throughout the country. In fact, there will be some out of the ordinary features about this exchange in the way of its equipment and furnishings. When asked as to when it would be ready Mr. Garson named August 10 as the possible date.

A monster billboard advertising campaign was started August 1 to advertise the forthcoming productions throughout the entire State. It will cost not less than $10,000 and will run until October 1.

In view of the appointment of George W. Weeks, of Detroit, as district manager of the Universal exchanges in Detroit, Cincinnati, Cleveland and Indianapolis, it seems to be a well-drawn conclusion that M. S. Bailey will be appointed manager of the Detroit Universal exchange. Mr. Bailey has been assistant to Manager Weeks for a number of years and is a man of many friends in the trade.

As for Mr. Weeks, the appointment announced by General Manager Hoffman was a welcome one to Michigan exhibitors. Everybody knows George Weeks and his smiling countenance.

Film Supply Company of Portland, Ore., Moves Into More Commodious Quarters; Bluebird Under Same Roof

IN order to give more space to the constantly growing business carried on by the Film Supply Company of Portland, Ore., G. A. Metzger, manager of the exchange has seen fit to change quarters, and the exchange is now located in new and elaborate offices at 405-407 Davis street. The Portland office is now among the finest equipped exchanges on the Pacific Coast. The space they are occupying is 50 x-100 feet, with basement. The offices are arranged according to their usefulness, as follows:

On the left as you enter the door is the cashier and bookkeeper's office. On the right is the manager's office, which is arranged in such a manner that the manager can sit at his desk and see what is going on over the entire exchange, not only seeing all the customers that come into the office, but also what the various departments are doing.

There is one vault which will accommodate 1,500 reels; also a second vault for records, books and stationery. The shipping room is a separate fireproof room, and the inspection room is also a separate fireproof room. The exhibition room is twelve feet wide by thirty feet in length. This big projection room is a separate room, with a standard moving picture lamp room built in at the back, equipped with a Powers 6-B Cameragraph. The poster department is equipped with racks with movable partitions arranged in such a manner that six-sheets, three-sheets and one-sheet on every subject are carried together. The supply department is arranged for the convenience of exhibitors, so that they can be waited on promptly and with efficiency.

Mr. Metzger has also been appointed by the Bluebird Photo Plays, Inc., to manage the Bluebird exchange of Portland, and for his own convenience he has seen fit to keep the two exchanges under the same roof. The Bluebird exchange of Portland is therefore located at the same address.

CORY SIGNS EIGHT TOWNS FOR WORLD

M. E. Cory, San Francisco, manager for the World Film Corporation spent last week on a trip to the Eureka territory, visiting the exhibitors along the way in Marin, Lake and Mendocino Counties. He visited eight towns, and when he started three of the towns were using World films, and when he returned all eight of the towns were signed up to use them.

GOFF IS ON TOUR OF V-L-S-E MID-WESTERN BRANCH OFFICES

A. W. Goff, Assistant General Manager of the V-L-S-E, left New York last week for a ten-day tour of the Big Four branch offices in Cleveland, Cincinnati, Chicago and St. Louis. This tour is in line with the plan laid down by Mr. Goff soon after his promotion to the Assistant General Managership to keep in close personal touch with all branch offices, their managers and all their assistants.

During his absence Mr. Goff will inspect the work done by those four branches since his last trip and will accomplish much by conference that could not have been accomplished by correspondence. On his last trip Mr. Goff found the quietus given to the oft-repeated assertion that hot weather has a deterrent effect upon motion picture theatres, as the gradual increase in Big Four receipts was not impaired by the distressing weather in those cities.

DEINER IS BOOKING FOR "U" IN CLEVELAND

Joe Deiner is now booking manager in Cleveland for the Universal Film Company, having been transferred from Detroit. Al Mertz, former booker for the General Film Company, succeeds him at Detroit for the Universal.

The appointment is announced of C. W. Perry as one of the local Detroit salesmen for the Pathe Film Exchange. Mr. Perry has been in the photoplay business for the past nine years, the last three years being spent as an exhibitor at Lowell, Mass., where he conducted successfully the Voyons theatre.

Fred T. Grennell, a well-known Detroit publicity and newspaper man, has been appointed manager of publicity in Detroit for the Universal Film Company.

Exchangemen in Kansas City Get Ready for Big Business on "The Crimson Stain Mystery" and "The Yellow Menace"

CHARLES HARDEN, manager of the Kansas City, Mo., Metro exchange, recently received a telegram from S. G. Sladdin, director of publicity of "The Crimson Stain" serial, that his district had been alloted one of the thirteen automobiles which were to be given in a national contest to the one writing the best five-reel solution of the sixteen-reel serial, "The Crimson Stain." The automobile is an Overland Six of the 1917 model and is a five-passenger car.

G. B. Howe, manager of the Kansas City exchange of the Associated Film Service Company, announces that he has secured the contract for the Hans and Fritz cartoon comedies. This series has fifty-two subjects, and one subject of five hundred feet of film will be shown each week. The comrades will be released September 1.

President M. A. Levy and Vice-president D. J. Chatkin, of the United Film Service, are going to Kansas City to witness the first screening of "The Yellow Menace." The first three episodes of this serial will be shown at the Royal theatre, after the usual performance at the Royal has taken place. "The Yellow Menace," as a result of extensive publicity, is the talk of that vicinity. After some time spent at the Kansas City exchange, the Vice-President, D. J. Chatkin, will go on a tour to all of the exchanges of the company, but the President, M. A. Levy, will return to Chicago.

Fred Pickeral, the new exhibitor road man of the Pathe Exchange, Inc., is making a success, according to the bookings that have been received.

P. J. Hall, manager of the Kansas City exchange of the Western Film Company, has returned from the convention at Chicago. Mr. Hall spent a short vacation while he was in Chicago. "The convention was the biggest thing ever held west of New York," Mr. Hall said, when asked his opinion.

Frances Nolan has been appointed treasurer of the Willis Wood Stock Company which will make its first show in Kansas City in September. During the summer months this theatre will show moving pictures, but in the fall will house a stock company.

The office of the Pathe Exchange, Inc., will soon give a trade show at one of the Kansas City picture houses. The theatre has not yet been decided upon. The first three episodes of "The Shielding Shadow," with other features will be shown.

Esterre Kantor is taking the place of Helen Kantor, private secretary of Joe Levy, manager of the Kansas City exchange of the United Film Service, who is taking her vacation in Chicago.

Meade Goes from Dallas Office of V-L-S-E to Cleveland Branch; Dugger Takes His Place and Wagner Succeeds Bertelson

LAST week marked several important changes in the organization of the V-L-S-E, a branch manager, a sub-office manager, a salesman and a young lady booker being the principals.

Charles A. Meade, for the past year manager of the Dallas V-L-S-E branch office, whose efforts in that district have put Texas on the Big Four map, in a big way, has been promoted to the managership of the Cleveland office, to supplant C. E. Shurtleff.

J. B. Dugger, who has been Mr. Meade's assistant in the Dallas office, will succeed him as manager, a promotion which Mr. Meade urged.

R. W. Bertelson, manager of the sub-office at Salt Lake City, has been forced to relinquish that position on account of ill health. His place is now being filled by F. A. Wagner, of whom much has been heard as a San Francisco salesman.

In assuming the managership of the Salt Lake City office, Mr. Wagner will come under the supervision of Frank Harris, Denver manager.

Succeeding Mr. Wagner in the San Francisco office will be M. C. Wilder, who has been promoted to a salesmanship position from that of booker.

Another young lady of the V-L-S-E came into prominence when Miss J. James was named as booker of the San Francisco office to succeed Mr. Wilder.

Many Film Men Among Woodmen Who Attend Fraternal Meet in Denver

MANAGER M. H. COHN, of the Notable Exchange of Denver, recently returned from Chicago, where he attended the big convention. Cohn claims that he had the time of his life in the convention city. Among other Inter-mountain film men who attended the convention were George E. Carpenter, manager of the Salt Like Notable Exchange; Harry T. Nolan, manager of the Swanson-Nolan Film and Supply Company of Denver, and L. Marcus, president of the Notable Film Corporation. After attending the convention, Marcus visited relatives in New York City before his return to Denver.

The convention of the Pacific Jurisdiction, Woodmen of the World, brought many film men into the Queen City. The Woodmen upon arrival in Denver were greeted by the Governor of Colorado and the Mayor of Denver. "The people of Denver are sure there when it comes to showing strangers a good time," said one exhibitor, who hails from Leadville, Colo. Among other exhibitors who were among the Woodmen were C. D. Root, Opera House, Larimer, Wyo.; Tom Kirby, Grand theatre, Sheridan, Wyo.; Jesse Jones, Fox theatre, Victor, Colo.; P. F. Rose, Rapid City, S. D.; G. Kohn and B. Fairchild, both of Boulder, Colo., and V. Walter, of Billings, Mont.

Ward E. Scott, manager of the Mutual Exchange of Denver, has lost another of the film inspection force by marriage. The lucky young inspector, it was learned is Mrs. Moe Vidres, formerly Bessie West. She has been in the employ of the Mutual Exchange for the past eighteen months and is the fourth inspector to resign, in favor of marriage, from the Mutual in the past year. Moe Vidres, who no doubt is the happiest man in the world, is a furrier.

L. D. Purdy, Universal roadman, working between Salt Lake and Denver has reported at the Denver Exchange after a successful tour of the Black Hills territory. F. Y. Langtree, manager of the Universal Exchange, reports that there has been a steady increase in new accounts since the installation of the new office system. "Peg o' the Ring," the serial featuring Grace Cunard and Francis Ford, is rapidly gaining in bookings throughout the territory.

PATHE, BUFFALO TERRITORY SHOWS FINE RECORD ON SERIALS

The Pathe Buffalo office is congratulating itself on the showing it is making in its territory on serials. On figures turned in by the selling force, the record shows one hundred and forty-two serial runs for Pathe per week against ninety-four serial runs for all competitors.

Film News From Foreign Parts

French Soldiers See Pictures Near Firing Line

Special to Motion Picture News.

Paris, July 15.

ONCE it occurs to you that high explosives cost more than ten a penny, and that even the Germans cannot prolong a bombardment forever, you will understand that there always must come a time when the last gun of the latest effort finally gives matters up for the time being. And it was during such a lull that an orderly sergeant came to inquire, "Who is going to the Kinema to-night?"

First we caught our breath—and then the motor-wagon. A right merry crowd defied the ruts and stones until such time as the car, an empty ammunition motor-lorry, could get us to the place where, ostrich-like, the theatre hid itself and its secrets and gave evidence of itself only by the tail, a long, long waiting queue. So that diplomacy, a friend and 50 cents found for me by the merest chance a place in fairyland.

Those who do not know what it means to men who have seen neither lights nor heard music for eternal ages to find a fully-equipped kinema in sound of the guns can hardly imagine the scene. Footlights, drop-scenes, illuminations and a full orchestra, with conductor in evening dress. There was nothing wanting, no hitch, nothing "left to the imagination." Performances not one-half as good nightly pass muster in London or Paris kinemas. For the production represented three months' work of the Motor Transport, the men who drive the cars with "supplies" the handiest, hardest, most energetic, and most practical men in France.

There must have been quite fifteen hundred officers and men in the place, while there was a pleasant murmur of expectation and a faint scent of oranges in their midst.

Violin Thrills Soldiers Watching Pictures

Thirty mouth-organs and a full orchestra came into play with the rise of the curtain, and they gave us new-old, well-remembered songs like "When Irish eyes are smiling," "Come, sing to me," "My home in Dixie," "Can't you hear the steamer?" The men hummed and beat time at first and then they sang, and now they got warmed up and shouted the chorus tunes with an ear-to-ear smile of delight, and the performance had "made good." Not that there was ever the slightest doubt of that, simply that just at that moment the men realized that here was not a show for which one had to make excuses, an "as good as one can expect out here" kind of performance, but the real thing. "It's extra!" cried a delighted Hussar. And it was.

The items included four comedies: One of Pathés with Rigadin, one of Gaumont with Bout de Zan, one Max and one Chaplin. The "house" simply rose at them, and would have encored every picture a dozen times at least. A Franch interpreter played a violin solo which brought down the house, with well-known airs like the Intermezzo from "Cavaleria Rusticana," Elgar's "Salut d'Amour," and "La Saltimbanque," with sweet plaintive notes of dreamy tunefulness, to our khaki boys straight from the lines, the roads, and the rest camps.

Then it was "Little grey home in the west" that hushed the house to silence; and "Here comes the galloping major," a "Ragtime Christening," and "Ragtime Navvy" that set it rocking with sheer joy.

But the undoubted gem of the evening was the great film made by order of the British Authorities, "Great Britain Ready!"

Then there was a series of war pictures from the different fronts. This included local color in the form of a car-inspection by a pseudo officer of the Motor Transport, a capital jest, gently evolved under the noses of the very officers who would in the morning carry out real inspections of the cars of those very mummers themselves.

The performance ended with a glorious revue, just one long, rollicking absurdity, a live "skit" on the whole war; its conditions, its life and death interests, men's hopes and fears, and impossible dooms for the Germans, the Crown Prince in particular. Consider the old tune that goes to "Oh, what a happy land is England!" giving inevitably "Oh, what a happy band of soldiers!" and think of the field for topical allusion and drollery.

"They've done it grand," said my Hussar. "Extra," nodded his mate. "Is there a war on?" said somebody else. "Must be, of course, but you wouldn't think so."

And then "The King," and out into the night, as into Picadilly-Circus or the Haymarket. Brilliantly lit motor-cars awaited officers in a long line. There were the same hurrying step of a disappearing crowd, the selfsame shouts, cat calls, and whistles. "Taxi up," cried somebody, and the joke spread. It was "Taxi up" and "Late extra" all along the crowded village street, until one found one's ammunition wagon and trundled away over the bumps and ruts, I was going to say home.

And during that night and others which followed fifteen hundred delighted Tommies rolled along the roads and by-ways of Flanders singing snatches from the performance at the top of their voices, with the full blast of strong young lungs. Somebody sang a very much uncensored marching song, and followed it with "Every morn I bring thee violets," on a cornet. "And to think," said a soldier as the car rumbled and jolted, "that some day we will beat, and the Germans. . . ."

Yes, think of it, not knowing whether the move is up or down. But think also of the footlights in the firing line, and, God bless the Motor Transport!

I have been able to secure some photos of this great kinema-theatre, showing the operator in work, the screen and some of the audience just leaving.

"The Two Marquises"

Marie Louise Derval, Léa Piron, Suzanne Munte, Escoffier, Kemm, such is the constellation of artists who have given the action for the superb film: "The Two Marquises," "To Die to Live," is a very curious and artistic Italian film, which shows that in order to live happy one must first cause one's self to pass for dead.

Gaumont's are releasing a new serial picture called "Ultus." A great and truly sensational drama of adventure in two parts, "Ultus," "The Man from Beyond," original in its conception, vigorous in its interpretation and perfect in its setting.

Another of the same mark is a delicate comedy full of originality, "Heads of Women, a Woman's Head"; a new series of living drawings by Raoul Sarré.

Two good American films are shown this week at the Aubert Palace. One is "The Sense of Duty" of the Vitagraph Company and the other "Broncho Bill is Good Hearted" of Western Import.

Kinemas recommending or advertising theatrical plays, is rather an innovation. Up till late they were two terrible enemies, now they are working together.

Many kinemas are projecting on their screens a scene of "Potash and Perlmutter," "Baby Mine," two very successful plays with Mr. Max Dearly, and they give of course the name of the theatres where they are shown.

G. Kaczka.

HE WOULDN'T MISS A SINGLE ISSUE OF THE "NEWS"

Motion Picture News,
Gentlemen:—

Don't let me miss a single issue of the "News." It is too valuable for a live man to lose.

Yours truly,
T. H. Gibbes,
Princess Theatre,
Galva, Ill.



Three Scenes from "The Floating Trap," Chapter 14 of "Gloria's Romance," the George Kleine Serial of Which Billie Burke is the Star

W. R. SHEEHAN IN RUSSIA FOR FOX

W. R. Sheehan, general manager of the Fox Film Corporation, who has been abroad since last March in the interests of his firm is now in Russia.

Through the courtesy of the Russian Government officials he has been permitted to see a portion of the Russian army's extraordinary advance and has more than once actually been under fire. He is surveying the Russian field preparatory to the invasion of that territory by the William Fox motion picture organization.

He has already installed branches of the corporation in England, Ireland, Scotland, Wales and in France, Norway, Sweden and Denmark. He has about completed the preliminary work in Russia and according to cables received here will sail next week for Australia and New Zealand. The Fox films are already established there, but Mr. Sheehan will make a trip of inspection which will not only include Australia and New Zealand but will also include the Philippines, China and Japan and South and Central America before returning.

It is now expected that Mr. Sheehan will not return to New York before eight months or a year. When he left he did not expect to remain away more than a few months.

E. G. PATTERSON TAKES TEMPORARY CHARGE OF UNIVERSAL CITY

Universal City, Calif., Aug. 8.

In the absence of General Manager H. O. Davis and Manager of Production Charles Rankin, E. G. Patterson has been made temporary manager of Universal City. Mr. Patterson has been associated with Mr. Davis for several years in the capacity of secretary. While Mr. Davis was in charge of the San Diego Exposition, Mr. Patterson was his right hand man.

Mr. Davis has found that his stay in New York City will be indefinite while Mr. Rankin, who has heretofore acted as General Manager in Mr. Davis' absence, was called to New York to arrange important details in connection with sales.

Mr. Patterson is thoroughly familiar with all details of production at Universal City and will continue in charge until Mr. Davis' return.

Pathe Club Has Sunday Outing at Glenwood Landing

Steamer is Chartered for Gay Trip and Party Enjoys Games and Sports on Long Island Sound—Berst Distributes Prizes

THE Pathe Club, an up-and-doing organization with a membership of one hundred and twenty-five, had an outing recently that was memorable for the good time it gave everyone who attended.

The steamer Bronx had been chartered for the day, and the party went up the Sound to Glenwood Landing, where arrangements had been made for dinner and games. Glenwood Landing, by the way, was found to be a remarkably attractive place.

Pathe luck prevailed, for the weather was good for the first time in days. At the Landing various contests were run off, among them a three-legged race, sack race, potato race, tall-and-short man's race, fat man's race, ladies' race, tug-of-war for men, tug-of-war for women and a baseball game between the married and single men.

Handsome prizes were awarded in most of the events, and a grand prize for the winner of the most points. Rothman won the grand prize with nine points and was close pushed by Gini, who had eight. Other prize winners were Messrs. Kyle and Duffy.

J. A. Berst, president of the Club, was judge of events and awarded the various prizes.

An excellent dinner was enjoyed at Karatsonyi's Hotel, a large dining room having been reserved for the Club.

A Pathe News cameraman was along and filmed all the events, which have been put into a special reel to be shown at the next meeting of the Club.

L. J. Gasnier, president and general manager of the Astra Film Corporation, attended the outing with Mrs. Gasnier. In addition to many present from the Pathe Executive Office, the staffs of the New York and Newark Exchanges were present almost to a man. The many guests included the wives and lady friends of the members.

Mr. Berst, who had taken much interest in the outing, had much to do with its success. J. W. Kyle, as committee on arrangements, did his work well. The Vice-President of the Club, Paul Brunet; the treasurer, G. Bardet; and the Secretary, P. Allen Parsons, all aided in helping to make everything go off smoothly.

Fifteenth and Last Chapter of "Submarine" in Cutting Room

With Completion of the Picture the Company Disbands—Chatterton, the Star, Will Appear with Juanita Hansen in Other Features Shortly

ALTHOUGH actual field work on the American-Mutual photo novel, "The Secret of the Submarine" was completed more than a week ago, Director Thorne, in charge of the production, was engaged for several days in picking up loose ends and making a few retakes.

The fifteenth and last chapter of this serial is now in the cutting room, where it is being put into shape for release.

With the completion of "The Secret of the Submarine," the company has been disbanded. Thomas Chatterton, star of the photonovel, it is said, will shortly appear in feature productions while Juanita Hansen, his co-star, will be engaged in similar work.

George Webb, who portrayed the part of one of the foreign spies, is to be starred in a series of American-Mutual Masterpictures, De Luxe Edition, in which Winifred Greenwood will be his leading woman.

Other members of the company have left with the exception of William Tedmarsh, who will continue to portray character parts in American-Mutual productions. The destinations of the other members of the company are far and wide. Two of them, it is said, have secured positions with large producing concerns.

Previous to the breaking up of the company, a farewell dinner was given them at the American-Mutual studios at which Thomas Chatterton and Juanita Hansen had the positions at the head of the table. Samuel S. Hutchinson, president of the American-Mutual studios, was the chief speaker.

JUST TO MAKE TALK

By LONGACRE

FAIR to continued warmer; slightly overcast. Many changes, and rumors of changes this week.

In which respect, this week resembles fifty-one others of the same year; only these rumors extend to advertising managers, publicity men and press-agents.

None of which, however, will affect the appearance of Motion Picture Studio Directory on August 29—just five weeks, to be exact. We've been talking to the Directory staff, and are convinced that the second number of the Directory will be an object lesson in Expansion.

The date itself is fraught with moment. On or about that time, Longacre *as* Longacre, celebrates his first birthday. The florists will be open all night, preceeding.

Letters have been received in the East from George Procter, the original Longacre, who is now out at Hollywood, scenario-writing for Lasky. (Continuity-writing, the Lasky people call it.) He is delighted with his new location, and more than pleased with the conditions prevailing at the Lasky plant.

Pathe qualifies for the All-American class after all. In elaborating the list of employes in the Minneapolis exchange, given in this column last week, Tarleton Winchester points out that in the home office there is a G. A. Smith and a W. C. Smith.

Grace George, John Drew, Margaret Anglin, Maude Adams, George M. Cohan. No, this is not the roll of honor; it is a list of the first-line theatrical people who have not "fallen" for the movies—as yet. Doubtless there are others, but their names escape us at the moment.

We hear that Alice Brady lectured 5,600 girls during the Chicago exposition. From our own experience with Miss Brady, we hope she didn't find it necessary to slap any of them on the back.

Western advices are that a goat ate up the working script while Archer McMackin's Beauty comedy company was working on "That Sharp Note." It was necessary to dig up a new copy. We have recently seen several pictures which indicated that a goat had been at least nibbling at the script.

"Herein lies the explanation for the rejection of ninety per cent. of the stories that are really in every way first-class photoplays," writes Marin. "Sending Western dramas to Eastern companies, refined comedies to slapstick organifiations, one-reel photoplays to feature companies, and so on." Could anything be more simple? Why didn't we think of that!

Comes now Marin Sais with an article on "Why Your Photoplays Do Not Sell." With such advisers as this in the field, the troubles of the Scenario Editor approach their end; and struggling young writers will all be at the automobile show this winter.

Adorning our page this week is a photograph of Harry Dunkinson, the Essanay comedian, and the dog which recently attached itself to him in the Chicago streets. The Essanay reports declare the beast to be a Siberian Fish-hound, but the photo-



Harry Dunkinson and His Siberian Fish-Hound

graph has aroused great controversy among Eastern hound-fanciers. It is pointed out by several experts, that the fish-hound is rare in all climates, and is unable to exist in flat or level countries, its customary habitat being the side of a house, or the walls of deserted wells. On the other hand, the best opinion we can get, is that this is one of those unusual crosses between the clothesline pointer and the tripe-terrier.

The International Film Service, Inc., has appointed Theodore C. Deitrich publicity and promotion representative. Mr. Deitrich has long been connected with the editorial department of the New York American.

As a technical expert on the photoplay, it must be admitted that Marin Sais is a very pleasing figure on the screen.

Somebody had a birthday in Joe Brandt's office at the Universal on July 20. There were thirty-four white carnations in the bouquet we saw on Joe's desk. How old is Joe, anyway?

Helene Rosson is again being featured in a Mustang production, under the direction of Murdock J. McQuarrie, "Sandy, Reformer" Art Acord of "Buck Parvin" fame is playing the lead opposite Miss Rosson

While making beach scenes for the coming Keystone comedy, "The Surf Girl," Dale Fuller, one of the diving nymphs, dived against hidden rocks with the unfortunate result of breaking three ribs. The scene being made was one of the last for the production, and hence there will be no delay in the release.

Fire at the Vitagraph studio, caused by a smoke pot exploding during the making of a scene for the three-reel comedy drama, "Pet's Legacy," caused a loss totaling almost a thousand dollars. A South Sea Island hut, used for the storage of numerous props, recently prepared, caught fire and was entirely burned, together with the contents.

Roscoe Arbuckle, better known as "Fatty" the Keystone comedian, started work on a brand new picture this week.

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." **Bayside, L. I., August 12, 1916.**

Local News

—All our best citizens were down to the theatre Tues. eve., to see Mary Pickford act in a picture called "Fanchon the Cricket," but nobody seemed to like it very much.

—Clifford Bruce is back from Maine, where he has been working for a Metro picture.

—Frank Powell has about finished the new picture he is making with a lot of orphans in it, at Flushing.

—Tom Geraghty spent last Sat. aft. with friends here.

—There was a great disturbance last Sun. night, the fire bell ringing about 1:30 and waking up most of Bayside. The fire was down across the tracks, and one of the first there was Harry Reichenbach, who jumped into his automobile which he put at top speed, and got on hand almost before the fire was out.

—Went. Tucker, who went to the front with the other brave boys in defense of the Union, is said to be on his way back, he not finding much of any war worth speaking about.

—Dick Schayer and his bride, have taken up their residence in Bayside; they are living with the Goldfraps down in Lamartine avenue.

—Geo. Irving has commenced work on a new picture; it is named "The Conquest of Canan," by B. Tarkington.

—Riley Hatch is a frequent New York goer these days.

—Nance O'Neill motored down past the Delicatessen store in Bell ave., last Wed. eve.

—Regular sailings; Little Neck Club pier, to all points. Modern power boats, up-to-date chart house apparatus; skilled engineers and pilots. Goldfrap-Schayer Navigation Co. Advt.

—H. Reichenbach was in N. Y. for supper, last Wed. eve.

—Quite a crowd with automobiles, etc., was out to the Bayside theatre, Thurs. eve., to see Jim Corbett's picture, "The Burglar and the Lady." Jim himself was on hand, receiving many ecomiums and congratulations. Here's ours, also. Jim.

IN AND OUT OF TOWN

Mr. Selig is in town, stopping at the Republican Club.

Hugh A. Fargo, sales manager of the Imperial Film Manufacturing Company, is in town, stopping at the McAlpin.

Laurence Rubel, president of the Laurence Reubel Service Company of Chicago, is also stopping at the McAlpin Hotel.

Edward Guetlein, camera man for Gaumont's "See America First," has just returned from Cape Cod.

Charles C. Meade, V-L-S-E manager who was promoted from Dallas to Cleveland, was in town as a visitor last week.

E. S. Flynn, V-L-S-E, Minneapolis, was in town last week.

J. H. Gruben, bookkeeper, V-L-S-E, Dallas, was also a visitor last week.

A. J. Long writes in that he is on his vacation. He is going camping in the Catskills.

Charles Giblyn, Ince director, has left for the coast studio, from which he has been absent about a month.

John C. Flynn, head of publicity, Famous Players, left Los Angeles for the East last Thursday.

Julius Stern left the coast Saturday for a two weeks' trip to include "the Sidewalks of New York." His company of players left with him.

Adolph Eisner, Chicago, is also in town.

Mr. Sherman of Sherman-Elliot, Minneapolis, visiting in town for a few days.

Mr. Gillingham, Detroit, was a visitor last week and will stay in town a few days.

John Pekros, Ohio Feature Film Company, is commuting again. This time it is between Cleveland and here.

Harry Warner, New Film Company, left for Cleveland where his family is staying, and will be back Wednesday.

A. B. Hellmrich, Melbourne, Australia, is in town and stopping at the Hotel McAlpin.

Ben Schulberg is out of town on a two weeks' vacation.

David Wark Griffith is in town.

William Ressman Andrews is on his vacation. He is either in or out of town.

Kiralfy is in town.

FLORIDA MEN FORM PRODUCING COMPANY

A new company has been formed to produce features to be released under the brand name of Field Feature Films. The first two features are already completed and the third is in course of production.

They have erected a large glass-covered studio at Miami, Florida, and have equipped it with the newest lighting systems and a most complete stock of scenery and props.

Associated with Mr. Field in Field Feature Films is Thomas J. Peters, who has an international reputation in the commercial world, and H. G. Ralston, one of the best known real estate men in Florida.

The company is establishing a New York office for the sale of its features on the State Rights basis and an announcement giving further particulars will appear in the next issue.

"One Good Picture a Month State Rights Limit"

This Is the Belief of B. S. Moss, Who Has Inaugurated a Twelve-Pictures-a-Year Policy for Buyers—Discusses the First Four of His Releases

"IT is my belief," states B. S. Moss, president of the B. S. Moss Motion Picture Corporation, "that it is practically an impossibility for a producer to put out, under States Rights basis, more than one good picture a month, which is the reason that I have adopted my one-a-month policy. I have endeavored, in selecting the first four pictures to be released on a States Rights basis, to vary my program so that it presents different vital aspects of human life. For instance, "In the Hands of the Law" by Wm. O. H. Hurst, is a powerful indictment against the evils of circumstantial evidence.

"Boots and Saddles" is considered to be Eugene Walter's masterwork. This will be the second photodrama to be released by our concern. "Boots and Saddles" is a remarkably timely production showing, as it does, military conditions upon the Mexican border today.

"Another picture which we now have ready for exhibition to States Rights buyers, is "The Power of Evil," and here again we strike a different theme. "The Power of Evil" is an exposition of a strong man's battle for life and love. It is produced by the Horkheimer Bros. of Long Beach, Calif.

"Still another photodrama on our one-a-month program which I consider to be to the high standard I am trying to create is "The Woman Redeemed." This is the story of the redemption of a woman from the depths of degradation by the love of a good man who battles for her soul against the powers that prey.

"In accordance with my efforts to make each of the B. S. Moss one-a month features entirely different, I have also had produced "One Hour," which is a sequel to Elinor Glyn's "Three Weeks" and "One Day," both of which achieved a great measure of popularity.

"I wish to reiterate that the pictures that are now ready are guaranteed so far as quality, against those that are to follow. By this I mean, that the States Rights buyer can see four pictures of the twelve before he signs a contract, and we guarantee that the other eight will be up to the standard of the four already shown.

"I also would like to impress upon the State Rights men, that they can have the exclusive rights for their territory for the twelve pictures at one price, regardless of the subject or what the feature may be. Our motto in getting out the B. S. Moss features is "Service First" and this means more than mere "lip service." The man who takes our franchise will find that he will be aided in every way to push the pictures. This applies to all of the twelve pictures released on the one-a-month program.

Exhibitor Wins Right to Use Electricity at Power Rates

New York Public Service Commission Upholds Koenigswald in Operating His Own Generator with Current Furnished by Edison Company

A MOST important decision materially affecting every motion picture exhibitor in the city and state of New York, has just been rendered by Public Service Commissioner Hayward of the First District.

The matter came on to be heard at a session of the Public Service Commission of the First District held on Thursday, August 3, at the offices of the Commission, 120 Broadway, New York City, upon the complaint of Gus Koenigswald, who is owner of the Sunset theatre, 4705 Fifth avenue, Brooklyn, and who is the president of the Vadeau Amusement Company.

Mr. Koenigswald had three or four charges against the Edison Electric Illuminating Company, based "upon the wrong maximum demand and alleged refusal to give power rates for motor generators." Mr. Koenigswald had fought the Edison Electric Illuminating Company ever since December, 1915, because as he claimed, it unjustly refused to allow power rates for power used in running a motor generator.

It is well known the power rates are fifty per cent lower than the lighting rates. Mr. Koenigswald contended that he had a perfect right to use the current supplied to him for any lawful purpose whatever, and that it was his privilege to use his power for a generator, with which to supply the light in his theatre and for his arc.

On the other hand, the Edison Electric Illuminating Company claimed that they had a right to charge lighting rates even for light which they supplied indirectly. There was no dispute as to the facts on either side, and the whole issue resolved itself into a question of law.

After hearing both sides, Commissioner Hayward decided in favor of Mr. Koenigswald, and fully sustained all the contentions made by him and his counsel. He ruled that the Edison Electric Illuminating Company was selling current and that it went altogether beyond its lawful power when it sought to regulate the use of such current, once it had been paid for. The commissioner said he felt that his decision was in accordance with sound law and sound common sense, and that he didn't think that any court or jury could be found to decide otherwise.

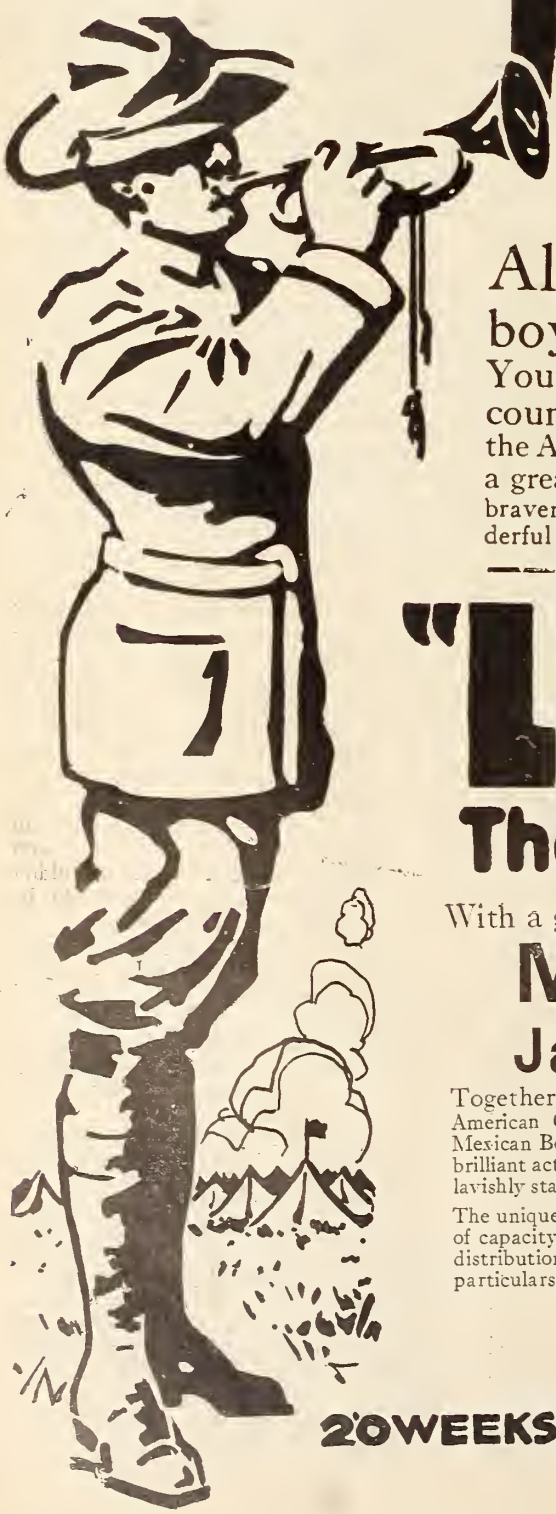
A saving to the motion picture exhibitors of this ruling is estimated at about $600 a year, which is, of course, confined to cases where generators are used. Where an exhibitor uses exhaust fans and has his organ and his machinery worked by electricity, the annual saving where a generator is used is even greater.

MELLISH, FOX, REHEARSES STAGE PLAY BETWEEN TIMES

Fuller Mellish, the eminent English actor now in William Fox pictures, has been rehearsing for a stage play between his periods of work at the Fox studios. He has a leading part in "Friend Martha," a comedy by Edward Peple, which gave its opening performance in Rochester, N. Y., a few weeks ago. The play will come to New York next year, with Mr. Mellish in the same role.



Here's the sort of intimate and personal appeal made to every patriotic movie patron in the land by the most timely of all serials—"LIBERTY"



Is Your Boy on the Border?

All eyes are on Uncle Sam's boys along the Mexican Border.

Your patrons want to know what sort of a country that is; what the Mexicans are like; what the Americans along the border are like. They want to see a great picture of their own times filled with sensational bravery, patriotism and vivid action. They get all this and a wonderful golden love story in the most marvelous serial ever produced

"LIBERTY"

The Serial Glorious

With a great cast of popular Universal players headed by

Marie Walcamp

Jack Holt—Eddie Polo

Together with hundreds of Mexican bandits and peons; Texas Rangers, American Cavalrymen in thrilling and unique situations. Scenes are laid along the Mexican Border and in Old Mexico. There are thrills galore; daredevil stunts; brilliant actions between Mexican bandits and the American forces. No serial ever so lavishly staged; no serial that made the direct patriotic appeal as does "LIBERTY."

The unique features and the timeliness of "LIBERTY" will bring you 20 weeks of capacity business. The special Advertising Campaign Book is now ready for distribution. Write or wire your nearest Universal Exchange today for full particulars. Released August 14.



20 WEEKS

UNIVERSAL

FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - NEW YORK

L-KO Laughter Brings a Rain of Coin to Exhibitors

IN the greatest Motion Picture Theatres in the world—(THE STRAND and THE BROADWAY) on Broadway in New York City—L-KO Komedies are shown. In hundreds of Theatres throughout this country, L-KO Komedies are in demand by millions of fans, because L-KO Komedies have the laughs—the punch—the lavish sets—and the unusual comedy stunts. Among the recent L-KO releases are—

"A DOUBLE DOUBLE CROSS"

L-KO 1 Reel—Released August 23

"THE TEMPER MENTAL MOTHER-IN-LAW"
"THE RIGHT CAR BUT THE WRONG BERTH"
"THE FIRE BRIGADE" "THE FARM BOY"
"TILLIE'S TERRIBLE TUMBLE"
"THE HOSPITAL RIDE"

Book them for the crowds they will draw. Book them for the enjoyment they will bring to your audiences. Keep your eye pealed for future releases. Write to ANY Universal Exchange for past releases, all as good as gold. L-KO Komedies will produce profits and popularity for you. Write or wire your nearest Universal Exchange for more facts and figures.



L-KO KOMEDY KOMPANY
6140 Sunset Boulevard, Hollywood, California
EASTERN OFFICES: 1600 BROADWAY, NEW YORK

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

BRITISH COLUMBIA CENSOR REVERSES OWN DECISION ON "A WOMAN"

The British Columbia censor has again reversed his own decision, made some months ago, and has just passed the Essanay-Chaplin comedy, "A Woman," which on a previous occasion was rejected when submitted by Manager J. N. Meagher of the General Film office in Vancouver. As the result of the previous condemnation of the film, the exchange has borne a loss amounting to several hundred dollars, representing the margin of additional profit which could have been derived from the subject prior to the recent advent of the new Chaplins put out by Mutual.

The film as passed suffered many excisions, but it is pointed out that this could just as well been done when the picture was submitted before. The general impression is that the forthcoming general elections have had an effect on the censorship standards, as well as on all other Government activities, and that the Conservatives are simply playing for votes.

It is a fact that the way has been left open for a re-enforcement of the strict censorship regulations at any time the Government desires to take this action, and film men do not doubt that if the Conservatives are victorious this change will be put into immediate effect, with the previous wholesale rejections again in evidence. The votes of most of those in the film industry, therefore, will undoubtedly be cast for the Liberal candidates.

BLANKMEYER CONFIDENT OF GETTING OUT OF LAW TANGLE

Henry P. Seaborg, attorney, is in complete charge of the Grand Circus theatre, 301 Woodward avenue, Detroit, Mich., which recently filed a bankruptcy petition. Mr. Seaborg was appointed receiver by the court. Art W. Blankmeyer, president of the theatre, is confident that he will be able to raise sufficient money to keep the theatre out of the bankruptcy court.

He says the lease on the theatre runs for ten years and that it is one of the best leases in the downtown district, and that the lease alone is worth three times the liabilities.

BALTIMORE EXHIBITORS NOTIFIED OF ORDINANCE AFFECTING NATIONAL ANTHEM

Managers of the various motion picture houses in Baltimore have received notification from the city authorities that the city ordinance has been passed by the city council, governing the playing of "The Star Spangled Banner" in places of amusement. It was pointed out that Baltimore, having been the birthplace of the national anthem, it was up to that city to set the example in showing due respect to the national hymn.

The ordinance provides that "The Star Spangled Banner" shall not be played as part of a medley, and when it has been started, it will have to be played as a separate piece and in its entirely. It is also provided that in instances where "The Star Spangled Banner" is played by an orchestra in a theatre or motion picture house, the members of the musical organization are required to stand.

Vote of the People on Sunday Opening Blocked in Wichita, Kansas, by Injunction Proceedings, But Exhibitors Will Continue Fight

THE exhibitors of Wichita, Kan., did not have the opportunity they coveted and had planned for, of securing a vote of the people on the subject of Sunday exhibitions. A petition for taking the vote on Primary Day, August 1, had received the necessary signatures, but at the last moment an injunction proceeding was brought, on the ground that the petition had not been presented the required thirty days before the election, and any vote taken would therefore be illegal. The court upheld the contention of the applicants.

The moving picture men fought hard for the vote. While technically it would have been a vote on the repeal of an ordinance prohibiting Sunday shows the picture men contended that it would have been more important as showing the sentiment of the people. They urged that the vote should be taken, even though its result could not bind the council because of the insufficient notice; they urged that the expression of public opinion would be useful, informally, to the members of the council.

The moving picture men had agreed to stand the expense of the vote on the Sunday exhibitions, and there would have been no trouble about paying for an "illegal" vote. But the court ordered that no vote be taken.

The moving picture men are out the money they have spent on advertising, literature, ballots and court proceedings, but they haven't yet given up the fight.

NEW CORPORATIONS

In New Jersey:

ATLANTIC THEATRE COMPANY; Moving picture theatre proprietors, etc.; capitalized at $125,000 in Hoboken, N. J.; incorporators are: Frank C. Hall, 635 Washington street, Hoboken, N. J.; George A. Enright, Hudson Trust Bldg., Hoboken, N. J., and Harry T. Hall, 635 Washington street, Hoboken, N. J.

NATIONAL FILM CORPORATION; Moving picture theatrical proprietors, etc.; capitalized at $5,000 in Hoboken, N. J.; incorporators are: Franklyn E. Becker, 610 W. 116th street, New York City; Harry Crone, 241 W. 101st street, New York City, and Edward Crone, 241 W. 101st street, New York City.

In New York:

TEEANESS FILM CO., INC.; Motion picture films, theatrical business, etc.; capitalized at $1,000 in Manhattan; incorporators are: Jacob Seiden, 162 Maujer street, Brooklyn; Max Tischler, 159 Rivington street, New York, and Frank Seiden, 252 Graham avenue, Brooklyn.

LIFELIKE PICTURES CORPORATION; Manufacturing machinery and appliances, etc.; capitalized at $5,000 in Manhattan; incorporators are: John F. Jacobs, 111 Broadway, New York; Fdk. G. Braun, 111 Broadway, New York, and Arnold J. Brock, 111 Broadway, New York.

WINSTON FILMS, INC.; Motion picture business; capitalized at $10,000 in Manhattan; incorporators are: Edw. M. James, 515 W. 156th street, New York; Alice E. Bryan, 37 Morningside, New York, and Agnes Rose May, 356 Hooper street, Brooklyn.

BEDFORD-ATLANTIC RINK, INC.; Ice and roller skating rink, moving pictures, etc; capitalized at $50,000 in Manhattan; incorporators are: Jay A. Gilman, 5 Beekman street, New York City; Sigmund W. Majewsky, 5 Beekman street, New York City, and Edna J. Bergesen, 400 5th street, Brooklyn.

TENNANT PRODUCING CORPORATION; Theatrical, motion pictures, amusements, etc.; capitalized at $50,000 in Manhattan; incorporators are: Elizabeth A. Reilly, 502 W. 112th street, New York; Thos. E. Murray, Jr., 401 So. Ocean avenue, Freeport, L. I., and Daniel G. Donovan, 335 West 111th street, New York.

USCAN FEATURE PHOTOPLAY CORPORATION; Manufacturing motion picture films and tools. General photograhpic, printing and publishing business; capitalized at $50,000 in Massena, St. Lawrence County, N. Y.; incorporators are: H. Wilmot Young, Massena, N. Y.; Sam Dade Drane, 270 W. 39th street, New York City, and A. L. Friedberg, 140 Nassau street, New York City.

MANUET AMUSEMENT CORPORATION; Moving pictures, theatricals, amusement, etc.; capitalized at $10,000 in Manhattan; incorporators are: Harry Harris, 31 Nassau street, New York City; Chas. D. Harris, 130 W. 46th street, New York City, and Belle Burger, 31 Nassau street, New York City.

LITTLE PLAYERS OF AMERICA, INC.; Manufacturing motion picture films, cameras, projecting machines, theatrical proprietors, motion picture exhibitions, etc.; capitalized at $100,000 in Manhattan; incorporators are: Harold W. Harwell, 130 W. 46th street, New York City; Chas. D. Harris, 130 W. 46th street, New York City, and Harry S. Hechheimer, 220 W. 42nd street, New York City.

DANIEL MAYER-CARLTON, INC.; Theatrical business, motion pictures; capitalized at $10,000 in Manhattan; incorporators are: Daniel Mayer, Times Bldg., New York; Carle E. Carlton, Butler, Pa., and Walter A. Hall, 31 Nassau street, New York.

In Virginia:

ATLANTIC THEATRE CORPORATION; General theatre and amusement business; capitalized at $15,000 in Norfolk, Va.; incorporators are Jake Wells, Norfolk, Va.; Otto Wells, Norfolk, Va., and Moe Levy, Norfolk, Va.

BIBLE FILM CORPORATION (Amended); Taking and producing motion pictures, etc.; capitalized at $2,000,000 in Richmond, Va.; incorporators are: Arthur S. Kane, New York City; John P. Fritts, New York City, and H. R. Mitchell, New York City.

"DESTINY'S BOOMERANG" FROM HORSLEY ON AUGUST 19

"Destiny's Boomerang" a centaur feature of a sociological nature, a David Horsley production, presenting the co-stars Margaret Gibson and William Clifford, will serve as the main offering from this studio to be released the week of August 19, on the Mutual program. The story is by Elsie N. Callaghan and was produced under the direction of Charles Swickard.

Victor Rottman appears as a young nobleman and Frederick Montague is a millionaire. The one other principal of the cast, the role of the mother, is handled by Mary Talbot.

A thousand feet of comedy is offered in the release on August 18, of the Cub Comedy, "Jerry and the Counterfeiters," starring diminutive George Ovey. Director Milton H. Fahrney is also the author of the story.

Mr. Ovey is supported by a large company including Claire Alexander, George George, Louis FitzRoy, Gordon MacGregor, Arthur Mund, Ray Lincoln, Jefferson Osborne, Joseph Von Meter, Harry Jackson and Dave Allen.

BARONESS VAN RAVEN IS NOW A METRO ACTRESS

Baroness Dorothy Van Raven has been selected to visualize Juliet in the newest one-reel comedy, "A Taxicab Elopement," starring Max Figman and Lolita Robertson on the Metro program.

The Baroness was selected from a long list of applicants for the picture. She is also in the cast of Francis X. Bushman and Beverly Bayne's screen production of "Romeo and Juliet."

Although born in Auburn,, N. Y., where she first saw the light as Dorothy Kingdon, she is a real Baroness. Her husband belongs to the Dutch nobility.

Bluebirds to Take Flying Start For the Coming Season

"Our Coming Features Match the Best Selections That Might Be Made from Our Past Releases," Says General Manager Hoffman

GENERAL MANAGER M. H. HOFFMAN has arranged plans for Bluebird Photoplays to take a flying start with the new season. "Our coming features match the best selections that might be made from our past releases," says Mr. Hoffman. "We have made preparations to reap every advantage of our campaign of national advertising, now fairly under way and the exhibitor and his public may be assured that we mean to supply features that will justify the immense expenditures we have planned for country-wide advertising."

September 4 will bring "The Unattainable" to celebrate Labor Day and start the regular theatrical season with a release in which Dorothy Davenport and Emory Johnson will be introduced to the Bluebird program. Eugene B. Lewis made the scenario from Elwood D. Hemming's story and Lloyd B. Carleton directed. Richard Morris, Alfred Allen and Mattie Witting will be prominent in the supporting company.

Lois Weber and Phillips Smalley (the Smalleys) contribute the September 11 release under the caption of "Saving the Family Name." Miss Weber furnished the scenario, basing her work upon Evelyn Heath's story, and Mr. Smalley will be the leading man.

Mary MacLaren, the heroine of "Shoes," will be the featured one, with Carl Von Schiller, Jack Holt. Harry Depp and Miss Girrard Alexander prominent among the supporting players. "Saving the Family Name" will be Miss MacLaren's second appearance in screen prominence, "Shoes" having elevated her to stardom from the obscurity of "playing maids."

"Wanted: a Home" will be a later Bluebird, the Smalleys have produced with Miss McLaren leading.

Under Robert Z. Leonard's direction, Ella Hall will appear in several releases.

Lynn Reynolds, and Rupert Julian, will present several other offerings during the forthcoming season and Lloyd Carleton, Jack Conway and the other Bluebird directors will offer other subjects during the fall and winter.

Fifty Prints of Dixon Film by End of September—Giroux

"Fall of a Nation" Opens New England Campaign with a Week's Run at the Mordern Theatre, Providence, R. I.—W. M. Powers Visits Many Cities

THE demand for "The Fall of a Nation" by state rights buyers and exhibitors continues in such force that E. V. Giroux, general manager of the National Drama Corporation, says fifty prints will be working by the middle of September. Ten prints of the Dixon-Herbert spectacle were completed in July for the immediate quick requirements, but forty more have recently been ordered to keep pace with the demands. At the same time Arthur W. Tams has printed large editions of the Victor Herbert orchestral and piano music, which is advertised as "the first original score written for a great picture by a composer of foremost rank."

The New England campaign of the film started on July 31 with a week's run at James E. Moore's Modern theatre, Providence. Many exhibitors from eastern Massachusetts and Rhode Island mingled in the big crowd that attended the premier. Wallace M. Powers represented the interests of the National Drama Corporation. After leaving Providence, Mr. Powers visited Worcester, Boston, Lowell, Portland, Bangor and other New England cities in which he has a wide acquaintance.

Willard Holcomb, business manager of J. Frank Hatch's "Fall of a Nation" company, reports splendid business at the Euclid Avenue Opera House, Cleveland, where the picture had its first Ohio showing, beginning July 30. A tour in the first-class theatres will follow.

Under the direction of Mrs. William Bramwell (nee Minnie Seligman) a benefit performance of the spectacle will be given at the Hotel Nassau, Long Beach, on Wednesday evening, August 9. The gross receipts will be devoted to the relief of guardsmen's families who were left without funds by the militia move to the Mexican border.

Ella Wheeler Wilcox Photoplays, Inc., Formed by Warners

They Are Preparing to Launch Six Subjects Based on the Poems of Mrs. Wilcox, the First to Be Released on State Rights Basis in September

ELLA WHEELER WILCOX is about to become, through the medium of her works, a familiar and periodical figure on the motion picture screen.

A company known as the Ella Wheeler Wilcox Photoplays, Inc., has just been formed, with A. and H. M. Warner as managers, and they are preparing to launch into vigorous activity with six photoplays, based on the poems of Mrs. Wilcox, completed, and more to follow.

The first of these will be released to exhibitors some time during the latter half of September. Marketing will be done on a State rights basis.

The six titles announced for the initial releases of the company are, "Lais When Young," "Meg's Case," "Angel or Demon," "The Married Coquette," "Divorced," "Lord, Speak Again." "The Married Coquette" will be the first on the market. Others will follow at the rate of one a week, and Ella Wheeler Wilcox photoplays will thereafter be available at that rate for an indefinite period.

The six photoplays enumerated above are taken from poems of Mrs. Wilcox bearing the same titles. The company has acquired the photoplay rights to all the published works of Mrs. Wilcox, and all that she may write, for a period of ten years. The only exceptions to this are half a dozen of her works which have already been produced for the screen by another feature concern. The scenarios for all of the pictures will be written by Ruth Helen Davis.

Fuller details concerning the plans of the company will be announced in the next issue.

The leading members of the cast chosen for the enactment of the Wilcox films are Arthur Ashley, Walter Miller, Lucille Taft and Carlotta de Felice. Richard Garrick has directed the subjects already made.

A NEW "VAMPIRE" ON THE SCREEN FOR CONSOLIDATED

A new "vampire" is to make her appearance on the screen in the near future. She is a Russian and her name is Olga Olonova. She has been secured by President O. E. Goebel of the Consolidated Film Corporation and has already begun work in "The Crimson Stain Mystery."

NEW COMPANY FORMED TO PRODUCE FEATURE PICTURES

An important meeting was held in New York City on August 3, at which were present a number of prominent independent producers and exchangemen.

As a result a cooperative company was formed to make and release one feature production a week. Full details will be given in next week's issue of MOTION PICTURE NEWS.

MUTUAL BRANCH MANAGERS PRAISE "REEL LIFE"

The Mutual Magazine in Film, "Reel Life," which is manufactured by the Gaumont company, is coming into some well-merited praise from Mutual branch managers. It is the branch manager who is in close touch with the exhibitor, and it is extremely gratifying to the Gaumont company to find that these men are not only themselves enthusiastic over the new reel but are able to report that exhibitors are equally as well pleased.

"We have received some very favorable comments," writes one manager, "and the picture is used in first run houses." From another comes word that "We have received nothing but the very best comments on 'Reel Life.' It is one of the most entertaining reels that can be a part of any program. The advertising campaign you are conducting is a good one, and we are quite sure will produce results."

As an instance, the leading picture series in "Reel Life" No. 16 shows how water power is developed, throwing on the screen every method from the primitive water wheel which required twenty-four hours in which to grind a bushel of corn to the stupendous electric power houses which have hundreds of thousands of horse-power developed by water.

"THE DAWN OF FREEDOM" IS VITAGRAPH BLUE RIBBON OF THE WEEK

"The Dawn of Freedom," a Vitagraph Blue Ribbon feature for release on August 14, presents a theme from the pen of William J. Hurlburt. It has as its central character a Captain Cartwright, a spirit of the days of '76, who lives again in the present period. He discovers that the ideals on which the country was founded are deplorably lacking in this year.

Charles Richman essays this role and is supported by a large cast headed by Arline Pretty, James Morrison and Joseph Kilgour. Thedore Marston supervised the filming of the Revolutionary scenes and the prologue, while Paul Scardon directed the taking of the modern scenes.

Paramount Formulates Well-Rounded Program for August 14

Short Reel Subjects for the Week Will Include Travelogue, "Innsbruck, Capital of Austrian Tyrol," and "Bicycles I Have Met"

PARAMOUNT has formulated a well-rounded program for the week of August 14, in which there is contained a great amount of variety to meet the demands of every one of the millions of photoplay lovers.

The feature productions of this week are "The House of the Golden Windows," a Lasky production in which Cleo Ridgely and Wallace Reid are featured, and "The Stronger Love," a Morosco production, in which the charming Vivian Martin is starred. Both these five-reel features are up to the Paramount standard and will be classed as two of the best pictures issued on the Paramount Program during the summer months.

Short-reel releases for the week will include the twenty-seventh edition of the "Magazine-on-the-screen," the Paramount Pictographs; the personally conducted tour with Burton Holmes in "Innsbruck, the Capital of the Austrian Tyrol," that week's release of the Paramount-Burton Holmes Travel-Pictures, and "Bobby Bumps Loses His Pup," a clever animated cartoon from the pen of Earl Hurd.

The twenty-seventh edition of Paramount "Magazine-on-the-screen," Paramount Pictographs, is one of exceptional interest, in which there are five main subjects treated, giving it an excellent variety. The first is "Bicycles I Have Met," picturing the evolution of the bicycle.

"Better Babies" are taught in this release how to set a table, picturing a grandmother teaching a twelve-year-old girl the process.

The beginning of a very interesting series, entitled "Teaching the Business Man How to Play," comes in this release, where the subject of tennis is discussed in pictures. This is the first of a series of Paramount pictures endeavoring to interest the business men in how to play, because the average American does not play enough, principally because he does not realize how attractive sport is.

Following this there is pictured the method in which milk is handled at the present time; how cows are milked with a vacuum cleaner instead of by the old-time method—the old hand method being shown, however, and followed by showing the method in which bottles are automatically filled, capped, etc.

Professor Hugo Munsterberg of Harvard University makes his appearance in this release of the Pictographs, after a number of weeks' rest, bringing before the public the value of fitting oneself to their particular job.

The animated cartoon of "Bobby Bumps Loses His Pup" is screamingly funny. Pa Bumps decides that Bobby's pup is a nuisance, and thereupon gives hi maway to a colored gentleman down the street, with instructions that if a small boy with a white cap asks for the dog not to give up the pup without Pa Bumps' permission.

"Chick" Evans, Golf Champion in Selig Series

Jake Schaffer, Ed Renny and Other Noted Sportsmen Are Shown in Collection of Athletic Pictures Released Through the V-L-S-E

CHARLES (CHICK) EVANS, who recently won the National Amateur Golf Championship from over fifty of the greatest golf players in the United States and Canada, appears in the fifth reel of the Selig Athletic Series, being released through the V-L-S-E.

"Chick" Evans has long been among the golf leaders of the country, but up to this year had always met defeat in the national tournaments, either in the finals or semi-finals. His defeats were invariably taken with a smile, however, and when he came out on top this year, each and every golfer in the country joined in congratulations.

Jake Schaffer, son of the late "Wizzard" Schaffer, who, in the opinion of billiard experts, is destined for big things in balk line billards, is presented in a match with Harry Cline, of Philadelphia. Marvelous masse, draw and follow shots are demonstrated in the contest.

Ed Renny, winner of the three-mile walk at San Francisco Stadium, is seen winning the strenuous pedestrian contest from a large field of competitors. Renny is the only man in the country pushing the famous Goulding for walking honors.

A burlesque wrestling match between Kana Pasha, the Americanized Turk, and Jack Dribbs is side-splitting. Both men, although expert wrestlers, stage a travesty in which many strange and startling holds are exemplified.

The final event is a bowling contest on the green. The games are played on the lawn of the Crescent Club of Brooklyn. Not only are the fine points of the game presented, but a close-up view of William H. Herbert, bowling champion, is shown, together with his trophies.

Great Publicity Campaign for "God's Country" in Canada

Contest With $25 Prize Offers Is Feature of Advertising Scheme for Big Vitagraph Feature in Toronto

A UNIQUE pre-publicity campaign is that waged this week in Toronto by the branch office of the V-L-S-E on the Vitagraph eight-part feature "God's Country and the Woman."

Like most other successful campaigns of a similar nature, curiosity forms the basis of the contest announced recently by Manager Gookin of the Toronto Big Four branch.

The Strand theatre in that city, has booked the big Vitagraph feature, but the fact was kept a secret. A contest was announced in the Toronto papers in which readers were offered a prize of $25 for the best answer to the question "Which country is God's country." No mention whatever was made of the film, and it is quite probable that few in the city are aware of the meaning of the contest.

Large advertisements asked this question in bold type and announced that the Strand theatre would give the person sending in the best answer $25. An accompanying article declares that everyone has heard the expression "God's Country," but who can tell where it is located. Answers are to be confined to 250 words.

The Big V-L-S-E feature is also stirring things up in Los Angeles. It has already run two weeks in the Superba theatre of that city, and to all appearances, is settling down to a prolonged run. Moreover, it has been deemed necessary to give midnight performances to accommodate the crowds that have been clamoring to see it.

Nell Shipman, the charming Vitagrapher who takes the leading part in "God's Country and the Woman," has just finished another feature for that company, which, like its predecessor, will be released under the V-L-S-E banner. "Through the Well," the title of the new feature, is a splendid detective story from the pen of Cleveland Moffett.

This Week is the Week—Thursday the Day

Motion Picture Actors and Actresses Will Foregather at Sheepshead Bay to Participate in the Motion Picture Studio Directory Contest at the Stampede—Three Classifications Now Open in the Competition—Sidney Drew, Metro Comedian, Offers a Silver Flask as An Additional Prize for the Champion Motion Picture Cowboy

ON Motion Picture Day, Thursday, August 10, at the Stampede Contest at Sheepshead Bay, the best-known stars of the screen will be seen in parade. The Stampede Contest will last for eight days, but on Thursday the management will turn all their energy toward making Motion Picture Day the gala event of the entire meet.

The Stampede Contest is in no sense a Wild West show. The cowboys and cowgirls who are here to participate are paying all their own expenses in addition to an entry fee for every event. The object of the Stampede is to determine championships in various branches of Wetsern sports and arts. Prizes aggregating $50,000, in addition to championship titles, are offered in the main tournament.

To settle, in a measure, the controversies over championships in the motion picture field, Thursday, August 10, will be given over to the screen. Realizing that there are many players who, although appearing from time to time in Western subjects, are not in any sense cowboys, and would therefore not care to compete with the regular motion picture cowboys, the Motion Picture Studio Directory Contest will include events to cover both classifications. We are also including a third classification for players who ride, but appear only in smart riding habits. Most of the players who have entered this contest are having new habits especially made for this event, as it will be a show event rather than a riding contest.

Among the new entries in this class are Carlyle Blackwell, Ethel Clayton, Maurice Costello, Ethel Brandin and Edith Storey, in addition to Douglas Fairbanks, Pearl White, Harry Myers, Rosemary Theby, Arthur Hoops, Ruby Hoffman, George Larkin, Virginia Norden and others. Some of these will also compete in the Western events.

In the strictly Western events are Art Accord, "Hoot" Gibson, Burt Gudgeon, Martin Green, Gertrude Bondhill, Edward Caronetti, Fred Scott, Bill Gibbons, Ivan Christy, Frank Robbins, Jr., Pete Morrison, Art A. Ortega, George Rose, Henry Green, George Burroughs, Richard Riley, Marie Pagano, M. N. Litson, Eagle Jack Meagher, C. E. Thompson and Charles Aldridge.

This array of players, which will probably be augmented by other big screen names before Thursday, should provide a very interesting entertainment, in addition to giving the fans the treat of seeing their favorites in action in real life. Every contestant is going into the meet to give the best there is in him, and each one expects to win.

Mr. Costello, who has been hard at work on his new picture, "The Crimson Stain Mystery," and had not heard of the contest before, was most enthusiastic. "I won't go so far as to say that I'll win any event," said he, "but I look forward to having a bully time out of it, and I think it is a great idea to have this open contest and give every one of us a chance to compete."

Mr. Costello's enthusiasm had its counterpart in the attitude taken by Miss Grandin. "I think it is just corking," she remarked, with a smile, "and I should have entered long ago if I had known of it and understood the conditions of the contest. Of course, I thought it was a Wild West show, just like every one else did, I suppose, and I shall certainly be there to compete."

Sidney Drew, of the famous Metro-Drew Comedies, upon hearing of the contest, was very anxious to do something to help a good thing along, as he expressed it. Accordingly, he has offered a beautiful silver flask as an additional prize for the Champion Motion Picture Cowboy. The winner of this event will also receive, of course, the original prize offered by Motion Picture Studio Directory—a solid gold belt buckle, on a handsome belt upon which it is to be worn. This will be given instead of the gold medal, as it seemed more advisable to make up the medal into something which could always be worn.

The prizes for the other events are as follows:

Champion Motion Picture Cowgirl—Solid gold medal mounted on a fob.

Champion Motion Picture Actor Horseman (not professional)—One page advertising in Motion Picture Studio Directory.

Champion Motion Picture Actress Horsewoman (not professional)—Half page advertising in Motion Picture Studio Directory.

Actor Horseman Depicting Best Cowboy Type (not professional)—Half page advertising in Motion Picture Studio Directory.

Actress Horsewoman Depicting Best Cowgirl Type (not professional)—Half page advertising in Motion Picture Studio Directory.

Cowboy Catching Largest Number of Running Horses in One Loop—Quarter page advertising in Motion Picture Studio Directory.

Cowgirl Having Most Novel Photo Taken of Herself During Contest—Quarter page advertising in Motion Picture Studio Directory.

Motion Picture Cowboy Bucking Horse Contest—Prizes: First, $100 and silver medal in form of buckle and belt; second, $75; third, $50, fourth, $25.

Motion Picture Cowboy Fancy Roping Contest—Prizes: First, $50 and silver medal in form of buckle and belt; second, $25.

Motion Picture Cowboy Half-Mile Race—Prizes: First, $50; second, $25; third, $15.

Motion Picture Cowboy Steer Bulldogging Contest—Prizes: First, $75 and silver medal in form of buckle and belt; second, $50; third, $25.

Motion Picture Cowboy Trick Riding Contest—Prizes: First, $50 and medal in form of silver buckle and belt; second, $25.

Motion Picture Cowboy Pony Express Race—Prizes: First, $50; second, $25; third, $10; fourth, $5.

Best Motion Picture Cowgirl Bucking Horse Rider—Prizes, $75 and Silver Medal in form of fob.

Best Motion Picture Cowgirl Fancy Rider—Prizes, $50 and Silver Medal in form of fob.

Special events for men and women, which will be made up later.

No event at the Stampede will be called a tie or draw. All contests go to a finish for decision.

If you don't care to enter any of the contests, perhaps you would like to ride down and show yourself, get in the parade and participate in the fun.

Thursday, Aug. 10, is Motion Picture Day at the Stampede

POPULAR PLAYS AND PLAYERS INSTALL THEIR OWN LABORATORY

The Popular Plays and Players, a producing company releasing on the Metro program, with such stars as Mme. Petrova and Edmund Breese, have just installed their own laboratory at the studio in Thirty-fifth street. It is one of the most complete laboratories in a New York studio.

Amos Stillman has been placed in charge of the new laboratory. He was one of the first laboratory men engaged by the Vitagraph Company in Brooklyn about ten years ago, and has been associated with some of the best known experts in the industry. Harry Revier, supervising director at the studio, is also an expert on laboratory work.

Open Booking Policy Is Liked by V-L-S-E Houses

Efficiency of the Plan in Meeting Any and All Conditions Has Never Been Demonstrated to Greater Advantage, According to an Official, Than Since Plague Scare

THE efficiency of the open booking policy of the V-L-S E in meeting any and all conditions, has never been demonstrated to greater advantage, according to the officials of the V-L-S-E, than since the inception of the epidemic of infantile paralysis in New York and Brooklyn.

In announcing the policy, General Manager Walter W. Irwin declared that the value of each film play to a theatre must necessarily rest in part upon the market of that house—its location, its environment, the class of its patronage and other influences.

Of course, Mr. Irwin said nothing at that time anent epidemics, but the last month, he believes, has demonstrated the fact that the V-L-S E open booking, box office value policy works just as helpfully in times of emergencies as it does under normal conditions.

In discussing the situation in the industry as the result of the epidemic, Joseph W. Partridge, New York exchange manager of the V-L-S-E, said:

"We have been in a very happy position to meet these unusual conditions.

"The box office value plan, which is based on the individual drawing power of each separate production, plus the drawing possibilities of each individual house, automatically adapts itself to meet such conditions as those with which we are confronted now. For, obviously, if an exhibitor is barred from filling his house by an epidemic, his drawing power is decreased, and therefore, the box office value of any feature to him must of necessity be decreased in ratio to the reduction in attendance.

"It has not been necessary for us, therefore, to make any special ruling, nor to disrupt our general plan of doing business in order to meet this situation. It was taken care of before it ever arose by the simple operation of a policy which recognizes that all films cannot be of equal merit, and that business conditions cannot always be of equal stability, and that, therefore, in fairness to the exhibitor, it is simply a matter of commercial justice and sound business efficiency to provide a system of rental that would adjust itself automatically to these variances."

Hundreds of exhibitors have voiced their gratitude and appreciation for the voluntary action by the V-L-S-E. The following letter from Manager Peyser of the Empire theatre, Port Richmond, S. I., is illustrative of their general expression:

"Kindly permit us to extend our thanks for the prompt manner in which you cooperated with us in the present emergency. You certainly have proved your good faith to the exhibitor again. If the other exchanges will do likewise, there is a strong possibility that most of us will be able to pull through this very trying ordeal.

"We appreciate your fairness, and hope you will be amply rewarded for same. We have always boosted your features, but from now on, we will do so more than ever, and hope every exhibitor will do the same."

Van Loan at Work on Novelization of "Liberty"

Head of Universal Publicity Department Journeys to Albuquerque, New Mexico, for Local Color and to Study Types Seen in the Serial

H. H. VAN LOAN, head of the Universal eastern publicity department, is at present at work on the novelization of the new Universal serial, "Liberty." In order to secure local color for the novelization Mr. Van Loan visited Albuquerque, New Mexico, where he came in close touch with characters and places, the counterparts of which are to be seen in "Liberty."

On his arrival in Albuquerque, Mr. Van Loan was received by Phil Le Noir, Secretary of the Commercial club there, who escorted him to the many points of interest about the city. Mr. Van Loan believes that by coming in such close contact with the identical places around which the picture "Liberty" is woven, he will be able to instil into his story of the serial a greater amount of realism and local color than he would have been able to obtain otherwise.

He personally interviewed Felipe Obey, an old inhabitant of Albuquerque, who furnished a great deal of material for the first chapter of "Liberty." The church of San Felipe, which is two hundred years old, and which is mentioned in the novelization of "Liberty," was also visited by Mr. Van Loan, who thus gained thorough intimacy with its various details of architecture. Mr. Van Loan also secured a photograph of the old church, the first one ever taken of its interior.

Francisco de la Luz, an old Pueblo, furnished Mr. Van Loan with a lot of material for his story. The accompanying picture is the first one ever taken of the oldest inhabitant. Pedro Trujillo, a ferocious looking old peon, was another native visited by the author, and he was such a type that it was decided to use him as a model for the Pedro of the story.

Quick, Snappy Work by Gaumont in Getting Explosion Scenes

Mitchell Goes Down New York Harbor with Three Cameramen at 2:30 A. M. and Gets Pictures Shown at Strand at 4 in Afternoon

THE great scramble on the part of cameramen, editors, and laboratories to turn out pictures of the Great New York explosion, July 30, in record time, the record for being the first on this occasion goes to the Mutual Weekly, made by the Gaumont company. Its pictures were shown at the Rialto theatre at four o'clock Sunday afternoon.

The filming of the results of the explosion and the subsequent fires was under the direction of Editor Pell Mitchell who had with him three cameramen, Jake Yoder, Hans Bader and Lawrence D'Armour. Mr. Mitchell used two tugs in getting his pictures, and was on the job from half past two in the morning until the pictures were delivered to the Rialto theatre. It was not until nine o'clock that Mr. Mitchell and his aids returned to Manhattan. Then the film was rushed in an automobile to the Gaumont Laboratories at Flushing, N. Y.

So pleased was the Mutual Film Corporation with the work of Mr. Mitchell that J. C. Graham, assistant to the president, wrote General Manager F. G. Bradford as follows: "I want to compliment your company and Pell Mitchell particularly with reference to the very fine piece of work he was responsible for yesterday in connection with the explosion in New York harbor."

In this connection it is interesting to note that the Mutual Weekly was the only news reel to get the Deutschland as she was leaving her dock at Baltimore for the return trip.

MARGARET GALE WEARS FETCHING GOWNS IN "THE YELLOW MENACE"

Miss Margaret Gale, who is featured in "The Yellow Menace" serial with Edwin Stevens, has quite an enacting part in the picture. She plays the role of a rich banker's daughter living in a luxurious Long Island home. The banker has incurred the enmity of Ali Singh, the leader of the Mongolian tribes, and Miss Gale in the picture is captured by the yellow man and held as a hostage.

Many of the scenes have their setting on fast, flying motor-boats and steam launches, so that Miss Gale is called upon to wear many up-to-date gowns and costumes, the very latest models in afternoon, evening, as well as sporting apparel.

SOUTHERN CAPITALISTS WANT INCE TO LOCATE STUDIO IN JACKSONVILLE

A group of Southern capitalists with headquarters at Jacksonville, Fla., have arrived in New York for the purpose of offering inducements to Thomas H. Ince to establish a motion picture city in the South. Jacksonville, Fla., has long been regarded as the logical rival of Los Angeles, Cal., as a film center, and at the present time there are no less than eight important producing organizations located around the Florida city, with others pending.

McGOVERN GOES WITH POWELL PRODUCTIONS AS GENERAL SALES REPRESENTATIVE

E. J. McGovern, assistant to Adam Kessel, president of the New York Motion Picture Corporation, severs his connections with that concern this week to become general sales representative of the Frank Powell Productions, Inc.

Mr. McGovern, one of the youngest executives of the motion picture industry, made his advent into the picture field with William Johnston, the president of Motion Picture News, as an assistant in the advertising department four years ago. He then became connected with the New York Motion Picture Corporation as advertising and publicity manager and began at that time a series of ads in the various trade papers which created favorable comment. Shortly afterward he was promoted to the position of assistant to the president of the corporation.



Elmer J. McGovern

Mr. McGovern is widely known throughout the trade, is a member of several organizations pertaining to the picture industry, and is a charter member of the Screen Club.

FLAGG DRAWS PORTRAIT OF MAE MURRAY, LASKY STAR

Mae Murray, the Lasky-Paramount star, is getting a world of publicity these days from a black and white sketch which James Montgomery Flagg drew of her at the Allied Bazaar in New York City. The sketch is a profile and does the pretty star full justice. Mr. Flagg has been complimented upon it many times.

Paramount Picture Corporation, through various mediums of publicity, has popularized the sketch until now it is well known in many of the larger Paramount houses in the country. Photographs of it were issued to large newspapers in cities of good size, and to smaller dailies mats were sent. It has been used as a cover design for Paramount Progress and has illustrated several articles about Miss Murray appearing in other magazines.

Many Faces "Dissolve In" the Big Four List for August

Morrison Will Be Seen in "The Alibi" on the 7th, Walthall in "The Sting of Victory" on the 8th, Richman in "The Dawn of Freedom" on the 14th, and "Footlights of Fate" on the 24th

WALTER W. IRWIN, general manager of the V-L-S-E, announces the program for the month of August.

"The Alibi," a play of intrigue and crime, in which James Morrison and Betty Howe are featured, is a Vitagraph release for August 7. The play is from the pen of George Allan England and was picturized by George H. Plympton. Paul Scardon directed it.

"The Sting of Victory," in which Henry B. Walthall of Essanay plays double roles, supported by Antoinette Walker, will be released on August 8. Mortimer Peck wrote the story and J. Charles Hayden produced it.

On the 14, will be released "The Dawn of Freedom," featuring Charles Richman, Arline Pretty, James Morrison and several other Vitagraph stars. This play, written by William J. Hurlburt and directed by Paul Scardon and Theodore Marston, is a stinging satire on the death of those ideals that guided the founders of the United States.

"The Country That God Forgot," a Selig contribution to the V-L-S-E program, will be released on Aug. 21. In this Tom Santschi is exploited for the first time in a Big Four feature. Supporting him will be George Fawcett, Mary Charleson, Sidney Smith and Cecil Holland. Marshall Neilan, who is responsible for several of the big Selig successes, is directing the feature picture.

"The Footlights of Fate," a five-part Vitagraph feature adapted from Louis Joseph Vance's "Joan Thursday," will also be released on the 21st. This play features Naomi Childers, Marc McDermott and others. William Humphrey directed it.

"The Kid," a newspaper story featuring Lillian Walker and produced by Director Wilfred North, is slated for August 28.

Kalem Mid-August Output Consists of 5 Reels a Week

From August 14th to the 21st, Two Episodes of "Girl from Frisco" Are Promised—On August 16 "Turquoise Mine Conspiracy" Will Be Issued, Followed by "Oil Field Plot"

MID-AUGUST on the Kalem release schedule brings an output of five reels a week, with the "Girl From Frisco" series taking the place of honor. For the weeks of August 14 and August 21 two episodes of the Western series are promised. On August 16, "The Turquoise Mine Conspiracy," second of the series, is issued, followed on August 23 by "The Oil Field Plot."

Marin Sais and True Boardman are featured in "The Girl From Frisco," which will consisst of fifteen two reel episodes, each telling a complete story.

In addition there will be two single reel "Hazards of Helen." "With the Aid of the Wrecker," is issued Saturday, August 19.

A novel thrill is supplied to "At Danger's Call," released on August 25, when Helen Gibson, suspended from a bridge by means of a rope, lifts a boy from a runaway flat-car loaded with dynamite.

Ham comes to the bat on Tuesday, August 15, with "Ham's Strategy," a single reel comedy. Ham buys a donkey, and the succeeding action tells of his troubles with the docile beast, whom neither dynamite, fire nor speeding trains will move. The three-star combination of Ham, Bud and Ethel Teare is in the principal roles.

Ivy Close is represented on Kalem's mid-August schedule with two subjects. "He Wrote Poetry?" released on Friday, August 18, finds the comedienne in a comedy of rapid-fire action with Henry Murdoch as a misguided versifier. Trick effects are used in "The Stolen Jail," the Ivy Close and Henry Murdoch comedy for the date August 25.

L-Ko Bucks the Hot Weather with Two More Companies

This Move Made Necessary by Increased Number of Orders—Quality of These Comedies Has Been Steadily Improving in Last Three Months

DESPITE the hot weather and the fact that a great many manutacfurers looked for a slump in business during its stay, the L-Ko Motion Picture Company, producing one, two and three reelers for the Universal program, has increased its business to a great extent during the last three months. Two additional companies have been secured in order that the studio may keep pace with increased orders for the new L-Ko pictures.

During the past three months the quality of L-Ko comedies has been steadily improving. More money and time have been spent on each one of them with the results that various exchanges of the Universal are sending in orders for a larger number of prints. Aside from the addition of two new producing companies to the organization, several new officers have assumed active charge of the managerial end of the business.

Jack G. Blystone, director-general of the L-Ko, has been an untiring worker in the interest of the company and the results attained in the latter pictures of the company speak well for his work. Aside from exercising general supervision over all companies at work for the company, Mr. Blystone has a separate company of his own included in which is Alice Howell.

METRO-YORKERS NEAR DEATH

The fourteen members of the Metro-Yorke company of players headed by Harold Lockwood and May Allison, who went to Lake Tahoe, California, for the exterior scenes of "Mister 44," a forthcoming romance-picture in five parts, narrowly escaped being buried alive when an avalanche in the Sierra Nevada Mountains obliterated a camp that had been used in several scenes. The players escaped death by a matter of minutes.

SCREEN EXAMINATIONS

"THE HOUSE WITH THE GOLDEN WINDOWS"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

TWO sympathetic thrills and an abundance of the Lasky type of photography are the main offerings of this subject. The story presents little that is out of the ordinary, and even cripples itself by the ancient revelation that it is all a dream, yet the thrills are enough to carry it. They are skilfully placed and are of the type which wins the audience.

The story is a study in envy, happiness and the emptiness of wealth, for its own sake. It is introduced by a bit of allegory, illustrating the old fairy tale of the children who struggled up the hill to the great mansion with golden windows, only to find that it was a ramshackle cabin, with the glass broken, and their own cabin in the valley was much more to be preferred.



Peeping in at the Window

Tom Wells and Sue, his wife, live in the valley, under the shadow of James Peabody's great mansion. Tom is a shepherd, and Sue is weary to disgust with her life and worn out with envy of the rich people. Her little boy, Billie, is ordered off the Peabody pasture, where he is playing, by an overseer, and Peabody, by way of apology, deeds the pasture over to Sue, who has already found oil on the land.

Peabody goes East, and in his absence Sue and Tom develop the oil land, become wealthy, and by diverting the check with which Peabody was wont to pay his monthly installment for the lease of the property, become owners of the great house on the hill.

When the Peabodys return, Sue turns them out; Tom insists on keeping Mrs. Peabody in the home, and the rich man goes off alone to the cabin. He discovers the evidence of Sue's perfidy and summons her to come to him; she has found no happiness in the great house and quickly responds.

Peabody attacks her, and Tom, who has followed, rushes to her rescue, but Peabody shoots him dead. He hurls Sue into a chair, and there she comes to herself and realizes that she has been dreaming everything from the moment of Peabody's departure for the East. Peabody and Tom stride into the room, and the former announces that he is about to leave and has made Tom overseer of the property. The oil on the land proves to be the contents of a barrel spilled by the workmen. Happiness descends over the cabin.

Cleo Ridgely and Wallace Reid have congenial parts and both are sympathetic figures as Tom and Sue. James Neill as Peabody does some serious work. Mabel Van Buren, Bob Fleming, Marjorie Daw and Billy Jacobs have smaller parts.

The scenario was written by Charles Sarver from a story by L. V. Jefferson and was directed by George Melford.

"THE STING OF VICTORY"

(Essanay-V-L-S-E—Five Reels)

REVIEWED BY HARVEY F. THEW

HENRY WALTHALL is always satisfactory on the screen. In this subject we have "two of him"; he plays a dual role, in which some clever double exposure is used, and in both roles he gives us some of his usual finished work.

The atmosphere is that of the South in Civil War times. There is a particular appeal about the time and the location, and the sincerity of the work of the whole cast, aided by excellent direction and photography, make an entirely acceptable picture.

Walthall plays the parts of two brothers, David and Walter Whiting. When war comes, David frees his personal slaves, and joins the Union army; his brother remains loyal to the South, fighting against his brother. Their sister, Edith, is especially bitter over David's desertion of the Southern cause. David is in love with Ruth Tyler, and Jack Spencer, his friend, is in love with Edith.

The Whiting family falls on evil times during the war, and they borrow money from a money-lender, who has an ambition to get his son into the best society; he wants him to marry Edith Whiting.

David returns after the war as the military governor of his old home region. He pays off the debt, and saves his sister from humiliation at the hands of the money-lender; nevertheless, he is coldly received by the southerners.

Later, the money-lender is murdered, under circumstances which implicate David's brother, Walker. Walker is cleared when a former slave confesses to the murder.

David finds the sting in his victory when the girl he loves turns from him and weds another—this despite the great work he has done to rehabilitate his native district. He fails to regain the regard of his fellow townsmen; to this extent the picture is denied the usual "happy ending."

Assisting Mr. Walthall are Antoinette Walker, Anne Leigh, John Lorenz, Thomas Comerford, Richardson Cotton and Jack Dale. The picture was directed by J. Charles Haydon.

"A CHILD OF DESTINY"

(Columbia-Metro—Five Reels)

REVIEWED BY PETER MILNE

IRENE FENWICK in her first Metro picture essays the airy lightness and caprice throughout the great part of this picture that are ideally suited to her type of beauty. Miss Fenwick, however, has considerable dramatic work to do when she emerges from the innocence of her childhood home to assume an important part in a social tangle—in both phases of the picture Director William Nigh has played his star up to such an extent that she "steals" the picture, sometimes to good effect and sometimes otherwise. The supporting cast is ever deeply subordinated to Miss Fenwick and added to this there are snatches of padding here and there that serve to emphasize her prominence. The presumption is that Miss Fenwick receives so many scenes because of the fact that she is a stage star.

The story of "A Child of Destiny" is of an average type. It contains a lot of action and its construction gives numerous periods of considerable suspense. Alita has been reared by ignorant people in a desolate swamp country. The time comes when Judge Gates, her guardian, takes her in his care. Judge Gates and his boon


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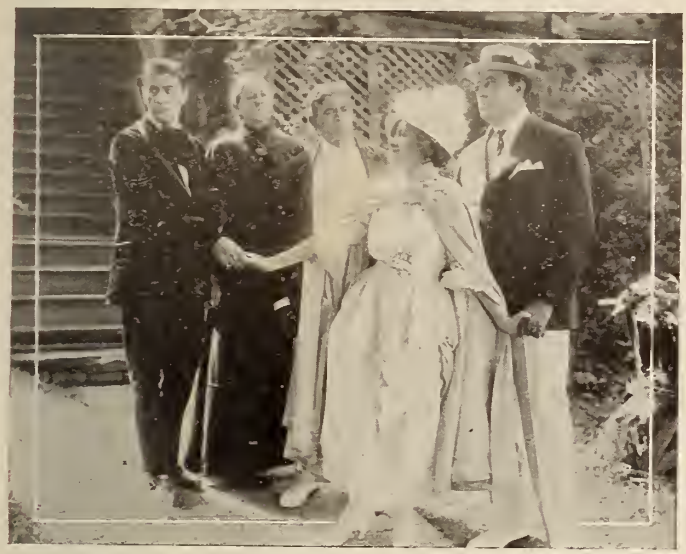
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companion, Bob Stange, believe all women deceitful, and Stange has just had the idea even more firmly impressed on his mind by marrying an adventuress who fooled him with the "I am only a working girl" gag. So Alita has a lot to do in order to win the love of the young cynic. She accomplishes it finally, but then she discovers that her idol is married. She denounces him and returns to her home. The clearing up of the tangle is left to Stange's wife, who discovers Alita is her own daughter by another marriage and who then takes her own life that Bob and the girl may be happy.



Alita Parts With the Professor's Family

The exteriors for the story are appropriate and add a good atmosphere. The interiors are fair and the photography of the same order. Mme. Gana Walska, carried away by the tempestuous makeup of her role of the adventuress, overacts considerably, although she is the only member of the cast unrestrained. Robert Elliott is Stange, Roy Applegate the judge, and others are Roy Clair, William Yearance, Martin J. Faust, William Davidson, R. A. Bresee and Elizabeth Le Roy.

"LIBERTY"

(Universal Special Feature—First Episode)
REVIEWED BY PETER MILNE

THE timeliness of Universal's latest serial is not to be underestimated. It concerns a controversy between American and Mexican parties over the fortune of a girl who is in the care of leaders of both factions. The girl is Liberty, a daughter of the



Bob Upholds the Honor of the U. S. A.

U. S. A., and there are other inspiring characters, such as a Texas ranger and his fighting little band, a captain in the army, and a servant willing to juggle with death for the sake of his mistress.

Then there is a highly sensational portion of Mexican villiany, sponsored by plenty of underhanded villains, and there are heroic speeches, acts and looks that will bring down cheer after cheer from the gallery, unless that emotional member of the theatre has lost all thought of life.

Timely it is, and it starts off with a bang and leaves the heroine hanging in mid air, at the end of the first episode. If that is not enough to pull the crowds back the following week nothing can turn the trick. This is evidence enough of Jacques Jaccard's ability as a serial director. In the production of the story itself he is thoroughly at home, having written it and having constructed it along lines with which he has become familiar by his past work.

Besides being of patriotic mold, "Liberty" may justly be termed a Western, the popularity of which, every exhibitor knows, has not diminished at all during the past year or so.

"The Fangs of the Wolf," the first episode, is in three reels and the opening scenes show the death of Liberty's father, the disposition of his property and the introduction of the words of the girl and the various characters which are to be in the limelight as the serial progresses.

Liberty is loved by Captain Bob of the Texas Rangers. While visiting at her Mexican guardian's home she is carried off by insurrectos bent on procuring money for her ransom. Bob, the army officer (Liberty's other guardian) and a band pursue. Liberty's servant (Eddie Polo) manages to steal into the camp of the rebels and liberate the girl, and at the close of the last reel she is in the act of climbing a mountain by means of a rope. The insurrectos are hot on her heels.

Marie Welcamp looks a true daughter of the U. S. A., and puts that element familiarly known as "pep" into her work that will immediately win her a large following.

Jack Holt is a heroic Captain Bob, Eddie Polo a swarthy servant, G. Raymond Nye a villainous insurrecto leader, and Bertram Grassby a cunning Mexican.

Neal Hart is the army officer. It develops that he has lost heavily at cards at the Mexican guardian (L. M. Wells) and further action along this issue seems to be impending at the end of the first number.

"THE WOMAN IN THE CASE"

(Famous Players-Paramount—Five Reels)
REVIEWED BY PETER MILNE

THIS picturization of Clyde Fitch's play has little in common with foregoing Famous Players features starring Pauline Frederick. In the first place Miss Frederick is not the adventuress, although there is a role, and a big one, of such a type in the drama. The character of the play is, too, widely different from its forerunners in that it is more than obvious in all respects. Its main principle is to put the central feminine character, Margaret Hughes, in a position which excites the deepest sympathy, and after a long introductory of purely entertaining scenes it accomplishes this. At that point, even though the sympathies are aroused to a great extent, the ending, the happy ending, is plainly visible.

After Julian Rolfe has discovered the true character of Claire Foster, a girl to whom he considered himself engaged while studying in Paris, he returns to America, broken in spirit. Here he renews his acquaintance with Margaret Hughes and finally marries her. His chum, Philip Long, falls under the spell of Claire and marries her, too late to reap the benefit of Rolfe's information concerning her character. In despair he takes his life. Claire places the blame on Rolfe, who is arrested and held for trial on circumstantial evidence. Margaret decides to force the real truth from Claire and to accomplish her end she poses as a woman of the same type, in order that she may gain a confession. This she accomplishes and Rolfe is released.

Miss Frederick as Margaret demonstrates in the first half of the picture that she can play the lovable wife to a nicety. The very atmosphere of gentility and refinement she creates in these scenes is enough to put them across. In the second half she is called upon to act the part of an adventuress on the surface but a good woman at heart. In these scenes she acts too much. The scenes of her registration of contempt and disgust behind the back of Claire are just a bit too artificial to convince.

Marie Chambers is the adventuress and a realistic one she makes, never arousing the slightest bit of sympathy even when luck turns

against her. Her scenes showing her under the effect of intoxicants might be shortened to pleasanter and stronger purpose. Alan Hale is a natural Rolfe, while others are Paul Gordon, Clarence Handysides and George Larkin.



I Made Her Confess!

The settings and photography are average and are beyond disturbing notice save in the scenes laid in Rolfe's parlor, where the table lamp is continually smoking.

"HELL-TO-PAY-AUSTIN"

(Fine Arts-Triangle—Five Reels)
REVIEWED BY PETER MILNE

FROM out the situations of a slight story, so slight that it makes one stop and wonder, the Fine Arts company has made an excellent picture. That this has been done and done without resulting in a dragging picture in any respect is remarkable, and when one seeks a place to apportion the credit he must needs ultimately turn to the little leading lady, Bessie Love. Miss Love has had the advantage of an understanding director. He, Paul Powell, has suppressed his star to certain limits—he has made her acquainted with the knowledge of restraint, which to our mind was the one sole bit of technique she left unmastered in her previous apearances on the screen. Now, Miss Love is a star who can stand any number of superlatives one wishes to thrust upon her. Her expressions come as a series of wonderful revelations, each one of them signifying better than words could possibly tell the thoughts within. And added to this Miss Love has such a simple, fresh beauty that she captivates the observer from the start.

Her support in "Hell-to-Pay-Austin" is of an order in many respects as high as her own performance and consists of Wilfred Lucas in the title role, somewhat of a Douglas Fairbanks part and played excellently. Mary Alden graces the cast in the part of a scarlet woman and acts with that skill which has deservedly stood by her ever since her performance in "The Birth of a Nation." A large cast comprising Ralph Lewis, Eugene Palette, James O'Shea, Clyde Hopkins, Marie Wilkinson, A. D. Sears, William H. Brown and Tom Wilson gives support of calibre far above the average.

It was signifiicant several times throughout the trade showing that Mary H. O'Connor's scenario was unusually plain. Such is quite the case, but although offering a slight story.

Miss O'Connor has provided the excellent cast with several delightfully original scenes to enact. Witness Miss Love's series of flashes when she sees Hell-to-Pay, who by using his fists the best of the entire lumber camp, and again the scene in which the lumberjacks take it upon themselves to decide by a game of cards which school little Nettles (Bessie Love) shall attend. There is both comedy and drama of the genuine type throughout the five reels and the best has been obtained from every situation.

The story concerns itself with Nettles, the ward of the pugnacious Hell-to-Pay, boss of the lumber camp. She is sent to school, runs away and falls in with a crowd of indecent people, from which Hell-to-Pay finally rescues her. However, the small space alloted the story in review or even a complete novelization of it could never do justice to the charm of the picture. The man who books it is going to add immense prestige to his house.

"HOME"

(Ince-Triangle—Five Reels)
REVIEW BY PETER MILNE

THIS picture, another Kay-Bee offering bearing the name of C. Gardner Sullivan as its author, takes up the case of a family all too suddenly grown rich. The father is a cynic, the mother and elder daughter snobs, and the son a fool.

The younger daughter is the only one in the family whom wealth has not spoiled. This young lady takes it upon herself to hold a mirror up to her four relatives and beat them at their respective games of cynicism, snobbishness and foolery. She reforms them all in turn, but being so narrow-minded they all lecture her on the evil of her ways and she is obliged to inform them what she has done. Leaving the four people much chagrined she departs to conclude a wild sort of romance with a young author.

This comedy takes the form of a satire, and there is so much truth in its situations that there will be very few who will not enjoy it. Its acting is of the best and the composition of the characters is comical.

Bessie Barriscale is seen as the girl who works the cure on her family, and in a difficult part she acts with rare skill in every one of her scenes. Charles Ray as the son, Clara Williams as the elder daughter, Agnes Herring and Thomas S. Guise as the parents, and George Fisher, Louise Glaum and Joseph J. Dowling in other roles, give exceedingly fine performances.

The direction, in care of a man not named, is of the best sort, while the photography and settings are excellent.

"THE HOUSE OF MIRRORS"

(Rialto-Mutual Masterpicture—Five Reels)
REVIEWED BY HARVEY F. THEW

A STRIKING dramatic subject has been built up out of a commonplace and well-worn theme. The story contains little that has not been told and retold, but there are touches which



A Quintette of Triangles—Bessie Barriscale in "Home"; Bessie Love in "Hell-to-Pay Austin"; Henry B. Walthall and Olga Grey in "Pillars of Society" and "The Thoroughbred"

raise this picture above the level of the ordinary and make it a subject well worth the attention of the exhibitor.

The principal credit for the result achieved must go to Marshall Farnum, the director. He has shown rare discrimination in the selection of the cast and the presentation of the story. There are a number of touches which will be recognized as peculiarly his own, and they enhance the picture to a remarkable extent.

There is first of all a prologue, showing how Blanche Probert is neglected by her husband, who is compelled to spend so much of his time at the factory. Arriving home late one night he finds her in a compromising situation with Edward Martindale, and without listening to explanations, he leaves her, taking their son, Fred, and leaving their daughter, Edith, with the mother. They are divorced and do not meet for fourteen years.

At the end of that time Blanche is the proprietor of a magnificent gambling house, known as the "House of Mirrors." She carefully keeps Edith away from these surroundings, in a school, but in spite of her, Edith arrives on the scene; Blanche is then at great pains to conceal from Edith the nature of the establishment.



An Old Keepsake Turns Up

At the house Edith meets Fred Probert and Tom Martindale, the latter the son of the man who compromised Blanche years ago. Both of the young men fall in love with Edith, Fred, of course, not dreaming that she is his sister. Fred asks Blanche for her daughter's hand, and during the interview Blanche recognizes Fred as her son by a ring he is wearing.

At the same time Probert, in an attempt to keep his son away from the notorious gambling house, goes to its proprietress, and recognizes Blanche. She protests to him that she has never been unfaithful and he hunts up Martindale to get the explanation which he might have had fourteen years before. The husband and wife are reunited, and Edith accepts Tom Martindale.

Frank Mills does some finished work as Probert; he has the capable assistance of Bliss Milford, Lillian Kemble, J. Frank Clendon, Jack Curtis, Runa Hodges, Harry Spingler and Rudolph Cameron.

"THE YELLOW MENACE"

(Unity Sales Corporation—Episodes One, Two and Three)

REVIEWED BY HARVEY F. THEW

THE first three episodes of this new serial, shown for review in New York, disclose a story with a novel setting and atmosphere, with thrills and melodramatic suspense crowded in as fast as the camera will handle it.

The production must have cost a lot of money; elaborate settings have been provided to give the impression of Oriental magnificence. both in China and in New York, and all the various devices of stagecraft and photography have been resorted to to keep the audience up in the air at the end of each chapter. In addition, such artists as Edwin Stevens, Margaret Gale, Florence Malone and Eric Mayne have been signed to portray difficult roles.

The story is woven around the thrills and is subservient to them. It begins in the Orient, with Ali Singh, a fanatic and leader among the Orientals, planning to take advantage of the world war to crush the white race and insure the supremacy of the yellow.

After quieting a premature uprising in China he comes to this country; officials here are on the watch for him to prevent his landing, but he outwits them by posing as a stoker, leaping overboard and swimming to a secret rendezvous.

He makes his headquarters in the opium dens of the west side in New York, and there begins operations against several noted men who are trying to push an anti-Chinese immigration bill through Congress.

He calls to his aid his niece, Najla, who is a student at Vassar, and she is compelled to carry the death warning, first to Senator Johnstone, who is the sponsor for the bill, and then to Manning, a diplomatic agent, who is working for it, in conjunction with Bronson, a banker.

As a means of terrorizing Bronson Ali Singh contrives to kidnap and hold the latter's daughter, Margaret. She is rescued in a raid on the opium den, but Ali Singh escapes and takes up new quarters in a different part of the city.

Senator Johnstone's death is accomplished by means of a poisonous tarantula, lowered into his room through the chimney; the same method is tried on Manning, but Najla repents her part and warns the Manning family just in time to prevent the death of May, Manning's daughter. Najla's defection is discovered and the third episode closes with her in danger of her life from Ali Singh.

Trap doors, panels, secret passages, tunnels and hidden exits to the quarters of the Orientals abound in the picture and furnish



The Death Warning

the means for several thrilling escapes and captures. The first episode extends to three reels, but the others run two reels each.

Beside those mentioned above the cast includes Armand Cortes, David Wall, Gerald Griffin, Albert Hall, Roy Gahres, James Nemaine, Harry Mainhall, Marie Treador and Tina Marshall.

"LIEUT. DANNY, U. S. A."

(Ince-Triangle—Five Reels)

REVIEWED BY PETER MILNE

WHEN a producer ranges a fighting lieutenant of the United States Army on one side, and a bunch of "greasers" on the other, when he causes his fighting lieutenant and his meagre band of companions in arms to win out against tremendous odds (as the war despatches would say), and when finally he brings hero and heroine back under the waving American flag; when he's done all that he is catering to our ever cheering American public as George M. Cohan knows it. The starspangled banner waved in the finale, with the regiment saluting, with the hero enfolding his loved one with one arm and gesturing to the flag with the other; that is enough to make the fan forget anything—even a poor picture—in the sweep of his patriotic enthusiasm.

The foregoing describes in just about the plainest language we know the box office value and the artistic value of "Lieut. Danny, U. S. A." From a story by J. G. Hawks, Director Walter Edwards

has made a picture that will pass because of the patriotism it will, in all probability, arouse. The Ince studios have, however, maintained a certain high standard which in the matter of finesse this picture does not reach. The subtitles are poorly worded and the art decorations are amatuerish as compared with most other products of the same company. The story is somewhat slow in getting started and even when it does gain speed and appears exciting it is not always convincing.



Danny Arrives Just In Time

Lieut. Danny, after meeting with Senora Ysobel on the Mexican border visits her hacienda some time later and arrives in time to commandeer the place against Pedro, an outlaw, bent on possessing Ysobel and her money. He and his band attack the place and Danny and his band are soon powerless. The Lieutenant and others are back against the wall and shot. Pedro then attacks Ysobel, but just as he is getting the best of the plucky girl, Danny, who was only wounded, arrives and kills him. The two then repair to the United States, safe away from the outlaw band.

William Desmond and Enid Markey are the lovers, Robert Kortmana is Pedro while others are Gertrude Claire and Thornton Edwards.

"LITTLE EVE EDGARTON"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

A VERY good comedy situation, the bringing together of a flirtatious young man and a studious young woman, forms the basis of this feature. Such a clash of contrasting character



When in Doubt—!

is bound to bring a laugh or several, but it is not sufficient of itself to occupy five reels as it does in "Little Eve Edgarton." There is a great amount of footage consumed in bringing these characters together, and these early scenes move rather slowly because the spectator knows for a certainty that the two will be brought together some time or another.

The two parts are very capably handled by Herbert Rawlinson and Ella Hall, this being the first time these two players have appeared together in a feature. Mr. Rawlinson makes a likable James Barton, the New York spendthrift, although he is inclined to overdo that widely known laugh of his in several scenes. Miss Hall, in the title role of the little girl who has been brought up among dry old botanists all her life, is exceedingly good. Thomas Jefferson as the girl's father is another prominent in the cast, while others are Gretchen Lederer, Doris Pawn and Marc Fenton.

The picture was directed by Robert Leonard, who also wrote the scenario from the book by Eleanor H. Abbott. His work in both capacities is as good as the original material permitted. R. E. Irish at the camera has done his usual effective work.

"THE ALIBI"

(Vitagraph-V-L-S-E—Five Reels)

REVIEWED BY H. S. FULD

IF there were such a thing as "official scorer" for films, good and bad, Paul Scardon would have a pretty high rating, and with good reason. In "The Alibi" he again scores high with what is probably one of the best of recent releases.

A story illustrating how circumstantial evidence can incriminate a perfectly innocent person, have him adjudged guilty of murder, sentenced, and only by escaping and using his own resources get justice, such is The Alibi.

The interest of the beholder is held until the final denouement and with perfect acting of the principals, strict attention paid to detail in the interior settings, and good photography this picture is bound to please.

Paul Scardon plays the villain, and with his own inimitable adaptability at facial make-up easily carries off the honors. As he also directed the piece it is needless to remark on the perfect direction.



The Jury Finds Mansfield Guilty

James Morrison in the character of the wronged young bookkeeper and Betty Howe as the president's daughter also did very good work—Morrison being especially good in the court scene.

Walter Slayton (Scardon), cashier of a bank, while appropriating some of the bank's funds after hours, kills the watchman, and by planting different personal belongings of the bookkeeper Mansfield in prominent locations easily causes the arrest and conviction of the latter.

Mansfield escapes from jail and goes to avenge himself on Slayton, whom he knows to be guilty. He arrives at Slayton's home in time to witness the latter's self-destruction.

Betty, in love with Mansfield, has, in the meantime, employed a private detective to find evidence in favor of her lover, and he in looking over the cellar of Slayton's home finds a letter addressed to Slayton's wife. On opening and reading it, the detective finds it a confession of the cashier's guilt and everything turns out happily.

The court scenes in this picture are wonderfully realistic and the bank interiors show great care in the setting.



William Farnum in Two Scenes from the Forthcoming Fox Production, "The End of the Trail" (center) Theda Bara in a vampire Study

"THE END OF THE TRAIL"

(Fox—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS is a strong subject, with no waste footage. It is a somewhat over-intense story, well told, produced with great intelligence, and bound to appeal powerfully to its audiences. It shows William Farnum in an ideal part, and with most capable support. In addition, there are details worked out with artistic care, evidently with a fine feeling on the part of the director for his story and his company.

In this case the palm goes to the director, for Oscar C. Apfel wrote his own scenario from a story by Maibelle Heikes Justice. He has extracted the last ounce of dramatic value; a careful analysis of the story and its possibilities shows few bets overlooked.

The setting is of a type which is becoming just a trifle hackneyed; it is in the big snows of the Canadian woods. William Farnum plays the role of Le Clerq, a young trapper and factor of the fur regions, a man generally admired and respected.

He meets Adrienne Cabot, a young school teacher, and the two immediately fall in love. Le Clerq's whirlwind courtship is successful, but Adrienne insists on telling him her history; of how she was practically sold by her Uncle to "Devil" Cabot, a cruel outlaw giant, the terror of the woods; of how he married her by force, and of how he was killed by an Indian whom he had wronged.

Le Clerq waves all this aside, and they are married. They are supremely happy in their cabin until Cabot, who was not dead, reappears. He overcomes Le Clerq and his partner and carries Adrienne off to his own shack.

While Le Clerq is searching for them Adrienne's child is born; Cabot, enraged at having to care for Le Clerq's child, attempts to kill the little one, but Adrienne saves the baby, and, seizing an opportunity, fells the brute with a poker, and chokes him with a rope. There Le Clerq finds her, and takes her home. Her experience has been too much for her, however, and she dies in her husband's arms.

Years later Cabot again appears, having cheated death twice. This time he sees Adrienne's daughter, and decides to take her for himself. Le Clerq appears, and this time he makes sure of Cabot's death with his own hand.

Gladys Brockwell, Willard Louis, Eleanor Crowe, H. A. Barrows, William Burress, Harry De Vere, Hermina Louis, H. J. Herbert, Ogden Crane and Charles Whittaker are the supporting cast.

"TIMOTHY DOBBS—THAT'S ME"

(Special Universal Feature—Three Episodes)

REVIEWED BY PETER MILNE

CARTER DE HAVEN is presented in the Timothy Dobbs series in somewhat of a new departure in pictures. In each number except the first we are to see Carter De Haven as Timothy Dobbs, a soda clerk pose as the real Carter De Haven and attempt to get a job before the camera. Universal is relying largely on Mr. De Haven's personality to put this series over. Timothy Dobbs throws an awful bluff in each of the two reels, and Mr. De Haven does the bluff and stalling excellently. While in some scenes of several episodes already seen by the writer, the star is played up to an extent even too great for him to stand, the series ought to be a winner, because of its novel character and the fact that studio life is burlesqued to a really humorous degree.

There is one other important role in the series, that of Jeff, Timothy's serving man. Jeff is played by Robert Milash, a gentleman who stands way over six feet, and the sight of Mr. De Haven, whose head reaches the pit of the other's stomach, standing with Mr. Milash is responsible for not a little comedy. The other players come and go at irregular intervals.

The first number shows Timothy Dobbs dissatisfied with his job as soda clerk and dreaming of working in pictures. All the other boys in town are "sore" on Timothy because he is idolized by the girls. They plan one evening to waylay him on the road and throw him into the creek. Jeff is warned by one of the girls of Timothy's danger, and, dashing to the creek, he catches Timothy just in time to save his white flannels, sport coat, et. al. After this Timothy discovers that he bears a remarkable resemblance to Carter De Haven, and at the end of the episode he has departed for Los Angeles to secure picture work.

In Number 2 his adventures begin. He secures a job as extra man, and manages to spoil a lot of film because he considers himself a star. This number, while containing some fine comedy, is rather slow in spots and does not measure up to the opening episode.

In the third chapter he goes to a slapstick company and is dressed up as a cop. Playing in this part, he is almost killed several times by the wild stunts he is called upon to perform.

Wallace Beery is directing the series, working on scenarios by Bess Meredyth. To date, the work of both parties has been adequate.

"THE GIRL FROM 'FRISCO"

(Episode Three—Kalem-Two-Reels)

REVIEWED BY H. S. FULD.

THE title of this, the third chapter of "The Girl from 'Frisco," is "The Oil Field Plot." It is a bit different from the two preceding chapters, not alone in plot, which is to be expected, but in that Marin Sais has a chance to show another side of her wonderful versatility.

Again we have "all outdoors" for a background but this time Miss Sais does not do much riding. Instead she dons overalls and shows her congressman lover (True Boardman) that she can do "a man's work as well as any man" by superintending the boring, and shooting of a new oil well on her father's oil fields.

A rival syndicate is desirous of annexing this well and goes to extremes to acquire it when the owner, following his daughter's advice, refuses to sell. Their plans are frustrated by the girl, who shows she is pretty well able to take care of herself. A discharged employe is engaged by Joyce, the agent of the syndicate to blow up the well when all else fails. The railroad that has agreed to hold the oil tank-cars so that Barbara (Miss Sais) will not be able to ship oil. By the aid of a private detective, who puts her in one room and himself in another, they learn of the plot of the syndicate and railroad company, confront the conspirators in the room where they are supposing that no one can overhear them, and by threats of exposure force the railroad to agree to furnish the cars.

The explosion of dynamite set off by the discharged employe wrecks the derrick over the new well, but at the same time "shoots" the well by causing a piece of wreckage to fall on the detonator. This scene is one thriller.

In fact, there are thrills galore throughout the chapter and the plot is every bit as interesting as the two preceding ones. There seems to be no let-up in the interest and the series gives every promise of being a winner.

The same good photography holds in this as in the other two, and the acting of the principals is above criticism.

Others helping to make up the cast and deserving of mention are, Frank Jonasson as the agent, and Edward Clisbee, his henchman.

"THE SHINE GIRL"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

GLADYS HULLETTE has the title part in this delightful little offering from Thanhouser. As the little shoe-shine girl, who, besides making brighter the boots of her customers, shines their hearts as well, Miss Hullette is given a part that readily suits her fresh personality. The Shine Girl goes about bringing joy to the hearts of the suffering poor and longing for a bit of sunshine for herself and her poor geranium plant, Sally. She is of the opinion that those with money and those who can get out into the open



Just a Bit of Sunshine

are always happy. A kindly young judge takes her to his country estate, and there the little girl finds happiness and plenty of sunshine. But she discovers a lot that is wrong with the people about her; and the chief sinner of all is the judge who contemplates eloping with another's wife. The Shine Girl prevents this, awakens in the judge a real sense of what is right and wrong, and the judge discovers that he really loves the little Shine Girl best of all.

Exhibitors will remember Pathe's "Little Mary Sunshine," and this film here belongs to the same classification. Its beauty is that its central character, besides working good on her fellow characters of the play, works the same effect on the spectator himself. One feels himself an integral part of the picture—is forgetful of the four walls of a projecting room or theatre. When one character of a picture can have such an effect on the spectator, then those concerned in its making deserve credit for creating a certain sort of masterpiece. And a masterpiece can be made without burning a city or killing a few score hundred persons.

The production is finished in every respect, and, though Miss Hullette's character is the outstanding one, hers is by no means the only one. The direction was in charge of William Parke, who by careful attention to the smaller scenes and the handling of the minor characters has done an effective picture in every respect. There are many of the most human touches throughout the five reels that serve to his general credit.

Wayne Arey is seen as the judge and Kathryn Adams as the other man's wife. The support is in every instance capable.

"THE FOLLY OF DESIRE"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

GIVEN a story of fair quality, the producers of this picture, which was made in England, have expended little money on its production, and, as a result, the offering can hardly rank with the American five reeler. The real exteriors shown can be counted on the fingers, while the settings, chiefly those representing outdoor scenes, are palpably false. The story, which is credited to Claude and Alice Askew and Edward Kohlauch, will raise a certain amount of suspense, although its tensest moments are apt to fall down because of the obviousness of the properties.

The picture was directed by George Loane Tucker, and is preceded by an allegory, indicative of the modern story to follow. The scene is South Africa. Deborah is forced to marry an old land holder, who has already had several wives. He is harsh and cruel to her. Robert Waring, discovering his wife unfaithful, comes to South Africa to work for the land holder. He pities Deborah her thankless lot, and later grows to love her. The husband discovers that Deborah loves the stranger and makes preparations to kill her. First he digs a grave, then leads his wife out clad in her wedding gown with intent to shoot her. Lightning, however, puts an end to the wicked old man, and the death of Waring's wife leaves all paths clear for a happy ending.

Manora Thew gives an appropriate rendition of the part of Deborah. Gerald Ames as Waring and Lewis Gilbert as the land holder offer realistic performances. Others are Minna Gray, Mary Dibley and Norman McKinnel.

RECORD WEEK AT CRITERION THEATRE FOR "CIVILIZATION"

DURING the hottest week of the year the receipts at the box office of the Criterion theatre, New York, for the week ending July 29 for the Ince spectacle, "Civilization," were the largest except one of the entire run of the production, which is now in its twelfth week with the 200th performance scheduled for September 5 at the same playhouse.



Three Scenes from "The Oil Field Plot," Third Episode of Kalem's "Girl from Frisco" Series

"A LITTLE VOLUNTEER"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2d.

THE type of the story and the fact that the leads are taken by children will make this picture especially pleasing to women and yonng people. The principal is Joyce Fair. formerly star of the stage success, "The Dummy." Miss Fair is an unusually gifted child actress. Hugh Thompson and Edmund Cobb, two seasoned actors, are prominent in the support.

The plot is trifling, involving quite a number of labored coincidences, but it admirably serves its purpose of affording young 'uns plenty of chance for displaying their adroit acting abilities.

The director frequently availed himself of his opportunities for bringing in effective human interest touches.



Scene from "A Little Volunteer," Essanay

Joyce, the twelve-year-old daughter of Richard Sinclair, a wealthy widower, has everything she wants except the companionship of other children. One day she goes with three tenement waifs to their squalid room. Their father has been gone on a week's drunk, so Joyce pawns her necklace to buy them food. Their father, a burglar, finally returns, and Joyce persuades him to get some money.

He goes out to rob a house. and chooses the one belonging to Sinclair. He is shot and mortally wounded by Sinclair. Meantime the police have found Joyce and they take her, together with her adopted ragamuffins, to the Sinclair home. The dying burglar asks Sinclair to care for his children. He is about to refuse this, when the thief proves that he is Sinclair's long-lost brother. This fact, coupled with Joyce's entreaties, persuades Sinclair to adopt the children.

"THE GERM OF MYSTERY"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2d.

FOR some time the "scientific detective" has been performing his miracles between the covers of popular magazines. A "mystery," developed in this picture, lures him into the celluloid. In his new environment he uses his microscope and test tubes in a manner pseudo-scientific enough to interest many.

The story has a touch of Poe's spine-tingling horror, and a suspense element that is maintained until the climax. The women will suppress a scream and stare with shivering intentness at a huge, repulsive spider that takes a leading part in the drama.

Guy Oliver and Fritzie Brunette assume the leads, supported by Frank Clark, Lillian Hayward and Frederick Freeman. The director was William Robert Daly. Every member of the cast is a good type for the role.

The release may be summarized as a melodramatic thriller, adequately produced.

Alexander Daniels is the inventor of a super-explosive named Dynite. Daniels' young partner, Ainsley, is in love with Letitia, the inventor's daughter. Another suitor is Dr. Comstock, a specialist on poisons. Letitia is the only person beside her father who knows the Dynite formula.

She believes that Ainsley is wooing her to get the secret. Daniels and Comstock quarrel, and the former forbids the doctor to call on his daughter. That night Daniels is mysteriously killed. Comstock finds that the death was caused by a poisonous spider stolen from his collection. A scientific detective is called in and he puts Comstock under arrest.

The laboratory manager tells Letitia that unless the Dynite ingredients in stock are mixed at once the stuff will explode. Letitia hurries off at once. She is later found bound and gagged, and a time bomb is about to explode near her. Circumstantial evidence now points to Ainsley, but the detective finally proves that the Daniels butler is the criminal, being the leader of a desperate gang of foreign agents.

"THE SURF GIRL"

(Keystone-Triangle—Two Reels)

REVIEWED BY PETER MILNE

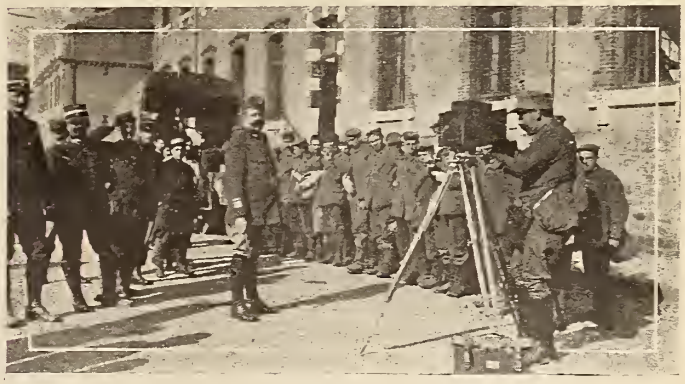
LIGHTNING action is the chief asset of this Keystone, the first of Mack Sennett's pictures to be produced by Harry Edwards. The action takes place at a bathing and park resort, and the various "gags" that Mr. Edwards has introduced stamp him as a director with a host of original ideas. Trick camera work is employed quite often to delude, and amuse the spectator.

There is only one outstanding fault with Mr. Edwards' picture, and that is that it is too fast. Most of the scenes are merely flashes, and sensational stunts follow one another in such short space that the spectator is sometimes too bewildered to find time to laugh.

A large cast, in which Ray Griffith is one of the principals, does capable work. Mr. Edwards has taken great care that the well-known female form be shown off to advantage in his picture. Sometimes this is accomplished by means of the one-piece bathing suit, and other times by way of blow holes in the floor, which play havoc with loose dresses, raising them to a height somewhere between the neck and the waist.

MAURICE, ECLAIR, TAKES PICTURES OF GERMAN PRISONERS

TECHNICAL Manager Maurice, of the Eclair Company, Paris, a petty officer in the French army. and an expert camera operator, recently took some special pictures of German prisoners in Paris. The scenes made by Eclair are released in America by the Beacon Film Company.



Technical Manager Maurice Taking a Special War Picture for Eclair in Paris

RIALTO SUPPLY, MINNEAPOLIS, ABSORBS LAEMMLE

THE Rialto Theatre Supply Company, of Minneapolis, Minn., at the head of which is the genial Sid Louis, has taken over the supply department of the Laemmle Film Service, Minneapolis, and will handle direct from its offices all business that was formerly taken care of by the Laemmle concern. This makes the third supply department this company has taken over, the other two being the Kriterion and General.

Brother Louis has one of the finest equipped supply departments in the Northwest, and is prepared to meet the wants of the exhibitor on very short notice. Their slogan is: "Theatres equipped from cellar to roof." From the looks of their display room they are well fitted to do so.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Good Evening, Judge." (Kalem. Tues., Aug. 8.)—In this Ethel Teare comedy (or should we say Ham and Bud comedy?) there are innumerable laugh provoking situations. The whole is a hurlesque on the underworld with a scream of a court room scene. Ethel Teare plays the part of Queenie, the leader of a hand of crooks and Ham and Bud make first class burglars.

"Daisy the Demonstrator." (Kalem. Fri., Aug. 11.)—Ivy Close and Henry Murdock easily carry off the honors in this clever comedy skit. We like to see Ivy when she has money and in one of the scenes here she comes on with a roll so big that if we had it we'd quit the business. Daisy is a soap demonstrator and the way Ivy in the part washes her victims' faces with her dainty hands is bound to please the most particular.

"Hurled Through the Drawbridge." (Kalem. Sat., Aug. 12.)—In this latest of the "Hazards of Helen," Helen Gibson again shows her absolute disregard for danger. Speeding on a hand car to save the "Special" she plunges through an open drawbridge, into the river, swims to the opposite shore, climbs to the railroad tracks, and dashes madly on to meet the train and arrives in the nick of time. The story is fully up to the average of the former numbers of the series.

"A Bear of a Story." (Selig. Sat., Aug. 19.)—This Tom Mix picture has more of a story and more genuinely humorous incidents than most of his Western comedy releases. The trained bear that cavorts through most of the reel will send the average audience into gales of laughter, and supplemented by the well-known Mix kind of riding, roping and shooting, ought to go well in most houses. Supporting Tom Mix are Victoria Forde and Sid Jordan.

Tom, a cowpuncher, is engaged to Vicky, a ranch girl. Her chum has a tame bear, and Vicky insists that Tom must get her one too. After risking his life a hundred times, and after a terrific battle with a ferocious bear, Tom finally captures the much desired Bruin. He takes the bear to Vicky, but she has decided that she does not want such an animal, because her chum's pet has scratched her finger. Tom falls in a faint.

"Worth While." (Essanay. Three reels. Sat., Aug. 12.)—While the plot of this release is hackneyed and many of the situations poorly motivated, the well-balanced cast serves to maintain the interest. All the prison scenes were made at the Joliet penitentiary, and show the actual routine of the famous prison, beside introducing the real warden, chaplain, trusties, etc. Bryant Washburn, Marguerite Clayton, Patrick Calhoun and John Cossar compose the cast.

When Philip Cole dies, Jack Thomas, a young broker, adopts his daughter. Thirteen years later, Elsa, Cole's daughter, is in love with her guardian, and on that account spurns the attentions of Murray, a rich suitor. In revenge, Murray ruins Thomas in the stock exchange. He then hires an accomplice to "plant" a ring in Elsa's purse. He then has Elsa arrested for theft. Thomas tells the police that he was the thief, and is sent to jail. To prove her guardian's innocence, Elsa becomes Murray's stenographer, and sometime later traps him into a confession. Murray is sent to jail, and Thomas marries Elsa.

"My Country 'Tis of Thee." (Essanay. Two reels. Tues., Aug. 15.)—Not shown for review; the story follows:

When the militia is called to the Mexican border, Captain Stone prepares to go with them. His wife pleads with him not to go, saying that if he loved her he would stay with her. Stone feels it his duty to go, and so turns a deaf ear to his wife's pleading. Wilcox, a rich idler, constantly tells Mrs. Stone that her husband's actions prove that he doesn't love her. Mrs. Stone is convinced, and spends most of her time with Wilcox. Captain Stone's friends notify him of his wife's actions, and he returns from the border to win back his wife. He finds that she has already discovered Wilcox's real motive, and that she still loves him.

The leads are Richard C. Travers, Lillian Drew and Sydney Ainsworth.

"Canimated Nooz Pictorial No. 14." (Essanay. Split reel. Wed., Aug. 16.)—The animated cartoon hurlesque of the news weeklies shares the reel with 500 feet of Western scenic.

MUTUAL PROGRAM

"The Little Trouhadour." (Flying A. Two reels. Mon., Aug. 7.)—A good drama of its type. Minta, an orphan, is abused by her employer, and runs away; she earns her living by playing an accordion, and becomes known as "The Little Trouhadour." Frank, an employe in a bank, and Tom, his roommate, both meet and fall in love with her.

Frank wins $400 on a lottery ticket, just in time to send the money to his sister Julia and prevent her husband's disgrace. Tom makes it appear that Frank has obtained this money through pawning Minta's ring, and Minta is about to send him away, when Frank's employer, who has been fishing, comes up with the lost ring. Frank had dropped it accidentally into the stream, and a fish had swallowed it. Vivian Rich, Alfred Vosburgh, George Periolat and Otto Tullah compose the cast.

"Billy Van Deusen, the Cave-Man." (Beauty. Wed., Aug. 9.)—Comedy; familiar in form, but laughable. Billy is haunted by a face which pursues him everywhere; he finds he is in love, and on the advice of friends adopts cave-man methods; he steals the mysterious beauty, and takes her to a lonely cabin hut finds her so cold to his entreaties, that he decides to end his life. As he stands gazing down into the abyss, he learns that the mysterious beauty who has been following him is a woman novelist, studying him as a "type" for a new story. John Steppling, Carol Halloway, John Sheehan and Dick Rosson are in the cast.

"The Power of Mind." (Flying A. Three reels. Thurs., Aug. 10.)—An impossible but interesting drama. It begins with the theory that inherited tendencies are only mental. Wayne is engaged to Nadine, daughter of Powers, a wealthy merchant. It develops that Powers is really the head of a hand of crooks, and when he is discovered he shoots himself. Nadine, overhearing her father's record, later develops criminal tendencies, from which she feels she has no escape. She is cured when it is discovered that she is not really the daughter of Powers, but was merely adopted by him. She and Wayne are married and live happily. Years later a physician discloses the fact that Nadine is Powers' daughter after all, and his theory is proved by her case. The cast includes George Gebhardt, Edward Coxen, Lizette Thorne, Charles Newton and George Field.

PATHE EXCHANGE, INC

"Who's Guilty?" (Arrow. Thirteenth Episode. Two reels.)—This number entitled "The Goad of Jealousy," takes up the case of an unusually jealous wife who by her foolishness along this line comes to believe that her husband is unfaithful. In a rage he leaves the house and she believing that he has left her for ever takes poison. The changes in the character of the wife are very well expressed by Anna Nilsson, while Tom Moore and Margaret Prussing in the other roles of the triangle do credible work.

"Who's Guilty?" (Arrow. Fourteenth Episode. Two reels.)—"The Crime of Misfortune" the fourteenth and last of the series, is a rapid-fire melodrama in which the hero by the various false charges he hears manages to work up a great deal of sympathy. The gist of the story is the breaking up of a happy family through the machinations of a villain bent on securing the daughter of the house. Tom Moore and Anna Nilsson continue to perform satisfactorily.

"The Grip of Evil." (Balboa. Fifth Episode. Two reels.)—In this chapter entitled "The Deserving Poor," the newly made millionaire comes in contact with a girl who has despaired of the straight and narrow path because it is so unbearable. He sees her go her chosen way finally and in conclusion asks himself again "Is Humanity in the Grip of Evil?" Roland Bottomly and Jackie Saunders have the principal roles again.

UNIVERSAL PROGRAM

"The Yoke of Gold." (Red Feather. Five reels. Mon., Aug. 14.)—Reviewed at length in the issue of Aug. 5.

"The Battle of Chile Con Carne." (Nestor. Mon., Aug. 14.)—An excellent hurlesque with Eddie Lyons and Lee Moran, staged on the Mexican border. Eddie as a correspondence school reporter visits the interior, falls in love with Senorita Tamale and elopes with her and some papers stolen from General Siesta, which turn out to contain a new recipe for Chile Con Carne. Moran's Siesta and Eddie's reporter are two very funny characters, while Priscilla Dean plays the Senorita. Charles J. Wilson, Jr., prepared the scenario and Louis Chaudet produced.

"A Son of Neptune." (Gold Seal. Three reels. Tues., Aug. 15.)—In which a little orphaned boy who has lived with a wicked old sea comber since his father's death, finds happiness and a new home after caring for a rich, little girl who is lost. Written and produced by William V. Mong this picture is far too generously padded while its plot is of a trite character relying largely on its pretty backgrounds for interest. Gordon Griffith and Georgia French, the juveniles are the principals. Except for lack of sustaining action the subject is proper for children's entertainment.

"He Wrote a Book." (Victor. Tues., Aug. 15.)—In which the "worm" of the college, the butt of the bully's jokes suddenly turns the tables on his tormentors and by taking lessons in physical culture proceeds to deal out medicine of a fistic character. William Garwood and Lois Wilson are the principals in this college comedy-drama which is of average value. Hayward Mack wrote the story.

"The Toll of the Law." (Imp. Wed., Aug. 16.)—An underworld drama depicting the reformation of a crook through the interest taken in him by a minister. It is done very well and carries a big appeal. Francis Powers wrote and produced with a cast including William Lowery, Agnes Vernon and T. D. Crittenden.

"Ashamed of the Old Folks." (Victor. Two reels. Thurs., Aug. 17.)—A notable production, for Matt Moore and Jane Gail are the only players who appear. Each carries two roles, the aged parent and the upstart offspring, and the small cast in no way impedes the drama which is of the light sort generously sprinkled with comedy. In the last scene, the old people take off their make-up and disclose themselves as Mr. Moore and Miss Gail and this revelation will no doubt come as a surprise so good is their character work.

"A Woman's Eyes." (Big U. Thurs., Aug. 17.)—A lively Western in which the familiar bad man is materially effected by the arrival of a girl in the lawless village. Harry Carey and Olive Fuller Golden are the leads. Joe Rickson the heavy and Carey engage in a brief but thrilling gun fight in the final scene. George Marshall and Carey directed, the former also having a hand in the scenario.

"The Riddle of the World." (Powers. Thurs., Aug. 17.)—This time the Dorsey expedition takes the observer to Japan and shows numerous street and harbor scenes as well as the athletes of Tokio University on field day. This interests all the time and should make a welcome addition to any program.

"Beyond the Trail." (Bison. Two reels. Sat., Aug. 19.)—The story of the man who, hardened against women by the desertion of his wife, seeks seclusion in the northwest with his daughter. Years later the son of the man whom the recluse believes ruined him comes north, meets and loves his daughter. The recluse discovers his identity, but the father's explanation puts everything aright. This is an average picture with Ben Wilson, Dorothy Phillips, Hal August and William Welsh as the principals.

"Soup and Nuts." (Joker. Sat., Aug. 19.)—Staged for the most part on shipboard this comedy of Allen Curtis' direction has much in it that is funny and some gags that are rather low. William Franey, Gale Henry and the usual Joker support appear. Ben Cohn wrote the scenario.

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, August 14, 1916.

BIOGRAPH—Saved from Himself, D., 1000 (Re-Issue) 21030
SELIG—Selig-Tribune, No. 65, News, 1000..... 21029
SELIG—The Germ of Mystery, D., 3000..... 21025
VITAGRAPH—Conductor Kate, C., 1000..... 21028

Tuesday, August 15, 1916.

BIOGRAPH—A Temporary Truce, D., 2000 (Re-Issue) 21036
ESSANAY—My Country 'Tis of Thee, D., 2000..... 21031
KALEM—Ham's Strategy, C., 1000..... 21033
LUBIN—A Lesson in Labor, D., 2000..... 21034

Wednesday, August 16, 1916.

ESSANAY—Canimated Nooz Pictorial, No. 14, and 500 ft. Scenic, Split reel..... 21038
KALEM—The Turquoise Mine Conspiracy (Second of the Girl from 'Frisco Series), D., 2000..... 21040
VIM—Their Dream House (Myers & Theby), C., 1000 21039

Thursday, August 17, 1916.

SELIG—Selig-Tribune, No. 66, News, 1000..... 21042
VIM—Life Savers, (Plumb and Runt), C., 1000..... 21043

Friday, August 18, 1916.

KALEM—He Wrote Poetry? (Ivy Close), C., 1000... 21044
KNICKERBOCKER STAR FEATURE—None this week
VIM—Comrades (Pokes and Jabs), C., 1000..... 21046
VITAGRAPH—There and Back, C., 1000..... 21045

Saturday, August 19, 1916.

ESSANAY—A Little Volunteer, Com-D., 3000..... 21047
KALEM—With the Aid of the Wrecker (H. of H. Series), D., 1000..... 21053
SELIG—A Bear of a Story (Tom Mix), C., 1000..... 21054
VITAGRAPH—The Wandering Horde, D., 3000..... 21050

RELEASES FOR COMING WEEK

Monday, August 21, 1916.

BIOGRAPH—The Adopted Brother, D., 1000 (Re-Issue) .....
SELIG—The Far Journey, D., 3000.....
SELIG—Selig-Tribune, No. 67, News, 1000.....
VITAGRAPH—Did He or Did He Not? C., 1000...

Tuesday, August 22, 1916.

ESSANAY—Title Not Reported.....
KALEM—The Star Boarders (Ham Comedy), 1000....
LUBIN—The Usurer's Due, D., 2000.....

Wednesday, August 23, 1916.

BIOGRAPH—Seven Days, C., 3000.....
ESSANAY—Title Not Reported.....
KALEM—The Oil Field Plot (Third of the Girl from 'Frisco Series), D., 2000.....
VIM—The Lemon in Their Garden of Love, (Myers and Theby Comedy), 1000 .....

Thursday, August 24, 1916.

SELIG—Selig-Tribune, No. 68 News, 1000.....
VIM—Their Honeymoon (Plump and Runt), C., 1000..

Friday, August 25, 1916.

KALEM—The Stolen Jail (Ivy Close), C., 1000.....
KNICKERBOCKER STAR FEATURE—Faith's Reward (Henry King), D., 3000.....
VIM—The Try-Out (Pokes and Jabs), C., 1000.....
VITAGRAPH—The Yellow Girl (Decorative Playlet), 1000 .....

Saturday, August 26, 1916.

ESSANAY—Title Not Reported.....
KALEM—At Danger's Call (H. of H. Series), D., 1000
SELIG—Roping a Sweetheart (Tom Mix), C., 1000....
VITAGRAPH—No Broadway Star Feature This Week

MUTUAL FILM

Monday, August 14, 1916.

AMERICAN—Ruth Ridley Returns, D., 2000..... 04970

Tuesday, August 15, 1916.

FALSTAFF—"Guiders," C., 1000..... 04972

Wednesday, August 16, 1916.

MUTUAL—Mutual Weekly, No. 85, Topical, 1000.... 04973
BEAUTY—Perkins Mystic Manor, C., 1,000..... 04974
GAUMONT—See America First, Kartoon Komics, Sc. & Cart., Split reel..... 04975

Thursday, August 17, 1916.

AMERICAN—The Holly House, D., 3000..... 04976

Friday, August 18, 1916.

MUSTANG—El Diablo, D., 2000..... 04979
CUB—Jerry and the Counterfeiters, C., 1000..... 04981

Saturday, August 19, 1916.

CENTAUR—Destiny's Boomerang, C., 1000..... 04982

Sunday, August 20, 1916.

VOGUE—Her Luckless Scheme, C., 2000..... 04984
GAUMONT—"Reel Life," Magazine, 1000..... 04986

Monday, August 21, 1916.

AMERICAN—Enchantment, D., 2000..... 04987

Tuesday, August 22, 1916.

VOGUE—Going to the Dogs, C., 1000..... 04989
FALSTAFF—Fare Lady, C., ... 04990

Wednesday, August 23, 1916.

MUTUAL—Mutual Weekly, No. 86, Topical, 1000.... 04991
BEAUTY—In a Prohibition Town, C., 1000..... 04992
GAUMONT—See America First, Sc., and Kartoon Komics, Cart.-C., Split reel..... 04993

Thursday, August 24, 1916.

THANHOUSER—Getting the Grafter, D., 2000..... 04994

Friday, August 25, 1916.

MUSTANG—Nell Dale's Men Folks, D., 2000..... 04996
CUB—The Rookie, C., 1000..... 04998

Saturday, August 26, 1916.

CENTAUR—The Spite Husband, D., 2000..... 04999

Sunday, August 27, 1916.

CUB—Harmony and Discord, C., 1000..... 05001
GAUMONT—"Reel Life," Magazine reel..... 05002

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—First Episode of "Liberty" (Fangs of the Wolf), D., 3000..... 01694

Monday, August 14, 1916.

SPECIAL UNIVERSAL FEATURE—First of the Timothy Dobbs Series (The Sody Clerk), C., 2000 01678
RED FEATHER—A Yoke of Gold, D., 5000..... 01679
NESTOR—The Battle of Chile Con Carne, C., 1000.... 01680

Tuesday, August 15, 1916.

GOLD SEAL—A Son of Neptune, D., 3000..... 01681
VICTOR—He Wrote a Book, C., 1000..... 01682

Wednesday, August 16, 1916.

IMP—The Toll of the Law, D., 1000..... 01683
L-KO—His Temper-Mental Mother In Law, C., 2000.. 01684
ANIMATED WEEKLY—Weekly No. 33, News, 1000. 01685

Thursday, August 17, 1916.

VICTOR—Ashamed of the Old Folks. C. D., 2000.... 01686
BIG U—A Woman's Eyes, W. D., 1000..... 01687
POWERS—The Riddle of the World—"Japan as Seen by Dr. Dorsey, Ed., 1000..... 01688

Friday, August 18, 1916.

IMP—Good and Evil, D., 1000..... 01689
BIG U—Weapons of Love, D., 1000.....01690

Saturday, August 19, 1916.

BISON—Beyond the Trail, W. D., 2000..... 01691
JOKER—Soup and Nuts, C., 1000..... 01692

Sunday, August 20, 1916.

POWERS—Pie, Juv. C., 1000..... 01693

RELEASES FOR COMING WEEK

Monday, August 21, 1916.

NESTOR—Broke but Ambitious, C., 1000..... 01695

Tuesday, August 22, 1916.

GOLD SEAL—The Castle of Despair. D., 3000..... 01695

Wednesday, August 23, 1916.

L-KO—A Double Double Cross, C., 1000..... 01697
ANIMATED WEEKLY—Weekly No. 34, News, 1000 01698

Thursday, August 24, 1916.

VICTOR—You Want Something, C., 2000..... 01699
BIG U—The Devil's Own, D., 1000..... 01700

Friday, August 25, 1916.

IMP—The Panel Game, D., 2000..... 01701
POWERS—Sammy Johnsin in Mexico, Cart.-C., and Creating life from a dead leaf, Ed., Split reel.... 01702

Saturday, August 26, 1916.

BISON—The Trail of Chance, D., 2000..... 01703
JOKER—A Marriage for Revenge, C., 1000..... 01704

Sunday, August 27, 1916.

BIG U—The Lady From the Sea, D., 1000..... 01705
L-KO—Snoring in the High C, C., 1000..... 01706

For the Week of August 21, 1916.

RED FEATHER—The Beckoning Trail. D., 5000.... 01707
UNIVERSAL SPECIAL FEATURE—A Thousand a Week (No. 2 of "Timothy Dobbs Series), C., 2000 01708
UNIVERSAL SPECIAL FEATURE—Brennon O' the Moor, D., 2000..... 01709
UNIVERSAL SPECIAL FEATURE—Riding With Death, (No. 2, of Liberty), D., 2000..... 01710

UNICORN PROGRAM *

Monday, July 31, 1916.

RANCHO—The Dare Devil Ranch Girl, W. D., 1000... 850
JUDY—The Lost Ring, C., and U. S. Fighting Craft, Ed., Split reel 851
SUPREME—In the Governor's Keeping, D..... 852

Tuesday, August 1, 1916.

RANCHO—The Sentinel on the Mountain, W. D., 1000 852A
PURITAN—The Silent Battle, D., 1000..... 852B
SUPREME—Panhandle Pete, C., 1000..... 852C

Wednesday, August 2, 1916.

RANCHO—Bad Man of Angel Trail, W. D., 1000..... 853
HIPPO—Love Sick Larry, C., 1000..... 854
SUPREME—The Little Sister, D., 1000..... 855

Thursday, August 3, 1916.

UTAH—The Nevada Rangers, W. D., 1000..... 855A
SUPREME—Nostrand's Discovery, D., 1000..... 855B
HIPPO—The Missing Link, C., 1000..... 855C

Friday, August 4, 1916.

JOCKEY—A Foolish Romance, W. D., 2000..... 856
HIAWATHA—An Indian Maid's Vengeance, W. D., 1000 857

Saturday, August 5, 1916.

RANCHO—Soldier's Squaw, W. D., 2000..... 858
LILY—The Vicar's Trust, D., 1000..... 859

Sunday, August 6, 1916.

BUFFALO—A Westerner's Daughter, W. D., 2000.... 860
LILY—Shadows of the Past, D., 1000..... 861

Monday, August 14, 1916.

BUFFALO—The Fall of the Cherokee, W. D., 1000.... 875A
JUDY—Simple but Sweet, C., 1000..... 876B
PURITAN—The Secret of the Glen, D., 1000..... 877C

Tuesday, August 15, 1916.

LILY—The Open Safe, D., 2000..... 878A
HIPPO—A Fly Time., C., 1000..... 879B

Wednesday, August 16, 1916.

RANCHO—The Cowpuncher's Trust, W. D., 1000.. 880A
JOCKEY—Censored by Sweeney, C., 1000..... 881B
SUPREME—An Idyl of the Snows, D., 1000..... 882C

Thursday, August 17, 1916.

RANCHO—The Message from the Prairie, W. D., 2000 883A
GAYETY—The Sandpaper King, C., 1000..... 884B

Friday, August 18, 1916.

RANCHO—The Winning Punch, W. D., 1000..... 885A
GAYETY—He Couldn't Afford It, C., 1000..... 886B
LILY—The Younger Brother, D., 1000..... 887C

Saturday, August 19, 1916.

UTAH—The Half Breed Parson. D., 2000..... 888A
SUNSET—Truth's Toll, D., 1000..... 889B

Sunday, August 20, 1916.

BUFFALO—Her Mountain Home, W. D., 1000..... 890A
HIPPO—A Spanish Onion, C., 1000..... 891B
SUPREME—Via Telephone, D., 1000..... 892C

*Releases every Two weeks during August.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

7— 3. The Blue or the Grey, D. (Re-Issue) 1000
7— 4. His Trust and His Trust Fulfilled, D. (Re-Issue) 2000
7—10. The Squaw's Love, D. (Re-Issue)....1000
7—12. Men and Women, D. (Re-Issue).....3000
7—17. The Informer, D. (Reissue).....1000
7—18. By Man's Law, D. (Reissue).....2000
7—24. A Sailor's Heart, D. (Re-Issue).....1000
7—26. The Billionaire, C.....3000
7—31. Gold and Glitter, D., (Re-Issue)....1000
8— 1. The House of Discord. D., (Re-Issue) 2000
8— 1. The Telephone Girl and the Lady, D., (Re-Issue) 1000
8— 9. The Fatal Wedding, D. (Re-Issue)...3000
8—14. Saved from Himself, D. (Re-Issue)..1000
8—15. A Temporary Truce (Re-Issue).....2000

ESSANAY

7— 1. The Regeneration of Margaret, D.....3000
7— 4. The Fahle of the Fearsome Feud Between the Furst Families, C..2000
7— 8. Power, D.....3000
7—11. The Private Officer, D. (Re-Issue)...2000
7—12. The Fable of the Small Town Favorite Who Was Ruined hy Too Much Competition, C.....1000
7—15. The Secret of the Night, D.....3000
7—18. The Other Man, D. (Reissue).....2000
7—19. Vernon Hoew Bailley's Sketch Book of New Orleans and Scenic..Split Reel
7—22. The Grouch, Com-D.....3000
7—25. A Brother's Loyalty, D. (Re-Issue).2000
7—29. Repentance, D.....3000
8— 5. The War Bride of Plumville, Com-D.3000
8— 8. The Three Scratch Clue, D..... 200
8— 9. The Fahle of "Books Made to Balance," C. 1000
8—12. Worth While, D. 3000
8—15. My Country 'Tis of Thee, D.....2000
8—16. Canimated Nooz Pictorial, No. 14 and 500 ft. Sc. .....Split Reel
8—19. A Little Volunteer, Com. D. 3000

KALEM

7— 1. The Engineer's Honor.....1000
7— 3. Black Magic, D.....2000
7— 4. The Peach Pickers, C.....1000
7— 5. Notch Numher Nine, D.....1000
7— 7. The Psychic Phenomenon, C.....1000
7—11. The Baggage Smashers, C.....1000
7—12. The Quack Quakers, C.....1000
7—14. The Wishing Ring, C.....1000
7—15. The Broken Brake, D.....1000
7—18. The Great Detective, C.....1000
7—19. A Watery Wooing, C.....1000
7—21. A Douhle Elopement, C.....1000
7—22. In Death's Pathway, D.....1000
7—26. A Mixup in Art, C.....1000
7—28. The Girl and the Tenor, C.....1000
7—29. A Plunge from the Sky, D.....1000
8— 4. Peaches and Ponies, C.....1000
8— 5. A Mystery of the Rails, D.....1000
8— 8. Good Evening Judge, C.....1000
8— 9. The Fighting Heiress (First Episode of "The Girl from 'Frisco"), D... 200
8—11. Daisy the Demonstrator (Ivy Close).1000
8—12. Hurled Through the Drawhridge, D..1000
8—15. Ham Comedy (Title not decided)....
8—16. The Turquoise Mine Conspiracy (Second of "The Girl From 'Frisco Series), D. 2000
8—18. He Wrote Poetry (Ivy Close), C. ...1000
8—19. With the Aid of the Wrecker (H. of Series), D. 1000

KNICKERBOCKER STAR FEATURES

7— 7. The Crooked Road, D.....3000
7—14. The Dupe, D.....3000
7—21. Syhil's Scenario, D.....3000
7—28. The Sand Lark, D.....3000
8—11. The Better Woman (Reaves Eason)..3000
8—18. No release this week.

LUBIN

7— 1. Edison Bugg's Invention, and Under a Barrel.....Split Reel
7— 3. Otto the Traffic Cop, C.....1000
7— 6. The Stolen Master, D.....3000
7— 8. A Terrihle Tragedy, C., and The Rival Queens, C.....Split Reel
7—10. Otto the Sleuth, C.....1000
7—11. The Half Wit, D.....2000
7—13. Expiation, D.....3000
7—15. Hang On Cowhoy, C.....1000
7—17. Otto's Vacation, C.....1000
7—20. The Rough Neck, D.....3000
7—22. Americans After All, C.....1000
7—24. Otto the Salesman, C.....1000
7—25. By Right of Love, D.....2000
7—27. In the Hour of Disaster, D.....3000
7—29. It Happened in Pikersville, C.....1000
8— 8. Their Mother, D.....2000
8—15. A Lesson in Lahor, D.....2000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

7— 1. The Girl of Gold Gulch, D.....1000
7— 3. The Return, D.....3000
7— 8. Some Duel, Com. D.....1000
7—10. The Milk White Flag, C.....3000
7—15. Legal Advice, C.....1000
7—17. The Private Banker, D.....2000
7—22. Shooting Up the Movies, C.....2000
7—24. The Conflict, D.....3000
7—29. Local Color, C.....1000
7—31. The Old Man Who Tried to Grow Young, Com-D.....3000
8— 5. An Angelic Attitude, C.....1000
8— 7. The Gold Ship, D.....3000
8—10. Selig Trihune, No. 64, News.....1000
8—12. A Western Masquerade (Tom Mix), C. 1000
8—14. The Germ of Mystery, D. 3000
8—19. A Bear of a Story (Tom Mix), C. ...1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Trihune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Luhin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Trihune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Luhin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cuh.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

7— 5. Housekeeping, C.....1000
7— 6. A Day at School, C.....1000
7— 7. Furnished Rooms, C.....1000
7—12. Spring Cleaning, C.....1000
7—13. Spaghetti, C.....1000
7—14. The Great Safe Tangle, C.....1000
7—19. The Connecting Bath, C.....1000
7—20. Aunt Bill, C.....1000
7—21. Help! Help! Help! C.....1000
7—26. Will a Woman Tell? C.....1000
7—27. The Heroes, C.....1000
7—28. What Will You Have? C.....1000
8— 2. Huhhy's Relations, C.....1000
8— 3. Human Hounds, C.....1000
8— 4. Wait a Minute, C.....1000
8— 9. That Tired Business Man, C. 1000
8—10. Dreamy Knights, C. 1000
8—11. Rushing Business, C. 1000
8—16. Their Dream House (Myers and Theby), C. 1000
8—17. Life Savers (Plumb and Runt), C. ..1000
8—18. Comrades (Pokes and Jahs), C. 1000

VITAGRAPH

7— 1. Letitia, D.....3000
7— 3. Billie's Mother, C., and a tour from Bergen to Bandak, Sc.....Split Reel
7— 7. When it Rains it Pours.
7— 8. No "Broadway Star Feature" this week.
7—10. Wrong Beds, C.....1000
7—14. The Man from Egypt, C.....1000
7—15. The Waters of Lethe, D.....3000
7—17. The Musical Barher, C.....1000
7—21. The Fur Coat, C.....1000
7—24. A Cheap Vacation, C.....1000
7—28. A Jealous Guy, C.....1000
7—31. A Hard Joh, C.....1000
8— 4. A Race for Life, C.....1000
8— 5. The Bond of Blood, D.....3000
8— 7. Pa's Overalls, C. 1000
8—11. Romance and Rough House, C. 1000
8—14. Conductor Kate, C. 1000
8—18. There and Back, C. 1000
8—19. The Wandering Horde, D. 3000

MUTUAL PICTURES

AMERICAN

7— 3. Killed hy Whom? D.....2000
7—10. Love's Bitter Strength, D.....2000
7—13. Quicksands of Deceit, D.....3000
7—17. The Dancer, D.....2000
7—24. Pastures Green, D.....2000
7—27. Out of the Rainhow, D.....3000
7—31. The Dreamer, D.....2000
8— 3. The Madonna of the Night, D.....3000
8— 7. The Little Trouhadour, D. 2000
8—10. The Power of Mind, D. 3000
8—14. Ruth Ridley Returns, D.....2000

BEAUTY

7— 2. The Gink from Kankakee, C.....1000
7— 5. Billy Van Deusen Masquerader, C..1000
7— 9. The Gink Lands Again, C.....1000
7—12. Two Slips and a Miss, C.....1000
7—17. The Rummy Act of Omar K. M., C...1000
7—23. A Studio Satire, C.....1000
7—26. Gamblers in Greenbacks, C.....1000
7—29. A Germ Gem, C.....1000
8— 2. Daredevils and Danger, C.....1000
8— 6. Just as He Thought, C.....1000
8— 9. Billy Van Deusen, the Cave Man, C..1000
8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000

CENTAUR

7—16. The Fool's Game, D.....2000
7—22. The Ostrich Tip, D.....2000
7—29. The Haunted Sympony, D.....2000
8— 5. Fate's Decision, D.....2000
8—12. For Her Good Name, D. 2000
8—19. Destiny's Boomerang, C. 1000

CUB

7— 7. A Merry Mix-Up, C.....1000
7—14. The Hero of the E. Z. Ranch, C.....1000
7—21. Jerry's Stratagem, C.....1000
7—28. The Masque Ball, C.....1000
8— 4. When Jerry Comes to Town, C.....1000
8—10. Jerry's Celehration, C. 1000
8—18. Jerry and the Counterfeiters, C.....1000

GAUMONT

7— 2. "Reel Life," Magazine reel.....1000
7— 5. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
7— 6. The Hidden Face, D.....3000
7— 9. "Reel Life," Magazine Reel.....1000
7—12. See America First (Glacier National Park), and Kartoon Komics....Split reel
7—17. Reel Life, Magazine Reel.....1000
7—20. Gate of Divorce, D.....3000
7—23. "Reel Life," Magazine Reel.....1000
7—26. See America First, Sc., and Kartoon Komics .....Split Reel
7—29. "Reel Life," Magazine Reel.....1000
8— 2. See America First, Sc., and Kartoon Komics .....Split Reel
8— 6. "Reel Life," Magazine Reel.....1000
8— 9. See America First, Sc., and Kartoon Komics, Cart. .....Split Reel
8—13. "Reel Life," Magazine reel.....1000
8—16. See America First, Kartoon Komics, Sc. Cart. .....Split Reel
8—20. Reel Life, Magazine 1000

MUSTANG

7— 7. The Taming of Wild Bill, D.....2000
7—14. The Good-for-Nothing Kid, D.....2000
7—21. The Dyspeptic, D.....2000
7—28. That Girl of Burke's, D.....2000
8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diahlo, D. 2000

MUTUAL WEEKLY

Issued every Thursday.

VOGUE

7— 2. Just for a Kid, C.....1000
7— 4. The Chaser Chased, C.....1000
7— 9. Hired and Fired, C.....1000
7—11. Stung by Gum, C.....1000
7—17. A Deep Sea Liar. C.....1000
7—23. For Ten Thousand Bucks. C.....2000
7—25. Jealousy a la Carte, C.....1000
7—29. Bungling Bill's Dress Suit, C.....1000
8— 1. Painless Extracting, C.....1000
8— 6. Lost and Found, C.....1000
8—13. Some Liars, C. 1000
8—20. Her Luckless Scheme, C. 2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

Week of August 7, 1916.

Who's Guilty? No. 14, "The Irony of Justice," D.....2000
The Grip of Evil, No. 4, "The Looters," D, 2000
Luke's Lost Lamb, C.....1000
Tokio, Japan, and Jumping analyzed, Ed., Split reel
Florence Rose Fashions (A Day With Betty Young).....1000

Week of August 14, 1916.

The Grip of Evil No. 5, "The Way of a Woman," D.....2000
Braver Than the Bravest, C.....1000
Losing Weight, and Nature's Tireless Energy, Cart.-Com. .....Split Reel
The Fugitive, D. 5000

Week of August 21, 1916

The Grip of Evil No. 6, "The Hypocrites," D 2000
Luke Does the Midway, C.....1000
Florence Rose Fashions (Cool Weather)....1000
A Woman's Fight, D.....5000

Week of August 28, 1916

The Grip of Evil No. 7, "The Butterflies," D. 2000
Caught in a Jam, C. 1000
Weapons of War, Topical and History of St..... Augustine (Picturesque America), Sc. Split Reel

UNICORN FILM PROGRAM

BUFFALO

7—12. The Heart of an Indian, D.....2000
7—19. The Redemption, W. D.....2000
7—22. The Slumbering Memory, W. D.....2000
7—26. The Honor of the Tribe, W. D.....2000
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000
8— 6. A Westerner's Daughter, W. D.....2000

GAYETY

7—14. Daddy Puts One Over, C.....1000
7—17. The Love Doctor, C.....1000
7—23. Love and Overalls and Borrowed Finery, Com. Split.....1000
7—20. Wifie's Frame-Up, C.....1000

HIAWATHA

7— 3. Wisdom of the White Man, D.....1000
7—10. The Mohawk's Treasure, W. D.....1000
7—27. The Call of the Desert, W. D.....1000
8— 4. An Indian Maid's Vengeance, W. D..1000

JUDY

7— 4. Family Troubles, C.....1000
7— 8. Caught in the Movies, C., and Eastern China, Ed.....Split reel
7—13. A Telephone Entaglement, C.....1000
7—18. Half a Chance, C.....1000
7—27. Fifty-Fifty, C.....1000
7—31. The Lost Ring, C., and U. S. Fighting Craft, Ed. .....Split Reel

HIPPO

7—10. Love and Carnations, C.....1000
7—16. Romantic Miss Fortuce, C.....1000
7—20. Galloping Romeo, C.....1000
7—24. Guilty Neighbors, C.....1000
8— 2. Love Sick Larry, C.....1000
8— 3. The Missing Link, C.....1000

PURITAN

7— 8. Little Joe's Daddy, D.....2000
7—14. The Temple of Mammon, D.....2000
7—15. Loved and Lost, D.....1000
7—16. When Love is Law, D.....2000
7—21. Whom God Hath Joined, D.....2000
7—23. The Accusing Conscience, D.....2000
8— 1. The Silent Battle, D.....1000

LILY

7—11. The Triumph of Right, D.....1000
7—13. The Torn Note, D.....1000
7—17. The Springtime of Love, D.....1000
7—20. Diverging Paths, D.....1000
8— 5. The Vicar's Trust, D.....1000
8— 6. Shadows of the Past, D.....1000

JOCKEY

7—11. A Gay Deceiver, C.....1000
7—21. Make-up and Marriage, C.....1000
7—25. The Terrible Turk, C.....1000
8— 4. A Foolish Romance, W. D.....2000

RANCHO

7—13. The Outlaw Colony, W. D.....1000
7—17. His Leading Lady, W. D.....1000
7—24. The Black Mask, W. D.....1000
7—29. The Man Who Came Back, W. D...1000
7—31. The Dare Devil Ranch Girl, W. D...1000
8— 1. The Sentinel on the Mountain, W. D.1000
8— 2. Bad Man of Angel Trail, W. D.....1000
8— 5. Soldier's Squaw, W. D. 2000

SUNSET

7—10. Mother, D.....1000
7—18. As of Old, D.....1000
7—22. Love's Awakening, D.....1000
7—27. The Brand of Shame, D.....1000
7—29. The Stolen Jewels, D.....1000
7—30. Life's Lottery, D.....1000

SUPREME

7—12. Threads of Fate, D.....1000
7—19. The Noble Sacrifice, D.....1000
7—24. Shadows of Doubt, D.....1000
7—25. The Greenville Code.....1000
7—28. The House on the Hill, D.....1000
7—31. In the Governor's Keeping, D.....
8— 1. Panhadle Pete, C.....1000
8— 2. The Little Sister, D.....1000
8— 3. Nostrand's Discovery, D.....1000

UTAH

7—11. For the Papoose, E. D.....1000
7—15. His Promise, W. D.....2000
7—18. Fortune's Turn, W. D.....1000
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

7—20. His Own Story, D.....1000
7—27. Priscilla's Prusiberm, D.....2000
7—28. A Great Love, D.....1000
8— 3. A Man's Hardest Fight, D.....1000
8— 5. The Captain of the Typhoon, D.....2000
8—10. The Silent Stranger, D.....1000
8—17. A Woman's Eyes, W. D.....1000
8—18. Weapons of Love, D.....1000

BISON

7—15. The Human Pendulum, D.....3000
7—22. A Midwinter Madness, D.....2000
7—29. For the Love of a Girl, D.....2000
8— 5. Under the Lion's Paw, D.....2000
8—12. The Guilty One, W. D. 2000
8—19. Beyond the Trail, W. D.....2000

GOLD SEAL

7—11. Nature Incorporated, Com.-D.....2000
7—18. The Crystal's Warning, D.....3000
7—26. A Splash of Local Color, D.....2000
8— 1. Who Pulled the Trigger? D.....3000
8— 8. Onda of the Orient, D.....3000
8—15. A Son of Neptune, D.....3000

IMP

7—11. A Stranger in His Own Home, C....1000
7—14. The Little Grey Monse, D.....2000
7—16. Two Seats at the Opera, C.....1000
7—21. Le Blount Goes Home, D.....2000
7—27. Won by Valor, D.....1000
7—28. The Circular Room, D.....2000
7—20. Mutiny, D.....1000
8— 2. The Lucky Gold Piece, D.....1000
8— 4. A Daughter of the Night, D.....1000
8— 5. The Finishing Touch, D.....1000
8—13. The Speed King, D.....2000
8—16. The Toll of the Law, D.....1000
8—18. Good and Evil, D.....1000

JOKER

7—15. The Harem Scarem Deacon, C.....1000
7—22. She Was Some Vampire, C.....1000
7—29. I've Got Yer Number, C.....1000
8— 5. Kate's Lover's Knot, C.....1000
8—12. She Wrote a Play and Played It, C..1000
8—19. Soup and Nuts, C.....1000

LAEMMLE

7—13. No. 16 Martin Street, D.....2000
7—16. Baseball Bill, No. 2, C.....1000
7—19. The Garden of Shadows, D.....2000
7—22. A Social Slave, D.....1000
7—29. The Mask of a Fortune, D.....1000
8— 3. My Lady Millions, D.....2000
8— 9. A Knight of the Night, D.....1000
8—11. The Highway of Fate, D.....2000
8—12. Her Mother's Sweetheart, D.....1000

L-KO

7—12. Ignatz's Ice Injury, C.....2000
7—19. A Bold, Bad Breeze, C.....1000
7—23. Spring Fever, C.....1000
7—25. Lizzie's Lingering Love, C.....3000
8— 2. Where is My Husband? C.....2000
8— 5. The Youngest in the Family, C.....1000
8— 9. Crooked from the Start, C.....2000
8—16. His Temper-Mental Mother-in-Law, C.2000

NESTOR

7— 7. Double Crossing the Dean, C.....2000
7—10. Henry's Little Kid, C.....1000
7—17. Kill the Umpire, C.....1000
7—21. The Come-on, C.....1000
7—24. Art for Art's Sake, C.....1000
7—28. The Unexpected Scoop, C.....1000
7—31. Beer Must Go Down, C.....1000
8— 7. All Bets Off, C.....1000
8—11. Some Medicine Man, C.....1000
8—14. The Battle of Chile Con Carne, C....1000

POWERS

7—13. Sammy Johnsin Gets a Job, Cartoon C., and Dittmars Ed.....Split Reel
7—20. The Devil Dancers of India, Ed....1000
7—27. Jitney Jack and Gasolena, Cart. C., and Creating Life from a Dead Leaf, Ed. .....Split reel
8— 3. Rough Riders of India, Ed.....1000
8— 8. The Henanpup, Juv.-Com.....1000
8—10. Ben the Sailor, C., and Salmon, from the Egg to the Table, Ed....Split Reel
8—17. The Riddle of the World, Japan as seen by Dr. Dorsey, Ed.....1000
8—20. Pie, Juv. C.....1000

REX

7—11. The Laugh of Scorn, D.....1000
7—16. The Crimson Yoke, D.....2000
7—21. The Phone Message, D.....1000
7—23. Branscombe's Pal, D.....2000
7—25. Cross Purposes, D.....1000
8—11. By Conscience's Eye, D.....1000

VICTOR

7—14. Little Boy Blue, D.....1000
7—18. The Gentle Art of Burglary, C.....1000
7—20. The Belle and the Bell Hop, C.....2000
7—26. Just a Few Little Things, C.....1000
7—30. The Latest in Vampires, C.....2000
8— 1. A Society Sherlock, C.....1000
8— 4. When the Minstrels Came to Town, C. 2000
8—10. The Marriage Broker, Com., D.....2000
8—13. What Darwin Missed, C.....1000
8—15. He Wrote a Book, C.....1000
8—17. Ashamed of the Old Folks, C. D.....2000

Please Get Your Release Dates in by Saturday

OPENING
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FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

7— 3. Broken Fetters (Violet Mersereau).5 reels
7—10. The Love Girl (Ella Hall).....5 reels
7—17. The Grasp of Greed (Louise Lovely).5 reels
7—24. The Silent Battle (J. Warren Kerrigan) .....5 reels
7—31. The Secret of the Swamp (Myrtle Gonzales) .....5 reels
8— 7. Love's Lariat (Harry Carey).....5 reels
8—14. Bettina Loved a Soldier (Louise Lovely, Francelia Billington, and Rupert Julian) .....5 reels
8—21. Little Eve Edgarton (Ella Hall and Herbert Rawlinson).....5 reels
8—28. The Girl of Lost Lake (Myrtle Gonzalez, Val Paul and Fred Church..5 reels

Fox Film Corporation

6—19. East Lynne (Theda Bara).....5 reels
6—26. Ambition (Bertha Kalich).....5 reels
7— 3. The Man From Bitter Roots (William Farnum).....5 reels
7—10. Caprice of the Mountains (Harry Hilliard and June Caprice).....5 reels
7—17. A Tortured Heart (Virginia Pearson) .....5 reels
7—24. The Beast (George Walsh and Anna Luther) .....5 reels
7—31. Under Two Flags (Theda Bara)...5 reels
8— 7. The End of the Trail (Wm. Farnum and Dorothy Bernard).....5 reels
8—14. Sporting Blood (Glen White and June Caprice).....5 reels

Ivan Feature Productions

2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips).....5 reels
6.—The Faded Flower (Ivan All-Star Cast) .....5 reels

Metro Pictures Corporation

F. A. BALSHOFER

6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

6—26. The Flower of No Man's Land (Viola Dana).....5 reels
7—24. The Child of Destiny (Irene Fenwick) .....5 reels

POPULAR PLAYS AND PLAYERS

5—29. The Scarlet Woman (Mme. Petrova)5 reels
7— 3. The Eternal Question (Mme. Petrova) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

6—19. The Purple Lady (Ralph Herz and Irene Howley) .....5 reels
7—10. The Quitter (Lionel Barrymore and Marguerite Skirwin).....5 reels
7—31. God's Half Acre (Mabel Taliaferro)5 reels

ROLMA FILM CORPORATION

7— 3. Love Me, Love My Dog (Max Figman and Lolita Robertson).....5 reels
7—17. His Birthday Gift (Max Figman and Lolita Robertson).....5 reels
7—31. Microbes (Max Figman and Lolita Robertson) .....5 reels

QUALITY PICTURES

5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels
7— 3. A Virginia Romance (Francis X. Bushman and Beverly Bayne)...5 reels

YORKE FILM CORPORATION

7—17. The River of Romance (Harold Lockwood and May Allison).....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 115. Medicine Bend (Helen Holmes) Signal .....5 reels
No. 116. The Highest Bid (William Russell) American .....5 reels
No. 122. Judith of the Cumberlands (Helen Holmes), Signal.....5 reels
No. 123. The Strength of Donald McKenzie (William Russell) American5 reels
No. 127. A Welsh Singer (Florence Turner .....5 reels
No. 128. A Million for Mary (C. William Kolb and Max Dill).....5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 118. Her American Prince (Ormi Hawley) Mutual.....5 reels
No. 124. Father and son, Com. D., (Henry E. Dixey).....5 reels
No. 125. The House of Mirrors, D. (Frank Mills) .....5 reels
No. 126. A Wall Street Tragedy (Nat C. Goodwin) .....5 reels
No. 129. The Mystery of the Riviera (Valentine Petit and Paul Manson).5 reels

Paramount Pictures

FAMOUS PLAYERS

6—22. Snsie Snowflake (Ann Pennington and Wm. Courtleigh, Jr.). .....5 reels
6—26. The World's Great Snare (Pauline Frederick). .....5 reels
7— 6. The Smugglers (Donald Brian)....5 reels
7—20. Under Cover (Hazel Dawn).....5 reels
7—27. Little Lady Eileen (Marguerite Clark). .....5 reels
7—31. Hulda of Holland (Mary Pickford).5 reels

JESSE LASKY COMPANY

6—19. The Clown (Victor Moore).....5 reels
7— 3. The Dupe (Blanche Sweet).....5 reels
7—10. The Selfish Woman (Cleo Ridgely and Wallace Reid).....5 reels
7—27. Common Ground (Marie Doro)....5 reels

MOROSCO PHOTOPLAY COMPANY

7—24. An International Marriage (Rita Jolivet) .....5 reels

PALLAS

6— 8. The Making of Maddalena (Edna Goodrich). .....5 reels
6—29. The American Beauty (Myrtle Stedman). .....5 reels
7—13. Davy Crockett (Dustin Farnum)..5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

5—15. The Girl With the Green Eyes....5 reels
6—19. A Matrimonial Martyr..... 5 reels
7—17. The Shadow of Her Past.....5 reels
8—13. The Fugitive .....5 reels
8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels

Red Feather Productions

6—12. What Love Can Do (Adele Farrington).....5 reels
6—19. The Man From Nowhere (King Baggot) .....5 reels
6—26. It Happened in Honolulu (Myrtle Gonzales) .....5 reels
7— 3. The Way of the World (Hobart Bosworth) .....5 reels
7—10. The Heart of a Child (Edna Flugrath) .....5 reels
7—17. The Seekers (Flora Parker DeHaven) .....5 reels
7—24. Temptation and the Man (Hobart Henley). .....5 reels
7—31. From Broadway to a Throne (Carter De Haven).....5 reels
8— 7. The Mark of Cain (Dorothy Phillips and Lon Chaney).....5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

6—11. The Sorrows of Love (Bessie Barriscale). .....5 reels
6—18. The Dividend (W. H. Thompson and Charles Ray).....5 reels
6—25. The Apostle of Vengeance (Wm. S. Hart) .....5 reels
7— 2. The Phantom (Frank Keenan)....5 reels
7— 9. The Deserter (Charles Ray).....5 reels
7—16. The Eye of the Night (W. H. Thompson) .....5 reels
7—23. The Captive God (W. S. Hart)....5 reels
7—30. The Payment (Bessie Barriscale)..5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

6—11. Reggie Mixes In (Douglas Fairbanks). .....5 reels
6—18. An Innocent Magdalene (Lillian Gish). .....5 reels
6—25. A Wild Girl of the Sierras (Mae Marsh). .....5 reels
7— 2. Casey at the Bat (De Wolf Hopper) .....5 reels
7— 9. Flirting With Fate (Douglas Fairbanks) .....5 reels
7—16. The Little Schoolma'am (Dorothy Gish) .....5 reels
7—23. Strandad (De Wolf Hopper).....5 reels
7—30. The Half Breed (Douglas Fairbanks) .....5 reels

Vitagraph-Lubin-Selig-Essanay

VITAGRAPH

6— 5. The Destroyers (Lucille Lee Stewart). .....5 reels
6—12. The Redemption of Dave Darcy, (James Morrison). .....5 reels
6—19. The Man Behind the Curtain (Lillian Walker, Evart Overton).....5 reels
6—26. The Shop Girl (Edith Storey)....5 reels
7— 3. The Conflict (Lucille Lee Stewart) 5 reels
7—10. Fathers of Men (Robert Edeson, Noami Childers). .....6 reels
7—17. The Tarantula (Edith Storey, Antonio Moreno) ..... 6 reels

LUBIN

5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels
7—31. The Light at Dusk (Orrin Johnson) 5 reels

SELIG

5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale). .....5 reels
6—26. The Valiants of Virginia (Kathlyn Williams) .....5 reels
7—24. The Prince Chap (Bessie Eyton, Geo. Fawcett).....5 reels

ESSANAY

5—15. Sherlock Holmes (William Gillette) 7 reels
6—12. That Sort (Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz). .....5 reels
7—10. According to the Code (Marguerite Clayton) .....5 reels

World-Equitable Program

WORLD

6— 5. His Brother's Wife (Ethel Clayton and Carlyle Blackwell).....5 reels
6—12. Perils of Divorce (Edna Wallace Hopper and Frank Sheridan)..5 reels
6—19. La Boheme (Alice Brady).....5 reels
6—26. What Happened at 22 (Frances Nelson and Arthur Ashley).....5 reels
7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Story of Susan (Clara Kimball Young) .....5 reels
7—17. Friday the Thirteenth (Robert Warwick) .....5 reels
7—24. The Weakness of Man (Holbrook Blinn) .....5 reels
7—31. The Velvet Paw (House Peters and Gail Kane) .....5 reels

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5—13. For Sale a Daddy.....1 reel
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7—24. Fall of a Nation.....10 reels

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Driftwood .....

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6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

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The House of Mirrors.....

STANDARD NEWS FILM, INC.
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The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

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On the Firing Line with the Germans .....6 parts

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EDUCATIONAL FILMS CORP., OF AMERICA
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The Film Hunters.....1 reel
The Yarn of the Slowern'ell.....1 reel
In the Hanging Glacier Country...1 reel
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The Trail to Cloudy Pass.....1 reel
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6—26. Tom & Jerry Series (Weekly)....2 reels

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Comedy Cartoons (Weekly).

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GEORGE KLEINE
The Mishaps of Musty Suffer (Weekly).

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Metro-Drew Comedies (weekly).
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Charlie Chaplin In
The Floorwalker.....2 reels
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PARAMOUNT-BRAY CARTOONS (Weekly)

SELIG (V-L-S-E)
ATHLETIC SERIES (Weekly).

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The Secret of the Submarine.....Signal
Peg o' the Ring.....Universal
Liberty .....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
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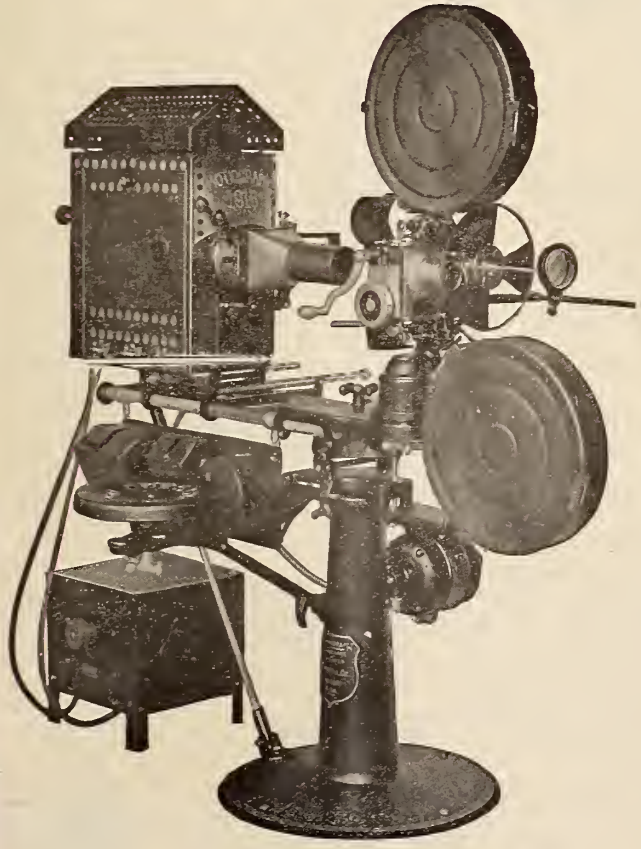
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HAS TAUGHT THE SUCCESSFUL EXHIBITOR THAT HE MUST GIVE HIS PATRONS THE BEST PROJECTION. NATURALLY HE NEEDS THE BEST PROJECTOR.

Every one is talking about the PROJECTION of the LATE MODEL MOTIOGRAPH, the MATERIAL used in the machine and the exceptionally low PRICE.

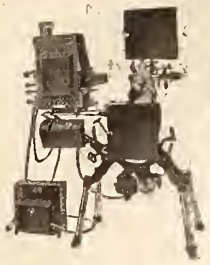
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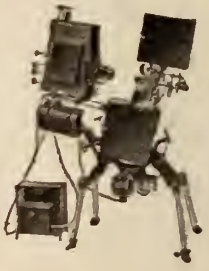


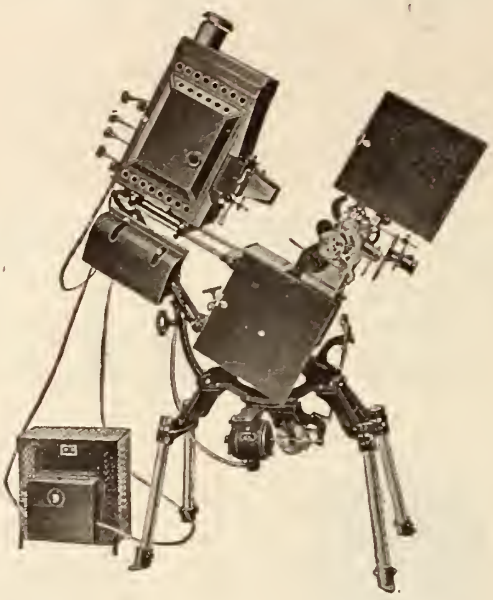
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PRACTICALLY SINCE THE
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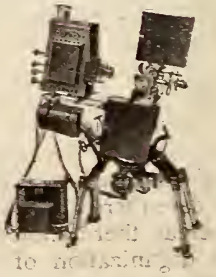
IN THE FIELD OF

MOTION PICTURE PROJECTION



CATALOG D MAILED UPON REQUEST

WRITE TODAY



NICHOLAS POWER COMPANY

NINETY GOLD ST. NEW YORK

Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Organization

THE Motion Picture Industry is organized. The exhibitors were the first to set the example at Chicago. Yet added strength will come in their ranks before the year is out. The film manufacturers are organized, though the organization does not number among its members many who should be there and must come in. The exchange men are organized, yet like the manufacturers there are many who have not heard that organization has been started. Under this head must come the states rights exchanges, for they are playing an important part in the industry and must come into the fold to help in the moulding of our future policy.

* * *

IN the film and exhibitor end we then find unity, organization and a determination to make our industry bigger, broader, more powerful and able to protect itself. Yet on the outside there are a few with great potential strength whose shoulder must be put to the wheel.

The fight is on each branch carrying on the work not for the joy there is in it but because it MUST be done. The active workers are self-sacrificing enough to be willing to neglect their duties if need be in order to see the industry progress.

* * *

THE equipment side of the business is the one which is not taking hold as it should. Here we find conditions which are almost beyond itself—conditions which with organization can be remedied—conditions which are the relics of bygone years before business became systematized. The worst of it is that the existing conditions are acknowledged facts among the very people who are trying to keep their heads above water, admitting all the time the futility of the present system.

Two of the projection machine manufacturers are members out of eleven. This certainly is not right, yet the same unbelievable condition exists here which existed among the film manufacturers before organization. The executives of many of the leading firms do not even know their own competitors by sight. Why is it? Can progress be made in this way?

* * *

WE use the machine manufacturers merely as an example—manufacturers of other equipment are in the same lamentable condition. The supply houses are no better off though in localities they do know one another by sight at least, yet there is no cohesion. On the contrary there is jealousy and distrust which is natural in a business which in the past has had nothing but loose ends. To date there are six supply houses on the list as members, whereas there should be at least six times that many if the organization of the equipment interests is to be a power.

ARRANGEMENTS under the plans of the National Association are so broad that they include both the manufacturer and dealers. In this way they may come to know one another and be able to work together. When you buy goods from a man you want to know that you are getting good goods just as the manufacturer of good goods wants to know that the man who is handling them is the right kind and will treat them as they should be treated. Hence the association means, as its name implies, a getting together and working out of all difficulties for the betterment of the industry, to the mutual advantage and protection of all concerned.

* * *

SOME manufacturers are making goods which are sold —not through dealers—but direct to the exhibitor—perhaps by mail or perhaps through their own branch office. These goods may be merely side lines of a large business, yet these manufacturers are sought and their membership to the National Association of the Motion Picture Industry is solicited.

They will make one of the most advantageous class of members which can be obtained, for they can be instructors in better methods of organization and yet to be instructed as to the power and breadth of our industry to the end that their manufacturing ability may be so turned as to help in our advancement to an ever increasing degree.

* * *

GENTLEMEN we are members of a great industry—the fourth in size in the world. We are organizing—getting to know one another better. Some have joined, others are still on the outside. Of these last there are still some who are suspicious and are afraid of "being done," while others know nothing of what has been going on.

As we have said before this organization must be founded on honesty or it cannot last. Yet if the industry is to go ahead and continue to exist we must have organization. Hence honesty and progress is the keynote.

* * *

A CAMPAIGN is under way for increasing the membership of the association. Every dealer and accessory manufacturer, whether manufacturing for the Motion Picture industry exclusively or not, has or will receive a membership application blank.

It is the duty of each to respond and to get behind this movement both actively and financially. The success of the movement means immediate and continually increasing betterment of the industry with a greater financial reward to all, for it will insure harmony within and a solid front to fight oppression from without.

(*Continued on page* 1134)

JOIN WITHOUT DELAY

The National Association

OF THE

Motion Picture Industry

This association is organizing for the protection and promotion of every branch of our great industry.

Some of the strongest interests already are members. Others are coming in.

Are you one of these? Remember—action counts.

You realize what the industry is facing;—concerted action is all that will help it.

We must be together—and act together.

Tear off application blank printed on opposite page. Fill in the entrance fee covering your class and mail to

WALTER W. IRWIN
Chairman Organization Committee
1600 Broadway, NEW YORK CITY

To gain and assert its power this Industry Must Be Organized

Class	Scope of Each Class	Entrance Fee
1.	Motion Picture Producers and Importers	$250
2.	Motion Picture Exhibitors' League of America	
3.	*Theatre*	
	Projection Machine Manufacturers and Importers	250
	Motor-Generator-Rotary Converter-Rectifier-Transformer Arc Controller and Rheostat Manufacturers	150
	Chairs—Manufacturers and Importers	250
	Exclusive Dealers in Chairs	100
	Musical Instrument Manufacturers	250
	Screen Manufacturers and Importers	150
	Carbon Manufacturers and Importers	250
	Electric Sign Manufacturers	150
	Eleectric Sign Dealers	50
	Ticket Selling Machines and Devices Manufacturers	250
	Ticket Lithograph and Poster Manufacturers	250
	Banner and Photograph Manufacturers	50
	Slide and Novelty Manufacturers	50
	Electric Light Plant Manufacturers	150
	Ventilating Equipment Manufacturers	150
	Operating Booth Manufacturers	150
	Lobby Display Manufacturers	150
	Motion Picture Machine Distributors	150
	Motion Picture Machine Dealers—in cities up to 10,000	15
	—in cities up to 30,000	20
	—in cities up to 60,000	35
	—in cities up to 100,000	50
	—in cities over 100,000	75
	Repair Shops and Dealers in General Equipment—in cities up to 10,000	2
	—in cities up to 30,000	5
	—in cities up to 60,000	10
	—in cities up to 100,000	20
	—in cities over 100,000	30
	Studio	
	Chemical Manufacturers, Importers and Dealers	250
	Stage Lighting Equipment Manufacturers	150
	Stage and Studio Scenery Manufacturers	150
	Props and Furnishing Manufacturers	150
	Film	
	Raw Film Manufacturers, Importers and Agents	500
	Film Cleaning Machine Manufacturers	150
	Film Renovators	75
	Camera	
	Camera, Studio and Laboratory Equipment Manufacturers and Importers	250
	Lens Manufacturers of and Importers for Cameras and projectors	250
4.	Motion Picture Film Distributors	250
5.	Architects and Builders and Sub-Contractors—in cities up to 100,000	25
	—in cities up to 500,000	50
	—in cities up to 1 000,000	150
	—in cities over 1,000,000	250
	Employment Agents	25
	Projection Engineers	50
	Studio Directors	50
	Studio Managers	25
	Cameramen	10
	Motion Picture Stars	100
	Motion Picture Actors and Actresses other than Stars	10
	Publications Devoted Exclusively to Motion Pictures	250
	Theatrical Publications with Motion Picture Department	150
	Newspapers	10
	Transportation Companies	250
	Insurance Companies	250
	Bill Posting Companies	250
	All employees of establishments and plants connected in any way whatsoever with the M. P. industry	2

APPLICATION BLANK

for membership in

The National Association of the Motion Picture Industry

I (we), the undersigned, hereby apply for membership in the National Association of the Motion Picture Industry, and agree with those who have heretofore signed applications for membership in said Association, to abide by the by-laws as recently printed in the trade press, and to pay to the treasurer of said Association within thirty days after the treasurer's election, the sum set opposite my (our) name. $.....

Signed.....

We have secured good advertisers to talk to YOU. Listen to them!

Projection

Operating Electricity — Repairing Equipment

Questions Answered

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or difficult

HOW LONG BEFORE AN APPRENTICE CAN BECOME A COMPETENT OPERATOR?

Harry S. E. Richards, Boston, Mass., *writes in part: Am engaged as a rewind helper in one of the theatres here. How long should a man work in a booth to become a full fledged, competent operator? There are a few operators here who call themselves the "Knights of Labor"; they are connected with a school that teaches for an operator's license with an old, out of date Edison machine. Is there a recognized operators' union throughout the United States? I notice that the San Francisco theatres have three machines. Why do they have so many? The theatres here, even the best of them, only have two. Are operators examined on motor generator sets, rectifiers, converters, and given a written examination on lenses (optical matters), mechanical parts of machines, electrical resistance, etc., in other cities? They have a booth in the State House where they examine and the machine is changed very often as a different make is used in Boston. May your efforts on the "News" be crowned with success.*

Answer.—Your first question is rather difficult to answer, as a great deal depends upon the man himself; some learn more quickly than others.

It is agreed that for one to become competent he must have served an apprenticeship, under a first class operator, for a period of at least three years. Oftentimes you will find operators who have been identified with the industry for years and still could not be called competent. As I said before, a great deal depends upon the man, and his willingness to learn.

The organization you mention is not a recognized operators' union. The only union in Boston for motion picture operators is Local 182, I. A. T. S. E., of which William C. Francke is the secretary, who will I believe gladly give you any information you might desire. Brother Francke is located at 119 Pleasant street, Boston, Mass. Operators' schools are a bane and a curse, and you would do well to avoid them, for besides taking your money they do little else, or at least that has been my experience. The better class houses, or a large number of them, are installing three machines for the following reasons: Where stops in the projection of pictures means a loss of patronage, and which might be caused by something unexpectedly going wrong in the operating room, it has been deemed advisable to have an emergency machine completely set up and ready to operate in just such an emergency.

With the dissolving of one picture into another you will see that this is an absolute necessity. The examining boards are with the exception of a few cities not all they should be. Here, in New York, after many years they have at last gotten an examining board that is "on the level" and who are trying to help those who are willing to help themselves. The examination covers practically everything an operator should know, and when you get your card you can really feel that you have earned it.

There is but very little difference in the various makes of machines. The action is the same in nearly all, and if you can operate one make you should have no difficulty in operating the others. Thanks for your kind wishes, which I echo. Come again.

ALWAYS READY TO HELP OPERATORS

M. G., Dickson City, Pa.—*I understand that you people could help me out a little on this case. I have been running film for the past three years. There is a lot of parts and questions that I do not understand.*

Answer.—I am publishing this letter in full to show the mistaken idea so many have as to the method of making inquiries. I am not a "mind reader" nor a "guesser." If you will write in, setting forth the questions upon which you wish to be enlightened, I will do my utmost to help you, as far as may be in my power. The department is always ready to serve the operator who wishes to improve on his work.

HOW ONE OPERATOR PUTS IN HIS TIME

William Steele, Asbury Park, N. J.—*What do you think of a boss who wants his operator to put in eighteen hours a day, which he, the operator, is willing to do but will not stand for his helper going downstairs and giving out circulars in the afternoon and taking tickets at night? That's me. I get up at 6 a. m., get a 6:53 train* (presumably to Philadelphia.—Ed.), *get back at 2:26 and have just time enough to reach theatre and start matinee at 2:45, run until 5:15. Then you have to give the porter the posters and photos for the next day's attractions, make up advertising, take care of booking, and a few more things. Some job, eh? Can you imagine what my projection is toward the end of the week? I sleep all day Sunday to make up for the rest I should get but don't.*

Answer.—What I think would not be printed! You really cannot blame the boss, if the operator is willing to "sell his soul into bondage," for that is what it really amounts to. Your letter reminds me of the fellow who has "nothing to do till tomorrow," and I can imagine what your "projection" is at the end of a perfect day. But cheer up, old man, all exhibitors are not slave drivers, and I believe you are too good an operator to put up with those conditions long, although there are worse jobs at $75.00 per week than yours. (You said seventy-five, didn't you?).

OPERATING CONDITIONS IN ALBANY

WHILE in Albany, N. Y., I called upon Brother Leslie C. La Grow, at the Whiteway theatre, 160 South Pearl street, and I must say that the conditions as I found them were abominable.

The equipment was the worst I have ever seen—and I have seen some bad equipments. The manager refuses to buy his operator the necessary supplies, with the result that the machines are practically falling apart, and if the Fire Underwriters ever visit the "Whiteway" and make a thorough inspection I do not believe the house would continue to operate long.

The manager was away celebrating the Fourth with his family, leaving Brother La Grow in charge, and let me say right here that Brother La Grow is in my opinion a most competent operator, handicapped by the poorest equipment a manager could possibly have. Another instance of the "patrons not knowing the difference." But don't fool yourself, Mr. Manager, they do know the difference, and when you see your patrons gradually drawing away and going to those houses where projection is the watchword (which by the way is almost impossible to find in Albany) you will then realize that the public does know and that you are the "goat."

The exhibitors of Albany must soon realize that if they want good projection they will have to pay operators more than boy's

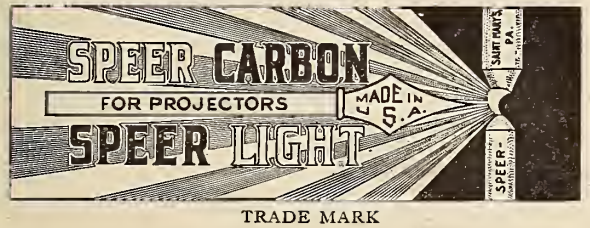
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PROJECTOR CARBONS

Give the light you have been looking for. They are made from pure material under the supervision of the most expert engineers in the MOST MODERN electrically driven Carbon Plant in the World.

FOR BEST RESULTS USE SPEER CARBONS!!!

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1/2x12,	cored, pointed both ends,	$37.50 per M.	(1,000 in a case)
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3/4x12,	cored, pointed both ends,	$70.00 per M.	(1,000 in a case)
7/8x12,	cored, pointed one end,	$115.00 per M.	(500 in a case)
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Speer Carbons are absolutely guaranteed to give satisfaction or money back

SPEER CARBON COMPANY

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KLEINE OPTICAL CO., 166 N. State St., Chicago, Ill.
SOUTHERN THEATRE EQUIPMENT CO., Rhodes Building, Atlanta, Ga.
E. E. FULTON CO., 154 W. Lake St., Chicago, Ill.
KANSAS CITY MACHINE & SUPPLY CO., 813 Walnut St., Kansas City, Mo.
G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

Make Your House Popular

By a perfectly projected picture. You cannot do this with an old junky machine. Write us to-day. We will sell you a new machine of any make on our EASY PAYMENT PLAN. You would be surprised at the number of Theatres throughout the country that are purchasing from us in that way. Why don't you investigate to-day?

AMUSEMENT SUPPLY COMPANY

Dealers in Motiograph, Simplex, Powers, Edison, and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres. Third Floor, Mallers Bldg., Cor. Madison Street and Wabash Ave., Chicago, Ill.

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Made in Switzerland

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Write us for descriptive circular and price list

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Old Enough to Take Care

of itself; that's the Wagner White Light Converter. It has been through the test of time and service. It is guaranteed, it requires no attention, only an occasional oiling. It has no delicate parts to fail. Send for Booklet, "Ghosts," and Bulletin, 10922

Wagner Electric Manufacturing Company, Saint Louis

303

MOTION PICTURE MACHINES

Power—Simplex—Baird

HALLBERG'S 20th Century Motor Generators

MINUSA Gold Fibre Screens

SANIZONE Deodorants, the perfect perfume for Motion Picture and all Theatres

WE ARE DISTRIBUTORS

Ask for Catalogs

Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.

Do You Want to Save Money?

Well then get our latest

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Electra Carbons ¾—12 in. per 100.....$17.00
Electra Carbons ⅝—12 in. per 100.....12.00
Two slightly used Powers No. 6A motor drive each $180.00

Many other bargains on hand.

CROWN MOTION PICTURE SUPPLIES

217 West 42nd Street - NEW YORK

wages. In all the theatres which I visited in that city, which were the Whiteway, Majestic, Proctor's Annex, and the Broadway, I did not find anything that could by any means be termed good projection. The local has a membership of twenty-two, of which Edward Gremmler is president, and with the exception of the Fairyland theatre on South Pearl street all employ union operators.

The Fairyland by the way had a fire some weeks ago. Harry Helman, manager of the Fairyland, employs a member of the I. B. E. W., the rump organization, and some weeks ago this operator had a fire which forced the house to close for two weeks, which could have been avoided had Mr. Helman been willing to meet the union half-way, for even though the operators have poor equipment they are at least careful men.

SCHENECTADY LOCAL PROSPEROUS, AND OPERATORS SHOW PROGRESSIVE SPIRIT

THE motion picture operators union of Schenectady has one of the most progressive organizations in New York State. Every theatre in the city employs a union operator and the relations existing between employer and employee are most harmonious. The operators are men who are not satisfied to remain in the rut, but are constantly trying to improve projection and make themselves more valuable to their employers.

Two of the most notable theatres in the city are the Strand; where projection is in charge of Brothers Frank Finch, president of the local and A. Roth, the hustling business agent.

The equipment at the Strand consists of two Power's 6-A machines, mercury arc rectifier, and Radium Gold Fiber screen. The theatre runs continuously from 12 noon to 11 P. M., daily.

At Proctor's theatre, Brother John Sauerborn, financial secretary-treasurer of the local, is putting on what I considered really wonderful projection, considering the difficulties with which he had to contend.

Proctor's is another one of those theatres where the operating room is located "on the roof." The angle of projection was about 45 degrees, with the result that there was an abnormal keystone effect, but Brother Sauerborn was to my surprise overcoming this to a great extent by blocking out the aperture plate of his machine, and in doing so did not affect the focus of the picture to any appreciable extent. The illumination was evenly distributed over the screen and the definition of the picture was nearly perfect. The equipment consists of Power's 6-A, with specially designed bases of Brother Sauerborn's construction; G. E. motor generator set, with a 50 ampere mercury arc rectifier to be used in case of emergency. It is one of the most complete, all-around equipments of any theatre in the city, in charge of a man who is always trying to improve his work and willing to consider any suggestions that will enable him to do so.

ROCHESTER, THE OPTICAL CITY, IS THE HOME OF MARLUX LENS

WHILE in the city of Rochester, N. Y., I called upon the various lens manufacturers, who are present badly handicapped, on account of the war, in getting sufficient quantities of glass to meet the demands of machine manufacturer and exhibitor. The Crown Optical Company are meeting with great success in their new Marlux objective. They claim that it will give greater illumination than any lens on the market at the price asked. S. E. May was full of lens "dope," which he tried to impart to me, and has promised to send samples of the "Marlux" for the purpose of proving the claim of his company.

I have always advocated higher priced lenses, for the reason that I believed it was only through paying more for a lens that the exhibitor would get better screen results, and there are so many points regarding the optical system of the motion picture machine that are still "undiscovered" that we are yet in a state of darkness. Many experiments have been made, but as yet no definite conclusion has been reached as to the *perfect* condition for each theatre. While we do not wish to detract from those who have labored hard in this field, it is our opinion, gleaned from the operators in various parts of the country there is still a great field left unexplored, for what will work out in one theatre, perfectly will not work in another; and there you are.

Why this should be so is a puzzler to me, and I would like to have some of the brothers who are better informed on this subject, write in and try to explain the phenomena, if they can.

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Architectural Suggestions
2. Arc Controllers
3. Brass Rails
4. Building Materials
5. Cameras
6. Carbons
7. Chairs
8. Chair Upholstery
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13. Economizers and Rheostats
14. Electric Signs
15. Elevators and Escalators
16. Exterior Lighting
17. Film Carriers
18. Film Cement
19. Film Cleaners
20. Film Stock
21. Fire Extinguishers
22. Floral Decorations
23. Generators
24. Gas Engines
25. Heating Apparatus
26. Interior Lighting
27. Interior Telephones
28. Lenses
29. Lighting Sets
30. Lobby Display
31. Lobby Novelties
32. Metal Ceilings
33. Motors
34. Mural Paintings
35. Musical Instruments
36. Paints
37. Perforating Machines
38. Printing Machines
39. Projection Machines
40. Projection Machines (Home)
41. Projection Booths
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
46. Slides
47. Slide Ink
48. Studio Lights
49. Tickets
50. Ticket Selling Machines
51. Ticket Taking Machines
52. Uniforms
53. Ventilating and Fans
54. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

State .....

CLEVELAND LOCAL HAS CONTROL OF THE BEST HOUSES

ONE of the most businesslike organizations in the State of Ohio, is local union 160, I. A. T. S. E., Cleveland, Ohio. They have a membership of 140 members, and all are working, as are a number of permit men, for during the hot spell a number of the operators are taking their vacations and the permit men are filling their places until their return.

Cleveland has approximately 152 moving picture theatres; 136 of these have been signed up with the union, the officers of which are: M. W. Winton, president; Charles Canfield, vice-president; Frank Masek, secretary-treasurer; L. J. Shafranck, recording secretary; Joseph Leavitt, sergeant-at-arms, and Ben Brown, business agent.

Brother Masek holds one of the records for being a "sticker," he having been employed at the National Theatre for seven years, and operated the first Power's machine in the city. The National is a house with a seating capacity of 490, runs seven days, for they have Sunday shows in Cleveland, and charge an admission of five and ten cents. Current is supplied to the machines by a Ft. Wayne Compensarc (motor-generator), and under the intelligent handling of Brother Masek, is certainly putting on a most brilliant picture.

At the Reel Theatre, located on East Ninth street, where I visited for the purpose of seeing the "Transverter" in actual operation, I met J. E. Sline, manager, and W. Olds, operator. Brother Olds who was on duty during my visit; D. A. Canady, the other operator, having the day off, was putting on a remarkably clear picture, although to my mind he was using more current than was necessary, for the picture was being projected on a mirror screen, which has been in this house for over two years. The theatre has a reputation for good projection and from the attendance on the afternoon of my visit, which was an extremely hot one, they must live up to their reputation. Mr. Sline was kind enough to say some very nice things about the "NEWS" which we will not challenge, for we agree with him.

"HOOSIER" OPERATORS ARE DOING WELL

WHILE at the convention held in Chicago I had the pleasure of meeting brothers V. L. Voke and Lora Satterthwaite, members of local No. 106, I. A. T. S. E., of Marion, Ind., who report conditions in their city as being good.

The theatres are open six days a week, there being no Sunday shows, and the relations existing between employer and employee are most harmonious.

Brother Voke was in Chicago looking over the various machines on exhibition in the interest of L. R. Taylor, of Tarkio, Mo., who has built a theatre with a seating capacity of 465, the only moving picture theatre in Tarkio.

The program will consist of regular General Film service, interspersed with V-L-S-E features, supplied through the General's Kansas City office. A straight admission of ten cents will be charged with the exception of those nights when big features are shown, when the admission will be raised to fifteen cents.

The equipment, supplied by the Kansas City Machine and Supply Company, will consist of a Power's 6-A, and one American Standard Bell and Howell inductors for each machine.

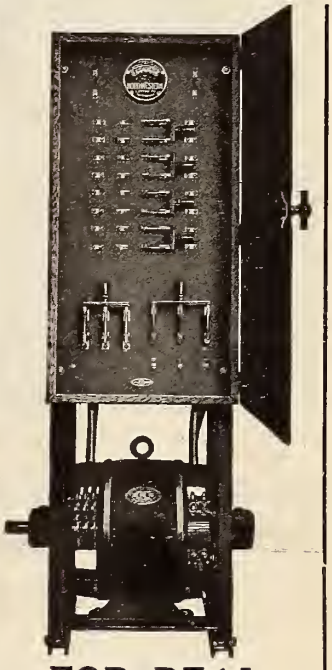
In company with Brothers Voke and Satterthwaite, was Brother E. J. Potter, of local 148, Logansport, Ind. These men show a desire to become progressive, and there was very little at the convention that they did not manage to get pointers on.

MILWAUKEE OPERATORS HOLD THIRD ANNUAL PICNIC

THE Milwaukee branch of the moving picture operators' union held their annual picnic at Blatz Park just north of Milwaukee a short time ago. The picnic was a continuous affair running from 8 A. M. to 5 P. M. and all the members and their families found opportunity to attend. One of the events of the day was the ball game between the married and the single men.

The single men won the game, 9 to 6, but the married men claim that if it had not been for the wildness of their pitcher, Demon Jack Rotter, that they would have romped away with the victory. The batteries for the day were, A. Gaulke, pitcher, and George Hann, catcher, for the single men, and Jack Rotter, pitcher, and Joe Gehanske, catcher, for the married men.

The "MARTIN" ROTARY CONVERTER



FOR REAL "SUN-LIT" PICTURES

AND PERFECT REEL DISSOLVING

The machine they are all talking about

The Martin Rotary Converter is positively the only machine on the market which does not require a compensarc for emergency purposes. Its emergency panel provides A. C. for the lamps should the rotary for any reason become temporarily out of service. The elimination of this extra expense makes the Martin the cheapest machine to install.

Consider this fact when purchasing a converter—It will save you money.

Over One Hundred Martin Rotary Converters installed in Chicago alone. Write for list of theatres using them.

Write for Full Information.

NORTHWESTERN ELECTRIC CO.

617 W. Adams St., Chicago, Ill.
1009 Brokaw Bldg., New York.

We have secured good advertisers to talk to YOU. Listen to them!

A Lens that Pays Big Profits

The quality of your lens has a very direct effect on the quantity of your profits. Get the utmost value from the footage you pay for—give your patrons the sharp, clear, interesting pictures they want—and your profit follows naturally.

Bausch and Lomb Projection Lenses

are an investment certainly worth while—as has been proved by every owner who has installed them. Operators, too, will tell you that Bausch & Lomb objectives and condensers give superior results—with lens troubles all cut out.

Edison & Nicholas Power machines are regularly equipped with Bausch & Lomb Lenses. Your film exchange can get them for you.

Bausch & Lomb Optical Co.

569 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and other high-grade optical products.

"Special Perforations Step in Wrong Direction"

By F. M. BYAM

Which appeared in August 12 issue on page 963 has aroused considerable comment. We should like to hear from all those who have definite opinions on this or any other subject connected with standardization.

ILLUMINATION FOR THE MOVING PICTURE MEANS BIG STRIDES

IT may be interesting to touch very briefly upon the development of the illuminant for projection machines. From the old time calcium burner to the present day arc lamp has been a big step, and what with the wonderful strides made by the manufacturer there has been an improvement that has worked for the good of the motion picture exhibitor.

It is necessary to remember that the voltage required at the arc on direct current is approximately 55 volts, while that for alternating current is approximately 33 volts; the current (amperage), of course, depends upon the amount of light demanded, the actual amperes required for the same illumination being from three to four times as great with alternating as with direct current.

It should also be remembered that the carbon arc is subject to sudden and extreme variations of current when operated directly from a constant potential circuit.

When a sufficient resistance is connected in series with the arc, satisfactory stability can be obtained because the change in voltage drop over the resistance tends to instantly counteract any variation in the current.

With a sensibly constant potential supply circuit, the direct current arc requires sufficient steadying resistance to give a voltage drop of at least 15 to 20 volts which makes the required supply voltage about 70 to 75 volts. If the supply voltage has a sufficiently drooping characteristic, due to the special design of the generator, no steadying resistance will be needed and a normal voltage of 55 is sufficient.

The first installations took their current directly from commercial alternating or direct current power circuits, using adjustable resistance or reactances to reduce the standard line voltage to that required at the arc. More than enough such resistance or reactance to give the necessary stabilizing effect was required for voltage reduction, so that the results were quite satisfactory in that respect.

When direct current circuits of voltages higher than 110 had to be used, the waste of power was tremendous and the heat generated in the rheostats made the operating rooms very uncomfortable in warm weather as well as increasing the light bills of the exhibitor.

The excess voltage of alternating current circuits was cut down with much less loss by means of reactance; but the use of alternating current was strictly limited by the candle power that could be obtained from a current of 60 to 70 amperes and also it was very unsatisfactory on account of the color of the light produced.

The economy of the alternating current projector was soon further improved by the development of adjustable voltage "transformers," one of the first of which was known as the Rectifier, which as the growing demand for better and more brilliant projection was made by the exhibitor was met in a very satisfactory manner by the standard moving picture rectifier outfit.

The rectifier well combines the principal advantages of both alternating and direct current, for by its use a better quality of light was obtained with a smaller current in the arc, and the economical reduction and regulation of voltage by means of transformer, compensator or reactance soon made its appeal to the exhibitor. In addition to a good efficiency, the absence of moving parts, noise or vibration and the fact that it required almost no attention from the operator after once being installed contributed greatly to its popularity. I might say here that I operated one of these machines for over seven years, during which time I had absolutely no trouble whatever.

The rectifier may be made to start automatically by bringing the carbons in the lamp together for an instant and then separating them the required distance. In this way the rectifier runs only during the time the arc is burning, and all losses due to running idle are eliminated.

Due to the small space occupied and to the entire absence of vibration, the rectifier may be installed in almost any convenient place without the necessity of providing a special foundation. It is my recommendation that it be installed in a room adjoining the operating room where the greenish light given off by the tube will not interfere with the operator's view of the screen. Many operators have the rectifier located in the operating room, which is detrimental to good projection, for the operating room must be as dark as possible, not only for the better projection it affords, but for the saving to the eyes of the operator. Next week I shall endeavor to give an outline of the other machines of this type.

GENERAL ELECTRIC PLANT IS A BEE-HIVE OF INDUSTRY

ON arriving at the General Electric Company's plant at Schenectady, N. Y., I was met by G. H. MacClellan and R. E. Russell, who spared no pains to make my visit an enjoyable and profitable one. Seeing the Mercury Arc Rectifier in actual course of construction has given me a better idea than ever before as to its desirability for the exhibitor who wishes a current changing device at a moderate cost.

Though I have been operating one of these rectifiers for a period of seven years, I gained more knowledge in the care and operation of this device than I had had previously, thanks to the painstaking care with which Mr. MacClellan explained every detail as to its construction, operation and maintenance.

This is, in my estimation, one of the most simple and easiest devices for an operator to handle, giving practically no trouble to the man who uses a little common sense in the handling of it.

It is the intention of this department to more fully describe this and the other devices of its kind as soon as complete data is furnished by the manufacturer.

OPERATORS IN MILWAUKEE CULTIVATE THEIR SOCIAL INSTINCTS IN COSY CLUB QUARTERS

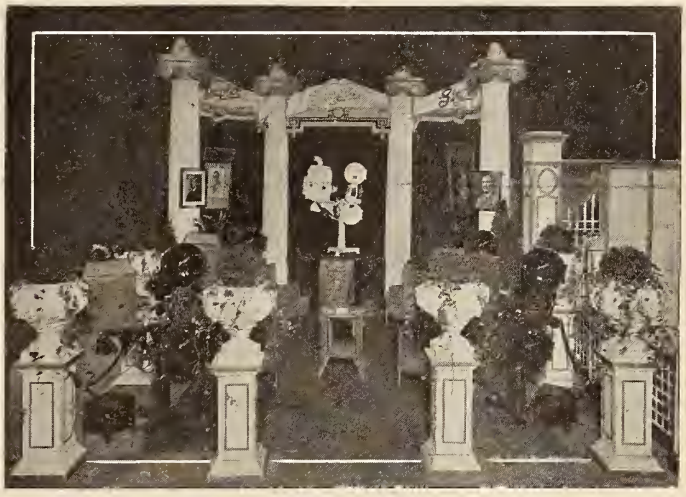
AN organization unique in the annals of the photoplay world is the Movie Club, 226 Third street, Milwaukee. This club, which was organized by seven members of the operators' union, furnishes a place of amusement and recreation for the operators, especially after show time. The Movie Club is a sort of a dry canteen for the local union. It is entirely self-supporting.

Here the operators may gather after show time and enjoy a game of pool, checkers, or read the papers. Prominent among the periodicals is MOTION PICTURE NEWS, which, by the way, is the only trade journal taken by the club. The rooms are open from 10 A.M. till 2 P.M., and all visiting I. A. members are cordially invited to use them when in Milwaukee. The organizers of the Movie Club are Leo Guinan, president; John Black, treasurer; Paul Mayott, C. Rotter, Emile Behr, Edward Schtzman and E. Close.

DISPLAY OF PRECISION MACHINE COMPANY AT CHICAGO, DRAWS LARGE CROWDS

WHAT was easily one of the most attractive displays at the Chicago exposition, was the exhibit of the Precision Machine Company, in charge of Frank Cannock, treasurer; L. W. Atwater, sales manager, and E. M. Porter.

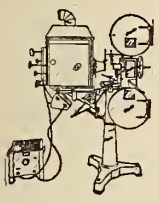
Different models of the Simplex projector were on exhibition and caused much favorable comment among the operators who visited the Simplex booth. The "Snow-white" beauty shown in the background was very much admired with the various colored lights playing on it. It was no common occurence to find a crowd



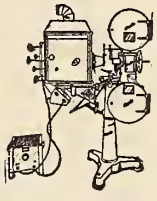
The Simplex Booth at the Chicago Convention

lined up in front of the exhibit, admiring and asking questions about it, which Mr. L. W. Atwater was always ready to answer.

With its comfortable wicker chairs and its tone of refinement and elegance, it was no wonder that this booth was always filled with visitors. Souvenirs given out by this company were bird calls bearing the legend: "I am chirping for Simplex."







"CHESTNUTS"

—But True "For A' That"

"The Best is Always Cheapest in the Long Run"
"An inferior article is dear at any price"

One ruined film, one ***"little break down,"*** one interrupted performance, costs more than the difference between a **"Simplex"** and an ordinary projector.

The following testimonial is no "Chestnut" but right up-to-the-minute and proves what we say about "Simplex" Projectors.

Circleville, Ohio,
July 26, 1916.

Precision Machine Co.,
New York, N. Y.

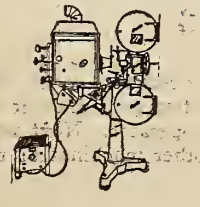
Gentlemen:

We are using a pair of Simplex Projectors, one motor driven, with thorough satisfaction. Our old machine (Serial No. 695) we purchased from Mr. Dwyer, Columbus, O., in May, 1913; with the exception of one intermittent sprocket we have placed no repairs whatever on this machine, and it has been operated daily since that date.

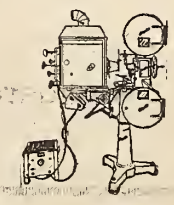
I attribute this perfect record to buying a 14 Karat Projector in the first place, and thereafter keeping it cleaned and oiled. Circleville will always have a consistent Simplex advocate in Yours very truly,

(Signed) L. M. SALTER, Operator,
Grand Opera House.

Send for Catalog "N."



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



Better to read fifty advertisements than to miss the one YOU need

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work
Inquiries relative to motion photography promptly answered

Making Enlargements From Film Images

It Sometimes Happens That "Stills" Have Not Been Made When a Picture Was Produced, or Possibly No Still Photograph Exists—How to Secure Good Stills by Enlargement from the Picture—Images Must Be Carefully Selected and Be Tolerably Free from Scratches

THE use of photographs by the advertising and publicity departments of the film companies is quite extensive, and hardly a motion picture is made without a series of "stills" depicting various phases of the action having been taken.

It sometimes happens that these pictures or "stills" have not been made when a picture was produced, or possibly no still photograph exists of some important scene in the film play. Quite a few instances have come under the observation of the writer where pretentious multiple-reelers have been filmed without a single "still" being photographed.

When photographs of such a film subject are needed the question naturally resolves itself into one of securing enlargements from images on the film strip. Enlargements secured direct from the film are occasionally seen, and almost without exception the photographic quality of the pictures thus secured is an abomination.

Several years ago the writer, requiring some illustrations which could only be obtained from the images of film positives, gave consideration to the process of securing satisfactory enlarged reproductions of various scenes which would be comparable in quality to pictures taken with a "still" camera. As a result of considerable practice high-class results were finally achieved, and the writer possesses hundreds of negatives (on glass plates) enlarged from the images on positive films, which could not be distinguished by an expert from actual camera exposures.

Careful Selection of Images for Enlargement

Of course, the film images to be enlarged must be carefully selected. They should be tolerably free from scratches, should exhibit no blur such as is generally noticeable in moving objects, and should be free from fingerprints, which latter would appear very unsightly in the finished enlargement.

There are two methods by which these enlargements may be produced from the images on motion picture films. If the negative is available it may be threaded through a projector mechanism (framed at the aperture), focussed upon a sheet of paper on the copying board or easel, and after being suitably illuminated from the rear, the focussed image may be projected for a brief period upon a piece of bromide paper. When developed and fixed we have an enlarged photograph representing the scene on the negative. Most companies are loth to subject a valuable negative to this procedure, however, and in cases where the negative is not available the enlarging must be done from a piece clipped from a positive film.

We will suppose that a suitable piece of positive film has been selected. This is mounted between two clean glass plates and placed in the slide-holder of a stereopticon (the stereo of a motion picture machine will not do) or the negative holder of an enlarging lantern. An enlarging lantern, as is probably well known, is exactly similar in arrangement and principle to a stereopticon.

Our next requirement will be a plate-holder and some negative glass plates. The plates must be rapid ones, so as to yield soft images. After trying many brands of plates, the writer finds that the Seed 30 gives the best results in this particular work. A plate-holder is loaded and its dark slide closed. By means of pegs or other suitable supports the loaded plate-holder is secured to the copy-board or enlarging easel so that it is directly in the path of the light rays from the lantern lens. A piece of white paper is now placed on the dark slide of the plate-holder, and having moved the lantern backwards or forwards until an image of the desired size is secured, the film picture which is in place in the negative holder (or slide carrier) is sharply focussed upon the white paper placed at the front of the plate-holder.

Making an Exposure on the Negative Plate

The lens of the enlarger is now stopped down to a small opening (only a lens with a diaphragm is suitable for this class of work) and covered with a cap or by standing a piece of cardboard in front of it. The room being now darkened, the paper is removed from the front of the plate-holder and the dark slide of the same withdrawn. The lens is now uncovered, thus making an exposure upon the negative plate. With a small stop the exposure (with a light source of moderate intensity) will generally be one or two seconds, according to the density of the film image from which the enlarged negative is being made. Exposure completed, the lens is covered and the dark slide inserted into the plate-holder.

While still considering the actual process of making the enlargement, a few words will not be amiss with regard to the most practicable size to which the film should be enlarged. The writer invariably uses 4 x 5 plates, as experience has proven that the most acceptable results are secured on plates of this size, or smaller. As was mentioned in the Camera Department two weeks ago, very few motion picture scenes are focussed critically sharp. This fact is most amazingly apparent when enlarging a film image even to a slightly increased size.

Another characteristic defect of the negative film which promptly appears upon enlargement is the grain of the silver particles in the emulsion. For this reason a negative plate of 6½ x 8½ or 8 x 10 inches in size generally shows a considerable lack of sharpness and exhibits a decidedly "grainy" appearance. It is therefore best, instead of making a large negative plate and printing from it by contact, to produce a more perfect negative plate of smaller size and make the required number of bromide enlargements therefrom. The latter method yields far the best results, judging from comparisons made by the writer.

There is another point of interest and importance connected with the enlarging operation. In his preliminary work in enlarging from film strips the writer used an enlarger equipped with condensers and objective capable of handling plates up to 5 x 7 in size. Although the films experimented with were above reproach as regards sharpness of focus, it often seemed as though the enlarged results were not as crisp a sthey should have been. A little reflection on the subject resulted in the lantern being equipped with a good quality projector lens (specially fitted with an iris diaphragm) such as is used on a motion picture projector. It will be obvious that the ideal lens for enlarging these small film pictures must naturally be one which is ground to accommodate just that size of image.

The results secured with the motion picture projecting lens possessed the desired sharpness and proved that such an objective was better suited to the work than was a lens designed to be used with larger sized images.

Preventing Stray Light from Fogging Plate During Exposure

Another point which should be given attention is that of masking the film image on all sides with black paper when placing it

between the glass plates preparatory to inserting into the negative holder of the enlarger. This prevents stray light from reaching the sensitive plate and fogging it during the period of exposure.

With the proper attention given all of these various details and the exposure made, one would think that the most important steps in making the enlarged negative had been taken. But as a matter of fact that most important part of the whole process remains to be successfully accomplished. This is the development of the exposed negative plate, and it is the way in which the average enlarged negative of a film picture is developed which is responsible for the lack of quality noticeable in most specimens of such work.

Most enlargements from film images exhibit very harsh highlights. a lack of correct gradation, and a veiled-over appearance quite similar to that of a film positive printed from a "duped" negative. The cause of this inferior photographic quality is found in the method of developing the enlarged negative plate. This is almost invariably attempted with a developing solution mixed the same as for ordinary negative developing, whereas the light action on the plate in projecting the image from a lantern is entirely different from that occurring when a plate is exposed in a camera behind a lens.

In photographing a scene or objects with a camera those parts of the subject which reflect no light make no impression upon the plate and, therefore, when the plate is developed the parts of which have not been acted upon by light appear as clear, transparent spots. But in exposing a plate to the film image projected by an enlarging lantern it will be found that light from the lantern is transmitted in some degree through even the densest portions of the film picture. The plate has therefore been acted upon to some extent by the light from the lantern over its entire surface.

If now a rapid developer is applied to the plate, reduction will take place over the entire exposed area. There will, therefore, be no clear shadow spaces, and the plate will appear flat and veiled over with excessive density in the highlights.

Use a Developer Mixed Without Carbonate

The proper procedure in developing these enlarged negatives is to use a developer mixed without any carbonate. It is a simple matter to adapt one's regular negative developing formula to the requirements of this work. With the carbonate left out, the developing reagent may exhibit very poor reducing power, but this can be improved by the addition of more sulphite. A trace of bromide should be added to keep the action of the developer under control. No developing compound which requires the use of caustic alkalies or an alkaline carbonate in order to exhibit reducing power will be found suitable for the class of work under consideration.

With a developer compounded as above outlined, negatives can be secured showing clear shadows, gradation equal to the original and absolute freedom from harshness or excessive density in the highlights. As the plate has (as previously noted) been subjected to a considerable amount of light action it will generally be found that development should not be carried very far. Those experienced in developing negatives may hit the density right at the first trial, while a little practice and strict adherence to the instructions given will enable any one photographically inclined to produce good enlargements from suitable film images.

AARON CAMPBELL OF TULLAHOMA, TENN., BUYS NEW EQUIPMENT FOR HIS THEATRE

IT was a source of much gratification to the Roberts and Carter Supply Company of Nashville when they received an order from Aaron Campbell of Tullahoma, Tenn., for two of the latest improved 1916 model Motiograph machines.

Mr. Campbell also will install a Mirroroid screen. Besides the above-named purchases, Mr. Campbell also bought 300 chairs and an ample supply of poster frames. These frames are manufactured by the Newman Manufacturing Company of Cincinnati, of which Messrs. Roberts and Carter are the Southern representatives.

This is only another very forceful evidence that business in general is beginning to take on a rosier hue. It is but the beginning of a long line of customers for the Roberts and Carter Supply Company. The order was handled with exceeding promptness and care, and President Roberts says his slogan from now on will be: once a customer, always a customer.

"EASTMAN"

in the film margin answers the question,

"*How clear should a motion picture be?*"

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

The Universal Camera
For Motion Photography
Write for Illustrated Catalogue
The UNIVERSAL CAMERA CO.
559 W. Jackson Blvd., Chicago
Branches { 1007 Times Bldg., New York
821 Market St., San Francisco

Perfect Developing and Printing
Negatives Developed . 1c. ft.
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TITLES in any language 5c. per foot complete
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Satisfaction guaranteed by our fifteen years' experience Special price on quantity orders.
GUNBY BROS., Inc., 145 West 45th Street, New York City

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

"Music Plots" So-Called, and the Music Publisher

A Musical Number That Takes About Fifteen Seconds to Get Well Started, Certainly Cannot Be Stopped Short in a Still Shorter Period of Time Without Inharmonious Breaks—Dollars and Cents Should Not Be the Paramount Point at Issue

EDITOR'S NOTE:

More communications such as the following sent to this department and to the film manufacturers in question will do much to eradicate the evils spoken of by Mr. Lovett. We should, however, not forget that picture music is as yet in its infancy.

Only a few days ago in speaking to a former colleague in editorial work, who was a great advocator of "Music and the Picture," we were discussing the advance that had been made by "Music and the Picture." My friend remarked "Great strides have surely been made in picture music, yet it is not nearly what it should be." Always feeling myself that all and any efforts made, whether good or bad, would be for the eventual betterment of picture music, I have restrained myself from making severe criticism, feeling that the industry at large is not as yet intellectually capable of accepting an authority. Dollars and cents and other financial manipulation seems to be the only paramount point at issue. It is true nevertheless that plots which upon their very face stamp themselves as being impossible must necessarily retard the enthusiasm and ambition of the playing musician or leader. It has been even a greater hardship to the musician when film concerns are able to influence the theatre manager or exhibitor that he is giving them the right thing, when in reality he doesn't know the first thing about it and he has at no time made an effort to acquaint himself with the actual facts.

Mr. Lovett speaks correctly when he says that a number is only well started in fifteen seconds and certainly cannot be stopped without an enharmonious break in so short a period.

I have often issued warnings to manufacturers of film regarding the exploiting of the picture industry by music publishers. There seems to be an erroneous idea regarding competitive means now in vogue by some of the publishers. These publishers are surely following the wrong track, for as Mr. Lovett says, any capable leader can set for himself and the men under him better musical programs than can be set by others who are entirely ignorant of the condition under which the leader is working. This has been one very important reason for the lack of success met by the music score. Musical plots which do not describe the character of music necessary, but instead give the names of musical compositions which are very often unknown will also never have any value in picture playing. Consequently I cannot see what publishers can hope to gain eventually. It would certainly be more profitable to them were their publications in each photoplay house with the proper temperamental classification.

I am more than convinced that when the musical end of film production will be in the hands of picture musicians of known musical ability and picture knowledge that music publishers, film manufacturers and picture musicians will all be benefited a thousandfold and I unite with Mr. Lovett in the further hope that the realization of this is not far off.

Post Office Box 1356,
RICHMOND, VA.,
July 30, 1916.

Dear Sir:

In past issues I have noted your remarks concerning music for moving pictures, and in particular, what you and others have to say about the so-called *"Musical plots"* issued by some firms, in connection with their releases.

I often have tried to use these plots, either the suggestions as to the style of number the plots give, or the actual numbers they mention. To claim any success with either of the foregoing would be an untruth. I have a library which compared to those of most musical directors for moving pictures, is a very large one. When I tell you that I have over twenty thousand numbers, each one of which is classified in my catalogue, and which I can place my hands on at any time, you will see that I am somewhat prepared for mostly any kind of program and picture.

To refer back to the "plots" in question, I would like to suggest to the manufacturers of films that are sending these printed slips out, that while their intentions may be of the best, both for the uplift of music in picture houses, and also for the better accompaniment of their films, that they enquire of the men they have compiling these plots, whether they are giving them a *musical plot that will better the picture* or whether they are *trying to advertise certain music publishers,* free of charge, and at the same time trying to "bunk" the man who tries to use these plots. The latter seems to be the only explanation to me.

Sometimes Numbers Suggested Are All from One Firm

I have used plots or rather tried to use them, where I have found that with the exception of perhaps two numbers mentioned, ALL the numbers suggested are the publications of one firm and one firm only. I can at any time, furnish you with plots that I have on file, on which nothing but Schirmer publications appear, others devoted to Carl Fischer publications.

Then again, while that may be why the plots are distributed broadcast (just to advertise certain publishers) how on earth can a man that is handed one of these plots, find out what kind of a number he needs for the scene in question, unless he knows that number mentioned, or has it in his library.

Being possessed of twenty years experience in all branches of the musical profession, both in Europe and this country, I am fairly familiar with most of the numbers in general use. But imagine my dismay when I take up one of these plots and find a number I don't know, or do not possess.

At such times I have to guess at the scene, and the chances are that when I come to that identical spot, it isn't that kind of a number at all.

Another thing, what is the use of making notations of time periods ranging from 15 seconds to seven or more minutes. I imagine the "plotters" run a thousand foot reel in fifteen minutes. Then you can imagine what a *wonderful help* it must be to find 15 seconds are to be taken up by one scene, when your operator is running at anything from a twelve minute to a sixteen minute speed for the same reel. Personally I would like to meet the director of an orchestra that could get any music from his men, if he had to start and stop a number in fifteen seconds. From my past experience it would be practically impossible, for the major-

(*Continued on page* 1134)

"Secret of the Swamp"

Bluebird Feature By M. WINKLER THEME—Come Where My Love Lies Dreaming, by Foster

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	15 Seconds	Sounds from the Sunny South by Isenman.
T	It was a sultry June Day	3 Minutes and 20 Seconds	Continue "Sounds from the Sunny South."
T	Anybody that'd move in there, etc.	3 Minutes and 20 Seconds	Beautiful Dreamer Song by Foster.
T	Clay White, One of the South's Aristocracy	3 Minutes and 15 Seconds	Amo Melody by Robyn.
T	Deacon Todd, Owner of the Place	3 Minutes and 2 Seconds	Berceuse by Iljinski.
	TREMOLO DURING DISPUTE		
T	It was Autumn on the Plantation	35 Seconds	Willie we have missed you, Southern Song by Foster.
T	And the Southland rejoiced, etc.	3 Minutes and 30 Seconds	La Reve by Golterman.
T	If my Mother suffers, etc.	55 Seconds	Continue Tremolo.
T	Through the Hours of the Night, etc.	3 Minutes and 43 Seconds	
	ORCHESTRA REST—ORGAN OR PIANO IMPROVISE—SACRED MUSIC		
T	Later on, when the Sheriff, etc.	2 Minutes and 35 Seconds	Theme.
T	In the Timber Country, etc.	1 Minute and 5 Seconds	Forest Whispers by Losey.
T	And Deacon Todd had made, etc.	2 Minutes and 5 Seconds	Melody by Kretschmer.
T	Usually the little things, etc.	2 Minutes and 45 Seconds	Alita by Losey.
S	In the Forest	30 Seconds	Forest Whispers by Losey.
T	It was Emily's Birthday	4 Minutes and 50 Seconds	Folle Extase Waltz by Milok.
	PP DURING SCENES—NOT DANCING		
T	The Season was Ended	25 Seconds	Forest Whispers by Lorey.
T	For the third successive Morning, etc.	3 Minutes and 10 Seconds	Evening Breeze by Langey.
	WATCH THE SHOT		
T	A Storm was brewing, etc.	1 Minute and 5 Seconds	Furioso No. 2 by Lake.
	TYMPANY RUMBLES AD. LIB. DURING THUNDER, LIGHTNING, ETC.		
T	After the Rain, etc.	2 Minutes and 15 Seconds	Theme.
S	At Fence	5 Minutes and 40 Seconds	Night Song by Stults.
T	The Sheriff learns, etc.	6 Minutes and 30 Seconds	Finale from Ariele by Bach.
	REPEAT IF NECESSARY		
T	The Swamps held a strange, etc.	5 Minutes	Dream Shadows by Langey.
T	I'm going to see Miss Emily	1 Minute and 48 Seconds	Garden of Love by Ascher.
T	I didn't mean to Kill him	50 Seconds	Berceuse by Karganoff.
	TREMOLO		
T	And Chet understood	1 Minute and 20 Seconds	Continue regular Tempo.
T	Yes, I did it, etc.	25 Seconds	Theme.
T	You'll find him down in the Swamp	1 Minute and 45 Seconds	Continue "Theme"—Tremolo.
T	And Down in the Swamp	1 Minute and 40 Seconds	Andante Mysterioso by Lake.
T	What the Sheriff found	2 Minutes and 50 Seconds	Agitato No. 6 by Lake.
T	The Deacon came back	45 Seconds	Theme.
	TREMOLO DURING FIRE SCENES UNTIL THE END		

NOTES:—
LETTER T INCICATES—TITLE OR SUB TITLE—FOR CHANGE OF MUSIC
LETTER S INDICATES—SCENE—FOR CHANGE OF MUSIC

The people coming out of a theatre equipped with
THE BARTOLA ORCHESTRA
are talking about the music. Listen to their conversation.
CHAS. C. PYLE, General Sales Agent, 708-712 Mallers Bldg., Chicago, Ill.
Factory
Oshkosh, Wisconsin

THEATRE AND EXCHANGE MAILING LIST SERVICE
We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.
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The KIMBALL

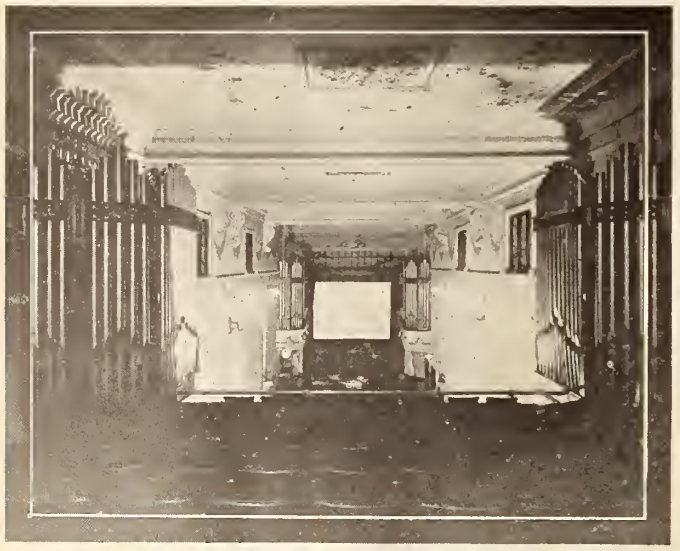

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GRAND PRIZE
Collective Exhibit
HIGHEST HONORS
Kimball Pipe Organs
W. W. KIMBALL CO., Kimball Hall, Chicago
ESTABLISHED 1857
Eastern Office, 507 5th Avenue, New York

Building and Furnishings

PETER MAGARO'S REGENT IS MADE CONSPICUOUS AT NIGHT BY A HUGE ELECTRIC SIGN ON THE ROOF

A LARGE, brilliantly lighted electric sign on the roof makes the Regent, Harrisburg, Pennsylvania, a conspicuous landmark in that city. Three figures in the act of diving from a lofty eminence, two shooting through the air and the third poised for a swift descent, shine out in the night with startling effectiveness. The sign, a solid metal structure dotted with incandescent globes, is as high as the theatre and is an instance of what can be done to gain publicity by a profusion of light.

The front makes an attractive appearance, with an ornamented cornice, decorated moulding at the entrance, topped with a heraldic device, and a piece of statuary gracing the ticket booth. The lobby has been made an advertising adjunct by a profuse display of posters in neat frames. The interior decorations command attention by the chaste design of panel effect, scroll mouldings and sweep of floral curves in the ceiling.



The Screen from the Balcony, Regent, Harrisburg, Pa.

The Regent is located at 410 Market street and is owned and managed by Peter Magaro, who has built up a select clientele by skilfull management and studying the taste of his patrons.

The Regent measures thirty by two hundred feet and was built in 1914. A system of perfect ventilation makes the house one of the coolest in Pennsylvania. Exhaust fans in the ceiling and numerous electric fans keep the temperature several degrees below that of the street. The heating is done by steam heat piped through the city streets from a central plant. The Regent has a seating capacity of seven hundred on the main floor and three hundred and fifty on the balcony. The length of the throw is 170 feet; a Power's 6-A machine is used for showing the pictures. The seats were furnished by the E. H. Stafford Manufacturing Company. A Gold Fibre screen has proved most satisfactory for exhibiting the pictures.

Water colors and oil painting in panels gives the walls an air of richness lacking in many theatres, where the importance of the right kind of decorations is not apparent to the management.

A Moller four manual organ is used for the music with the pictures. Photographs in brass frames Mr. Magaro finds very helpful for effective publicity.

Bevel mirrors in the entrance doors give the lobby a certain magnificence of finish. The foyer is of colored glass and the theatre has among other decorative equipment an attractive drinking fountain. The box office is an ornate affair, pagoda in effect, with eight sides, all glass in the upper part.

The performances are continuous, beginning at ten in the morning and ending at eleven at night. Ten cents is charged for adults and five cents for children, in the afternoon as well as in the evening. Eleven persons are in the employ of the Regent. The house is located in the business district. Mr. Magaro believes in bringing patronage to his house by advertising liberally in the newspapers, using billboards, slides announcing future attractions, and making the lobby a spot that the passerby cannot help see and notice, no matter how much of a hurry he might be in. The Regent has rest rooms for ladies and a smoking and retiring room for men. It employs two organists. Paramount pictures are shown.

NEW RIALTO THEATRE BECOMES POPULAR INDIANAPOLIS HOUSE

Special to Motion Picture News.

Indianapolis, Aug. 5.

THE Rialto theatre, Indianapolis, of which Fred B. Leonard is the manager, has become one of the most popular of the downtown photoplay houses in the city, since it opened, July 1.

This is due to its location and the attractive way in which it has been decorated. The Rialto is located in Kentucky avenue, near Washington street, near the point where Illinois and Washington streets and Kentucky avenue meet, the very heart of the business district.

A lobby has been built, extending from Kentucky avenue to Illinois street, decorated with large palms and baskets of green shrubbery, with mirrors on each side, which presents an attractive appearance. The theatre has proven a haven of refuge for Indianapolis theatregoers during the hot weather.

The ventilating system which has been installed makes it one of the coolest and most comfortable theatres in the city. It is the largest photoplay house in that neighborhood.

The interior of the Rialto is unusually striking. The color scheme is green and ivory. The walls are ivory tinted, with delicate frescoing, and along the sides are baskets of green glass filled with ferns and other greenery, and so lighted that the plants seem to be in water. The ceilings of the theatre itself and the lobby are covered with a white trellis supporting large quantities of smilax. The lights are globes of a delicate green, set among the leaves. There are 600 of these globes, and the effect of the whole theatre is cooling and pleasing to the eye.

In the lower part of the theatre six large electric fans are kept going constantly, while in the gallery one large fan, which is said to be the largest in any theatre in the State, measuring sixty inches across, projects 50,000 feet of cool air a minute.

The theatre has a seating capacity of 1,000. There are two stage boxes, also ornamented with vine-covered white trellises, and a row of boxes at the back of the theatre. In the ceiling of the gallery, and also in the ceiling of the lower floor, large green and gold lamps are set in. The lower parts of the boxes are draped with green curtains.

One of the features is the $10,000 pipe organ installed by the Jamison Piano Company of Lafayette, which is operated from the centre of the regulation archestra pit. This pit also has its screen of white trellis and smilax.

The screen of crystal gold fiber is set far back on the stage, and the out-of-doors effect is heightened by vine-draped pillars and pots of palms and other plants. There are two rest rooms upstairs and one downstairs.

An unusually artistic stage setting, made by an Indianapolis scenic artist, sets far back on the stage and shows pillars wreathed with vines and trellises.

The entire fitting out of the theatre cost between $50,000 and $60,000, according to Manager Leonard.

DOMINION, VICTORIA, B. C., IS THEATRE WITH LARGE AUTO PATRONAGE

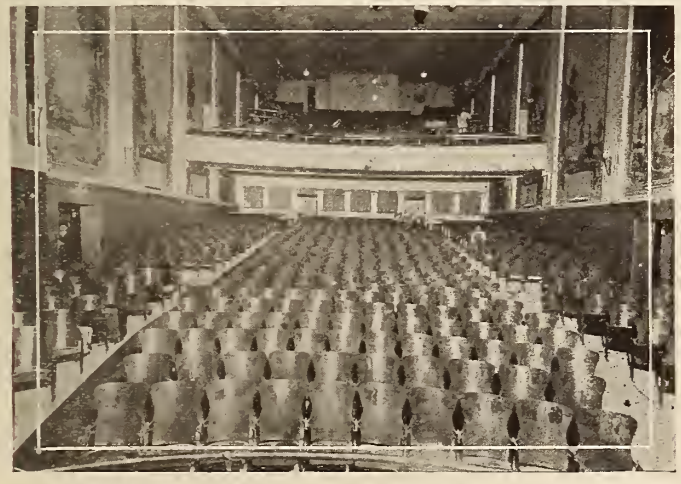
MANY of the theatres in northwestern Canada compare favorably with the motion picture houses in the rest of the Dominion and in the States. The theatres are well equipped, the decorations are pleasing to the eye, and of course they get the same pictures.



Dominion Theatre, Victoria, British Columbia

A theatre meeting all the requirements for satisfying patrons is the Dominion, Victoria, B. C. It is controlled by the Victoria Dominion Theatre Company, Ltd., and is managed by J. M. Roberts. The structure is of brick and concrete. The lobby is finished in marble and lighted with decorative electric clusters. A well regulated cooling system is maintained in the warm weather and the house is thoroughly heated by steam in the cold months.

There are six hundred seats on the main floor and three hundred in the balcony. The walls are decorated with panels showing rural scenes. The seats are supplied by Anderson and Company, Seattle. Two Power's 6-A machines are in use, with a throw of 95 feet. A mirroid screen is part of the picture equipment. A large pipe



Interior of the Dominion Theatre

organ furnishes the music. The lobby is twenty-five by twelve feet.

The admission price is ten cents during the day. At night ten and fifteen cents are charged for the orchestra and balcony seats; the boxes bring twenty-five cents.

The Dominion is located right in the heart of the business section and runs five shows a day. Extensive advertising is maintained by the liberal use of newspaper space, heralds and billboards. A large automobile patronage is a feature of the business done by the Dominion.

D. G. RODGERS RESIGNS FROM NORTHWESTERN EQUIPMENT

DAVID G. RODGERS, formerly of the Northwestern Motion Picture Equipment Company, has resigned from that company and is making his headquarters, temporarily, at the office of the Rialto Theatre Supply Company, Minneapolis, Minn., where he is prepared to take care of all orders and make immediate shipments.



OPERA CHAIRS

Steel—Cast Iron

Exceptional in Quality—Comfortable

You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*

If you are desirous of reseating, we can help you dispose of old chairs. Write for Catalog N.

We manufacture Special Out-of-Door Seating.

STEEL FURNITURE CO.
1475 Buchanan Ave., S. W.
Grand Rapids, Mich.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms.
Write for catalog.

The NEWMAN MFG. CO.
717 Sycamore St., Cincinnati, Ohio

Branch Factories and Showrooms:
68 W. Washington St., Chicago, Ill.

Coast representative, G. A. Metcalfe, 117 Golden-gate Avenue, San Francisco, California.



ALL THE PLAYERS



of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.50 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $8.00 to $25.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th Floor, CHANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

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"SCREEN LIGHT THAT NEVER FAILS"

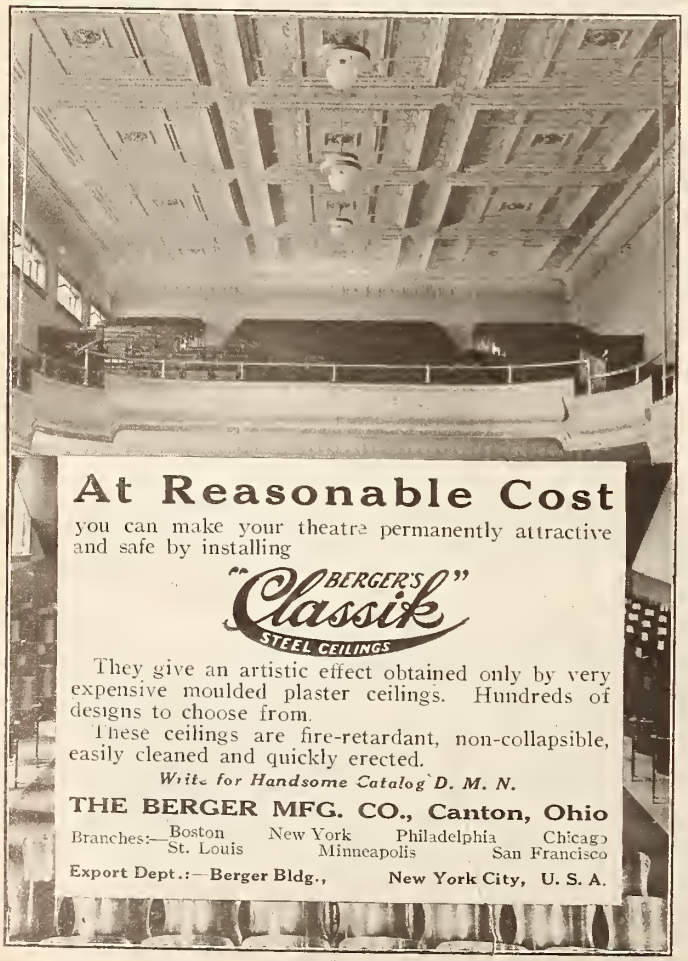
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When you want Opera Chairs, remember we have
50,000 CHAIRS
ALWAYS IN STOCK
in 6 different styles in Imitation Mahogany and Circassian Walnut finishes, assuring you satisfactory selection and
IMMEDIATE SERVICE
Other designs of Upholstered and Unupholstered Chairs unlimited in number, furnished in 25 to 50 days after receipt of specifications, depending on character of chairs selected.
Our Consultation Service, specializing in designing economical arrangements for theatre seating is tendered to you without any charge whatever.
Descriptive literature on request.
For prompt attention address:
General Offices: 1012 LYTTON BUILDING, CHICAGO, ILLINOIS
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At Reasonable Cost
you can make your theatre permanently attractive and safe by installing
"BERGER'S Classik" STEEL CEILINGS
They give an artistic effect obtained only by very expensive moulded plaster ceilings. Hundreds of designs to choose from.
These ceilings are fire-retardant, non-collapsible, easily cleaned and quickly erected.
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THE BERGER MFG. CO., Canton, Ohio
Branches:—Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco
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AT THE COSTELLO, OWNED BY OCHS, PATRONS CHOOSE THE FEATURES

THE Costello, 23 Fort Washington avenue, New York City, one link in the chain of theatres under the direction of Lee A. Ochs, is a modern photoplay house.

The building is situated in one of the best residential sections. It was designed by A. Sheinhart, 194 Bowery, New York City. The construction was completed late in 1913. The frontage of the building is 53 feet and the depth is 156 feet. The exterior is terra cotta and of an excellent design.

Upon entering one is greeted by a spacious outside lobby, 30 feet wide and irregular in depth, one side 10 feet and the other 20 feet. To the left the box office occupies about 160 cubic feet of space, and is equipped with an automatic ticket selling machine; also a coin machine, which eliminates delay.

One naturally expects to see posters hung about the lobby, but not here. Mr. Ochs does not believe in them. He has an excellent substitute in neat picture frames made especially for him by Menger and Ring, in which he displays the leading scenes from the feature pictures.

The inside lobby measures 32 x 48 feet, with an exposed winding, cast-iron stairway to the right, which leads up to Mr. Och's office and the projection booth. Keenestone adds to the attractiveness of the interior decorations. Drop lamps hang from the metal ceiling. The floor is cement.

One cannot help noting the great difference in temperature upon entering from the street. J. Sarzin, the manager, says he could almost make one freeze in the summer with the help of the two big 8-feet fans on the roof, which are part of the Typhoon ventilating system used. Adequate heat is maintained in the winter by the International heating system installed in the building. The indirect lighting system is used and the power supplied by the United Electric Company.

Comfort is assured when the patron sits in one of the leather upholstered chairs manufactured by Merrit A. Seamen. There are 600 of these chairs in the theatre.

The projection booth is one any motion picture house could be proud of. It is equipped with two Simplex machines, motor driven. Two Hallberg generators include the equipment for reel service. The pictures are thrown on a Merroid screen, 18x22 feet, the throw being 100 feet.

Music is furnished by Sylvester Krause and his orchestra of four musicians.

This picture theatre shows films of the General Film Service and all the best features obtainable, mainly chosen by its patrons. Metro, Paramount, V-L-S-E, World and others are among the most popular. Seven and eight reels of excellent pictures are shown at a performance, and five performances constitute a day.

Louis P. Philwin, the operator, starts the machines going at 1:30 and the last performance is over at 11 P.M., the admission being, matinees, ten cents, and evenings fifteen cents.

Mr. Ochs believes in direct advertising. He mails his patrons a weekly program. At present his mailing list exceeds 1,800.

HARRISBURG EXHIBITORS BY PURCHASE WILL HAVE LARGEST PENNSYLVANIA PICTURE HOUSE

Special to MOTION PICTURE NEWS

Harrisburg, Pa., Aug. 5.

THROUGH the purchase of the Einstein property, 221 Market street, on the city's busiest thoroughfare, the George Brothers, proprietors of the Victoria motion picture theatre, announced plans today to give Harrisburg the largest exclusive motion picture theatre in Pennsylvania. The property bought by the George Brothers cost them $90,000 and adjoins the site now occupied by the Victoria theatre.

According to James George, manager of the theatre, at least $30,000 will be spent in making alterations. The proposed playhouse will have a frontage of 55 feet and a depth of 210 feet. There will be a large lobby, with mural and statuesque decorations. It is also planned to have a balcony and a gallery. The seating capacity will be about 2,500.

There will be a new pipe organ installed which, according to Mr. George will be the largest used in any motion picture theatre in this section, and special attention will be given to the musical programs at each performance. High class artists will be employed to operate the pipe organ.

New chairs, new aisle carpets, rest rooms for women, smoking

rooms and a palm garden will be among the features of the enlarged theatre. An extra large screen will be used and arranged so that it can be slanted and in a position so that the pictures will be clearly visible from all sections of the house.

The George Brothers, Athens and James, will also introduce an innovation in prices. They announce they will secure high class pictures but still maintain one price, ten cents.

"No matter whether it is a picture like "The Birth of a Nation," said James George, "the price will remain the same. We believe that by this policy we can command a large patronage. None but the best pictures will be booked and we will have them just as soon as the large theatres in New York, Chicago, Philadelphia or other large cities."

FT. WAYNE, IND., HAS SOME BEAUTIFUL THEATRES

THE Jefferson Theatre, Calhoun and Jefferson streets, Ft. Wayne, Ind., is one of the finest theatres in that territory, under the able management of W. C. Quimby (who, by the way, holds card No. 1 of the Ohio Film Exhibitors Protective Association, the forerunner to what is now known as the Exhibitors League). This theatre has an air of refinement that commends itself to the public.

The interior resembles a "coliseum" in that all seats are on one floor and there is neither pillar nor post to obstruct the view of the patrons, no matter where seated. The ceiling, resembling an arched dome and decorated in sky blue, with stars twinkling here and there, is also a most pleasing effect.

A Kimball organ, augmented by an orchestra of five pieces, furnishes the music at the Jefferson, and it is real music, too.

The operating room is one of the largest and best appointed that I have ever seen, thirty-three feet in length, ten in depth, and eight in heighth. With two intakes and three exhausts to the open air there is always a supply of fresh air for the operator. Of brick construction with concrete floor, the fire risk is reduced to a minimum. Equipment consists of two Powers' 6-A machines; Ft. Wayne motor generator set, with compensare for warming up the lamp about to be operated, makes one of the most thoroughly equipped rooms one could wish for. W. R. Foreman, the operator, has been in the employ of Mr. Quimby for the past two years and is very highly thought of. He has an assistant, who relieves him from 3:30 to 6:30 p. m., giving him a rest sufficiently great to enable him to put over his best work when the crowd is greatest, which is as it should be, for no operator can do good work when he is compelled to stand by his machine for ten or eleven hours running.

TWENTY-SEVEN BALTIMORE THEATRES ARE CLOSED DURING HOT SPELL

IT is customary in Baltimore each summer for a number of motion picture theatres to close during July and August, but the large number of houses which have closed this year has caused general comment. The reason for the falling off in attendance during the last six or eight weeks is unexplained, except that the lengthy cool spell during the early part of the summer caused Baltimoreans to stick to town, and when the warm weather came there was a quick exodus to summer resorts, which cut the receipts to a very marked degree at the various motion picture theatres.

There are at present twenty-seven theatres closed in Baltimore of the one hundred and ten picture houses in this city, making nearly twenty-five per cent. of the picture houses out of commission.

In the case of the New theatre, which was closed the week of July 23, the temporary shut-down was made simply to redecorate and generally improve the appearance of the house, preparatory to putting in a new service of films, which began Monday, July 31. The other houses mentioned above are all closed for the entire two months, and some will not open until the middle of September. It was not a situation where the airdome took over the business of the regular theatres, as fewer open-air picture concerns opened this year than usual.

The closing of so many houses has been pointed to as an example by all those who have been urging that all the picture theatres in Baltimore close during July and August. It is pointed out that should the motion picture houses close for the two months, that by the middle of September picture lovers would be hungry for films and it would benefit the exhibitor, as many of them lose money during the hot months.

You can now get the most effective *electric advertising* ever devised

—at an unheard of price!

Here is the neatest, most practical business booster you ever saw! Picture in your mind how a handsome program bulletin like the one illustrated below would look on the side of your screen, in the lobby, or outside the theatre. People simply can't help looking at its clear-cut, brilliantly lighted letters. The coming events you have prepared for them will stick in their minds, and you'll see them coming in again the next day. The beauty of it is that you can advertise attractions five days ahead, as the man below is doing, or you can use all five lines for the current day or the next day's program. The sign is so simple that any one can change the entire lettering in a jiffy.

The R & E Interchangeable Electric Program Bulletin pictured below is a revolutionary idea in electrical advertising. The letters are made of translucent white glass on a black enameled background. A few 40 or 60 watt lamps placed inside the frame light every letter brilliantly—the current cost being only a few cents a day. The frame is made of light, durable, galvanized iron, finished in oxidized black. The sign illustrated is 48 inches wide, 34 inches high and 6½ inches deep. It weighs only 60 pounds. All our signs are provided with translucent colored inserts in red, green and blue, for emphasizing words, in color, initial letters, etc.



This illustration shows a five-line sign with two sections removed while lettering is being changed. It also shows the indexed box containing 450 letters, characters and blanks furnished with the sign. The price of this outfit, ready to operate is only $75.00. Extra lines may be added at a cost of $12.50 per section. In this way you can get as large a sign as you need. We make a flashing attachment for the sign for $4.50 additional.

We cannot begin to tell you the wonders of this invention here. Be sure to tear out the coupon in the corner and mail it to us ***at once.*** By return mail we will send you, post free, our illustrated booklet that tells everything you want to know. This is the very device you have been waiting for—tear out the coupon and mail it to us ***NOW.***

Rawson & Evans Co.

710-712 West Washington Boul.

CHICAGO, ILL.

Rawson & Evans Co.
710-712 W. Washington Boul.
Chicago, Ill.

Please send me your illustrated booket giving full details of your new Interchangeable Electrical Signs for Moving Picture Theatres.

Name .....
Theatre .....
Address .....
.....

Exhibitors!

Special juvenile performances at the regular motion picture theatres received more attention at the recent Convention of the General Federation of Women's Clubs in New York City than any other one topic.

The club women are right up on their toes and they are going to be mighty active from now on!

You are going to hear from them. They are coming to you to ask you to work with them in providing what they want, and we have tried to show them the reasonable way to approach you.

To do this, the Motion Picture News prepared a pamphlet called the *Juvenile Motion Picture News* for distribution at the Convention. Thousands of copies are already in the hands of the club women. There are a few left. Every wide-awake exhibitor should have a copy. So long as they last you may have one.

The pamphlet tells of the co-operation necessary between the local exhibitor and the women's club, and just remember that there are 9,000 of these clubs including 2,500,000 women in their membership.

The main feature, however, is the *list of films adapted to juvenile programs,* with the name of the producer and of the exchange.

Better write to-day for a copy, if you want to be sure of getting one.

MOTION PICTURE NEWS, INC.

729 Seventh Avenue, New York City

EXHIBITOR'S SERVICE DEPARTMENT

MUSIC PLOTS SO-CALLED AND THE MUSIC PUBLISHERS

(*Continued from page* 1128)

ity of leaders would hardly get their orchestra *started* much less stopped.

Musical plots *will be the thing when they are compiled by men who are in the business for the good of that business,* and who are practical musicians. I know what I am talking about when I say that these published plots are *not* made by practical men. Can a man by years of handling music over a counter, know what sort of a scene that a certain number will fit. Again, can a man that two years ago could not get any semblance of music out of a small orchestra, sit down with the catalogue of a firm that he is working for (music publishers) and tell hundreds of men that are practical how to play pictures. Why are the film firms so dense as to let such people handicap the playing of their productions. The musician wants to give the best results in all branches of his profession, and will gladly welcome any help that he can get. He needs it, for it is no sinecure to have to set up a feature every day in the week, if he has to see it in the morning. Sometimes this isn't possible owing to delay in delivery, then he is at the mercy of these so-called plots. The chances are that he will get called down by his manager because the music didn't fit, for that individual usually swallows what the maker tells him, and they tell him that the plots *are the thing. They will be some time,* and let us hope it is in the near future, but until the makers of films wake up to the fact that to make a musical plot that the average leader can use and making something of, those plots will have to be made by someone that knows how to play pictures, and not be compiled by someone working for a certain publisher, and who dare not suggest any number that cannot be purchased from his firm.

To refer to the printed score, they, too, are next to impossible. I have used them several times or rather tried to, but the results were bad. To get one of these scores a few minutes before you go into the orchestra pit, and when you start to play you find that a certain number in the piano book has 48 bars more than the cornet book, and so on, which I haven't encountered only once or twice but many times, makes one disgusted with trying to work on other people's ideas. Were I always able to see my picture in advance I would never attempt to use other people's suggestions, but as this is not always possible, I am at the mercy of these plots sometimes, and if you or the makers of pictures would only advocate that the plots be made by men who are capable of doing so, then you will not only have my sincere thanks but those of the whole picture playing community.

An amusing feature in these plots is where the writer of them suggests playing a number tremolo during an agitated scene. I can't imagine the result, never having had the nerve to try it. Do they wish the player to do this on the piano and string instruments only, or is there a way of making the clarinette, cornet, trombone, etc., play a number tremolo.

Let us get down to practical picture playing if we wish to elevate that branch of the musical profession. With the aid of practical men doing work for the makers of films, such an elevation will come, but so long as the manufacturing concerns allow themselves to be hoodwinked into thinking they are getting something worth while, but which is worthless to the recipient, then so long will we be handicapped, and playing pictures will be looked upon by men who can get other work as beneath them. Such should not be the case, but at present there seems to be a lack of discernment on the part of the makers.

I shall be glad to hear from you on this subject if you think it worth while to discuss it in your paper.

Thanking you for your courtesy, I am,

Yours sincerely,

H. Lovett, Musical Director, A. L. C. M.

ORGANIZATION

(*Continued from page* 1117)

IF there are any questions to be asked, or information desired, write direct to Walter W. Irwin, chairman of the organization committee. He has all the data and is ready and willing at any time to get into any and all details which may increase the power and promote the interests of the motion picture industry.

E. K. Gillett.

DIRECTORY OF NEW THEATRES

ARKANSAS

A. L. MIDDLETON, formerly manager of the Crystal theatre at Pittsburg, Tex., took charge of the Princess at DeQueen, on August 1.

CALIFORNIA

Mr. Loughrey has sold his interest in the Park theatre, on East 12th street, near Fifth avenue, in Oakland.

IOWA

Mr. Weber, Maquoketa, has opened one of the best moving picture house in his vicinity. It is named the Pastime.

F. W. Burke has purchased the Strand theatre at Cedar Rapids.

The Rogregrine Brothers have sold the Lyric theatre at Corning, to L. A. Fleming. C. W. Turner has closed his moving picture theatre at Ida Grove.

W. H. Moran has taken over a moving picture theatre at Cedar Falls.

Manager Martin has taken over the new Magic theatre at Fort Dodge.

Guy Curtis has opened a new picture house at Independence. A. G. Stelte has taken over the Palace theatre at Vinton.

MARYLAND

After having been closed a week, in which time the house was entirely redecorated, the furniture reupholstered, the hangs replaced, and stage settings renewed, the New Theatre, Baltimore, opened Monday July 31.

MASSACHUSETTS

Westfield theatres have been closed by the authorities on account of infant paralysis.

A new theatre at Norfolk Downs, is to be run by Manager Whelen.

M. M. Donohue is to be manager of a new house at West Lynn, to open September 1. It is to seat 800.

MICHIGAN

The coming thirty days will see the opening of the Ferry Field theatre at Grand River avenue and the Boulevard, Detroit, and the Regent theatre, Woodward and Horton avenues, Detroit. Both will be exclusively for motion pictures and will be beautiful playhouses.

Detroit's new theatre, The Bijou at 36 Monroe avenue, opened Saturday, August 5. A Motiograph machine is used in the projection room.

Bay City may have a new theatre, if the Bay City Theatre Co., just organized with a capital stock of $25,000 goes through with its proposed plans, which call for a theatre 50 by 225 feet, seating about 1,500 people, and located on Washington avenue. Fred B. Williams is general manager of the enterprise.

An addition 50 by 100 feet in size is to be made to the Family theatre in Port Huron. The work is to start this month and will be completed by early fall.

MISSOURI

S. E. Wilhoit, manager of the Jefferson theatre, Springfield, has made plans for the opening on September 1, of this new theatre which is being built on East Commercial street. The building will be modern to the last degree, fireproof, and will cost approximately $12,000. Both vaudeville and moving pictures will be shown.

Omer C. Eidson, superintendent of the Aladdin theatre, Springfield, has changed his theatre considerably by the installation of a system, invented by himself, by which the air is purified and cooled. Suction fans, water sprays, and flower water tanks are used to accomplish this end.

The management of the Jefferson theatre at Springfield, has announced that it will show features, changing five times a week—and vaudeville, changing each Sunday and Monday for the six weeks of hottest weather only. Keet's six-piece orchestra will furnish the music.

NEBRASKA

W. R. Moore has taken over the Crescent theatre at Alma.

W. A. Bowker has purchased the Lyric theatre at Hartington.

A. G. Smith will open a new picture house at Greely, in the near future.

Edward Blakeslee has purchased the Empress theatre at Columbus.

TEXAS

The Hippodrome theatre in Dallas will soon reopen with feature pictures. B. F. Tucker has opened a new picture house at Ditell.

B. C. Lively has opened a new theatre at Grapeland. J. R. Menke has opened a new house at Burton.

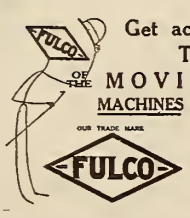
M. M. Killeen has opened the new Pastime theatre at Newton.

R. R. Hess has opened the new Moonshine Auditorium theatre at Humble.

R. K. LeSaint will erect a new $10,000 theatre at Texas City.

J. I. Pittman has taken over the Kyle theatre at Beaumont.

The Star theatre which was burned at Smithville, recently, is being rebuilt. The new house will seat 600.



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The Department Store
OF THE MOVING PICTURE TRADE
MACHINES ⟷ EQUIPMENT ⟷ SUPPLIES
OUR TRADE MARK
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E. E. FULTON COMPANY
156 W. Lake St. CHICAGO, ILL.

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA



ON AUGUST 10th, WE HAVE A FEW EXTRA EQUIPMENTS COMING THROUGH OUR ASSEMBLING DEPARTMENT, WHICH WILL BE READY FOR IMMEDIATE DELIVERY.

YOU NEED NOT LOOK VERY FAR AHEAD FOR THE MONEY TO PAY FOR A *TYPHOON COOLING SYSTEM,* AS MANY INSTALLATIONS HAVE PAID FOR THEMSELVES IN LESS TIME THAN REQUIRED FOR THE INSTALLATION.

THE CONTRACT WAS SIGNED ON A THURSDAY NIGHT WITH THOS. INCE, FOR COOLING CRITERION THEATRE, WHERE "CIVILIZATION" WAS FIRST SHOWN AND *TYPHOONS* WERE READY FOR DUTY THE FOLLOWING MONDAY AFTERNOON.

THIS UNUSUAL RECORD WAS AGAIN REPEATED IN EQUIPPING THE TRIANGLE THEATRE IN NEW ORLEANS, LA., THE ALHAMBRA THEATRE IN CLEVELAND, OHIO, AND SEVERAL OTHERS.

AN EQUIPMENT SUFFICIENT FOR A 500 SEAT THEATRE WAS ERECTED IN COMPLETE RUNNING ORDER IN THE CHICAGO AUDITORIUM IN A RECORD TIME OF FOUR HOURS.

TYPHOON COOLING APPARATUS TAKES THE AIR FROM THE ROOF ABOVE THE STREET LEVEL, WHERE THE ATMOSPHERE IS FREE FROM DUST AND IMPURITIES, AND BLOWS VOLUMES OF FRESH AIR THROUGH THE THEATRE, THUS CREATING A PERCEPTIBLE COOLING AND REFRESHING BREEZE.

THE VOLUME OF AIR IS SO LARGE AND THE CIRCULATION SO RAPID THAT NO OPPORTUNITY IS LEFT FOR FOUL OR HOT AIR TO GATHER IN ANY PART OF THE THEATRE.

DO NOT THINK THAT THE HOT WEATHER IS PASSED. LAST YEAR WE HAD ALMOST THREE MONTHS OF INTENSELY HOT WEATHER AFTER THE LAST DAY OF JULY AND THE HUMIDITY OF AUGUST AND SEPTEMBER MAKES IT MORE UNBEARABLE.

SUITABLE FOR 600 SEAT THEATRE

$384 Including two round type 72" TYPHOONS, one 5 H. P. General Electric, A. C. Motor. No. 6 TWIN SET

If interested send dimensions of your Theatre, Seatings, Location of Doors and Windows

Circular "N" gives information

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY.

THAT'S ONLY
20c. A WEEK!

WID'S Independent Review Service

COSTS TEN DOLLARS A YEAR!

WID GUARANTEES

YOUR MONEY BACK

IF YOU ARE NOT PLEASED

Every Subscriber is a Booster——That proves that Wid's has made good!

WID GIVES YOU THE

BOX OFFICE ANGLE and ADVERTISING SUGGESTIONS

ON EVERY FEATURE

Wid sees them all personally and writes a square opinion in plain English without frills. When you get one experienced man's intelligent opinion on every feature you can make comparisons—Now, that's important!

This Resolution was Passed Unanimously by the

Motion Picture Exhibitors' League of America

at their Chicago Convention, July 14, 1916.

Whereas,

Intelligent, independent reviews of all feature films by an experienced man are of tremendous importance to all exhibitors;

Whereas,

Wid Gunning, in his magazine service, known as "Wids" has demonstrated in the past ten months, his ability, fairness and independence;

Therefore be it resolved

That the Motion Picture Exhibitors' League of America does hereby extend to Mr. Gunning and to "Wid's" their moral support and endorsement.

MAIL THIS NOW!

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WID. GUNNING, Times Bldg., N. Y. City

With the guarantee that my money is to be refunded if I am not pleased send "WID'S" to

Make my order for
1 month . . $1.00
6 months . . 5.00
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Back numbers from September 9, 1915, to date in stock

B.S.MOSS

PICTURES ARE *DIFFERENT* PICTURES BECAUSE

WE FIRST *THINK* THEM OVER
THEN *PUT* THEM OVER
DON'T *GUESS*—BUT ANALYZE
MAKE *MONEY*, WITH THEM IN
THE B. S. MOSS THEATRES

What Stronger Guarantees Can You Ask?

NOW READY TO SHOW YOU:

"In the Hands of the Law"

By WM. O'H. HURST

A Terrific Indictment of the Evils of Circumstantial Evidence

Released the First Monday in October

Will Create More Comment and Discussion in Every Community Than Any Photodrama of the Decade.

The Screen Play That Stirred up New York's Police Department and State Legislature.

DIRECTED BY H. M. and E. D. HORKHEIMER

Also Now Ready on the "ONE-A-MONTH" States-Rights Basis:

"Boots and Saddles"
Eugene Walter s Masterwork

"The Woman Redeemed"
A Girl's Soul Laid Bare.

"The Power of Evil"
By George Bronson Howard—A Powerful Presentation of a Modern Menace

"One Hour"
Sensational Sequel to Elinor Glyn's Greatest Works—"Three Weeks" and "One Day."

"The Pictures Pre-Eminent"

729 Seventh Avenue, at Forty-Ninth Street, New York City

MOSS FILMS

THE WILLIAMS PRINTING COMPANY, NEW YORK

Oliver Morosco

PRESENTS

VIVIAN MARTIN IN



"THE STRONGER LOVE"

RELEASED AUGUST 14TH

PRODUCED BY

The Oliver Morosco Photoplay Co.

NEW YORK LOS ANGELES

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL, TORONTO, CALGARY.

PARAMOUNT PICTURES

AUGUST 26, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

PARAMOUNT PROGRAM

The demand of the public is the necessity of the exhibitor

FAMOUS PLAYERS-LASKY CORPORATION
485 FIFTH AVENUE NEW YORK

ADOLPH ZUKOR, PRESIDENT
JESSE L. LASKY, VICE-PRESIDENT
SAMUEL GOLDFISH, CHAIRMAN OF BOARD

DANIEL FROHMAN, CECIL B. DEMILLE | PRODUCING MANAGERS

VOL. XIV. No. 8

PRICE 10 CENTS


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RED FEATHER PHOTOPLAYS PRESENT
FLORA PARKER DE HAVEN
JACK MULHALL & BERTRAM GRASSBY
IN AN UNUSUAL DRAMA OF LOVE'S REDEMPTION
THE WHIRLPOOL OF DESTINY
DIRECTION OF OTIS TURNER
BOOK THROUGH ANY
UNIVERSAL EXCHANGE



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PARAMOUNT, the giant flywheel, insures the transmission to the exhibitor of the finest photoplays produced in the world.

FAMOUS PLAYERS, LASKY, MOROSCO, AND PALLAS,

the governor of the engine, guarantee the balance and uniformity of these photoplays, because each producer is competing, on the same program, with the three greatest producers in the world besides himself.

The PARAMOUNT flywheel carries the power of this program, undiminished, from its creation down to the exhibition of today in your theatre.

That flywheel and that governor guarantee to you the two greatest photoplays of each week and the 104 banner productions of each year.

Paramount Pictures

How can an advertiser continue advertising? By giving YOU value.



PARAMOUNT PICTURES

drive over a thousand lines, but—each drive makes some great human appeal. This week, it is to people to whom mere life itself is intensely interesting.

VIVIAN MARTIN

in "The Stronger Love" a story of a human mountain girl who did not act like a story book.

A Morosco production released August 14th

BLANCHE SWEET

in "Public Opinion" a tale of practical troubles solved by a re-embodied spirit—a story of life today.

A Lasky production released August 17th

Paramount Pictures



PICTOGRAPHS—BURTON HOLMES—BRAY CARTOONS

The most distinctive short reels on the market.

Features, not fillers,

they are distinctly Paramount in their conception and execution.
You need them to help bring into your theatre the people who will appreciate the Paramount five reel productions.
You need them to satisfy your Paramount audiences when you have your clientele built up.
Your Paramount exchange will surprise you with its proposition on the Paramount Short Reels.

This Week

PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES No. 28
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Paramount-Bray Animated Cartoon No. 33
"Colonel Heeza Liar on Strike"

Pictograph No. 29
Cover—The Hot Corn Man
1—The Settlement & The Slums
2—The Dove of Peace at War
3—How Did you get that Hat?
4—The George Junior Republic

You are wasting your opportunities if YOU ignore advertising.

By special arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
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Billie Burke
in
GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES

A continued photoplay of the highest quality. Based on a romantic story by the noted author, Rupert Hughes. Twenty chapters—a new feature chapter each week. Book through your nearest Kleine exchange.

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General Film Service

IT'S SUICIDE

You court financial death
when you foist dull, monotonous programs
on theatre patrons

IT'S PROSPERITY

General Film Service
means variety; short length pictures with
stars in every one

Proctor's Theatres puts O. K. on Comedies

Proctor's Theatre.

Schenectady, N. Y., Aug. 6, 1916

"General Film Co.

The comedy reel featuring Harry Myers and Rosemary Theby we ran to-day and found it very satisfactory from every standpoint, particularly the photography and stage settings. As soon as some bookings I have made have expired, I will advise you and run a few of these. Chas. H. Goulding, Mgr."

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
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General Film Service

CAST YOUR BREAD UPON THE WATERS

Says The Book of Books, and it will return to you a hundredfold.

William N. Selig cast bread upon the waters when he assigned his best directors and most versatile actors to produce his very best stories for one-, two- and three-reel productions released regularly by General Film Company.

And there returned to him a hundredfold of praise and appreciation and a hundredfold of increased business.

It proves Mr. Selig's contention that shorter length productions—good ones—carrying high-priced stars and unusual stories, are in demand.

"Out of the Mist," a three-reel drama with Fritzi Brunette, William Scott, Guy Oliver and Frank Clark, and——

"Tom's Strategy," with Tom Mix and Victoria Forde, are productions along the new and classy standard set by the House of Selig.

The Selig-Tribune, the World's Greatest News Film, is released every Monday and Thursday, and is acknowledged the dependable news pictorial. Others come and others go, but The Selig-Tribune goes on with consistent quality.

TRADE S MARK

Selig Polyscope Company

Chicago, Ill.

And Everywhere!

General Film Service

THE GIRL FROM FRISCO

By Robert Welles Ritchie

Featuring Marin Sais and True Boardman



Released in Regular Service!

Next Episode

"TIGERS UNCHAINED"

Released Wednesday, August 30th

Barbara is kidnapped by a desperate gang in a story that grips with heart-quickening suspense until her admirer finally effects her rescue.

Fifteen Two-Reel Episodes, Each Complete — Stories Published in Short Stories Magazine.

Single Reel Features:

HAM IN "STAR BOARDERS"

While the landlady sleeps the star boarders remove every bit of furniture in the house. Ham, Bud and Ethel Teare at their best.

Released Tuesday, August 22nd

IVY CLOSE IN "THE STOLEN JAIL"

The famous beauty and Henry Murdoch in a one-reel comedy with a spectacular whirlwind finish that you will never forget. Don't miss this one!

Released Friday, August 25th

HELEN GIBSON IN "AT DANGER'S CALL"

Hanging head downward from a bridge Helen succeeds in grabbing the boy being carried to certain destruction on a runaway dynamite car. Daredevil motorcycle riding and a terrifying fire are also seen.

Released Saturday, August 26th

BOOK THE FIFTEEN WEEK BUSINESS-BOOSTER "THE SOCIAL PIRATES"

KALEM COMPANY

235-39 West 23d Street New York City

General Film Service



CLEAN, WHOLESOME, INOFFENSIVE FUN

AUGUST 31st
HARDY & RUGE AS
PLUMP & RUNT
IN AN AERIAL JOY RIDE

SEPTEMBER 1st
BURNS & STULL AS
POKES & JABBS
IN The REWARD

General Film Service



The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

General Film Service



Knickerbocker Star Features
PRESENT
The POPULAR STAR
HENRY KING
IN
"FAITH'S REWARD"
A Powerful 3 Act drama
Released August 25th

Direction of
H.M. & E.D. HORKHEIMER

General Film Service

Just The Thing For Variety Programs

Essanay's one, two and three act classics in comedy and drama, run regularly, insure increased and steady patronage. There's a reason. Ask the exhibitor who knows Essanay.

FRANCIS X. BUSHMAN

is presented in

"A Man for A' That"

2 act drama. Re-issued Aug. 22.

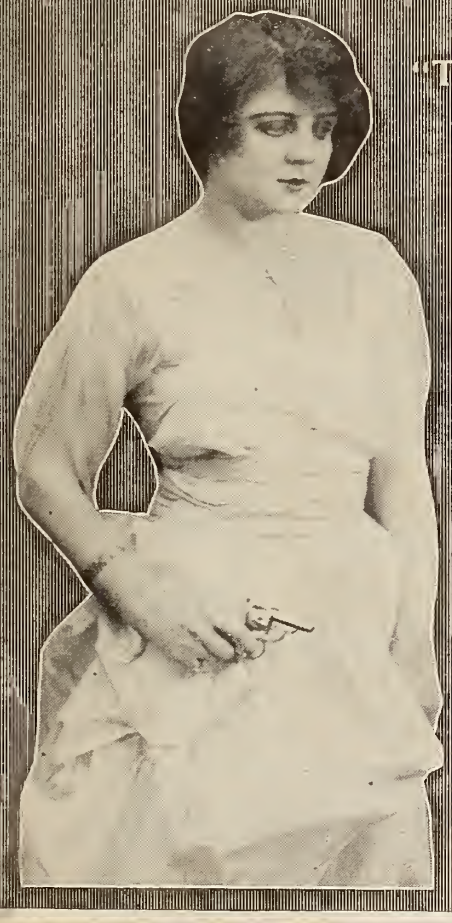
"The Fable of How Wisenstein Did Not Lose Out to Butinsky"

By GEORGE ADE

1 act comedy. Aug. 25

"THE FACE IN THE MIRROR"

3 act drama. Aug. 26







Trade Mark
Reg.U.S.Pat.1907

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

How can an advertiser continue advertising? By giving YOU value.

General Film Service



A genuine film novelty

"THE YELLOW GIRL"

Designed and produced by
EDGAR KELLER

A clever one-reel romantic comedy, done throughout in futuristic style. A brilliant bit of art work, as delightful as it is unusual.

Featuring Corinne Griffith
and Webster Campbell

Released Friday, August 25th

"DID HE OR DID HE NOT?"

One reel comedy featuring

Shirley Moore and William Lytell, Jr.

Released Monday, August 21st

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

THANHOUSER FILM CORPORATION

GLADYS HULETTE

—IN—

"THE SHINE GIRL"

A Wonderfully Human Play about the Joys and Sorrows of Folk You'd Like to Know.

You'll Smile Through Tears When You See It.

A THANHOUSER MADE PATHÉ GOLD ROOSTER PLAY

Released Aug. 27 Through Pathé Exchanges.



"In my six years experience," said an exhibitor after the trade showing, "I have seen eight really great moving pictures. 'The Shine Girl' is one of them."

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EDWIN THANHOUSER, President

NEW ROCHELLE, N. Y. JACKSONVILLE. FLA.

European Office: Thanhouser Films, Ltd., 166 Shaftesbury Ave., London, W.C., England

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

HOUSE PETERS
in
"The Rail Rider"
Directed by
MAURICE TOURNEUR



Produced by
PARAGON FILMS INC.

WORLD PICTURES BRADY-MADE

Announcement of Fall Releases

MARIE DRESSLER (assisted by Johnnie Hines)	in	TILLIE'S NIGHT OUT
LEW FIELDS (assisted by Doris Kenyon)	in	THE MAN WHO STOOD STILL
ALICE BRADY	in	THE GILDED CAGE
ROBERT WARWICK	in	FRIDAY THE 13th
ETHEL CLAYTON	in	SHOULD SHE HAVE TOLD?
CLARA KIMBALL YOUNG	in	THE DARK SILENCE
HOUSE PETERS and GAIL KANE	in	THE VELVET PAW
FRANCES NELSON and ARTHUR ASHLEY	in	THE REVOLT The famous Broadway Success
GAIL KANE	in	THE SCARLET OATH
ALICE BRADY	in	A WOMAN ALONE
ROBERT WARWICK and GAIL KANE	in	THE HEART OF A HERO (Picturization of the famous play "Nathan Hale" by Clyde Fitch, which was acted by Nat Goodwin and Maxine Elliot.)
ETHEL CLAYTON and HOLBROOK BLINN	in	HUSBAND AND WIFE
FRANCES NELSON and E. K. LINCOLN	in	THE ALMIGHTY DOLLAR

"Judge us by these pictures, and you will say that they form the strongest program ever released. They are all finished, edited and will be ready for your screen on the exact date promised.

I'll back these pictures to the limit."

Signed: William A. Brady.



The proof of the pudding is in the eating. The proof of the

ESSANAY-CHAPLIN

comedy

"POLICE"

lies with the exhibitors who have tried it. Ask them. We know their decision and stand on it.

GENERAL FILM SERVICE

If you had a tip on a sure thing would you back it with all you had? Let us tip you to the fact that

CHARLIE CHAPLIN'S

Burlesque on

"CARMEN"

has made big money for every exhibitor using it.

V. L. S. E. SERVICE

TRADEMARK
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

BIG FOUR FEATURE PLAY
V L S E







Los Angeles' Big Downtown Theatres

On "The Open Market"

TALLY'S BROADWAY
CLUNE'S BROADWAY
CLUNE'S AUDITORIUM
SUPERBA THEATRE
EMPRESS THEATRE
COLLEGE THEATRE



A strong endorsement of the Open Booking Policy of the V=L=S=E from the largest pro=ducing centre in the world



V.L.S.E. Inc.



"The Footlights of Fate"

A Vitagraph Blue Ribbon Play
from the book, "Joan Thursday"

Featuring

Naomi Childers

and

Marc MacDermott

Like the pond lily poking its head through the muck of social wretchedness, Joan Thursday, buffeted by the whims of an idle father, fawned upon by the vultures in the footlights glare, and driven almost to despair with the ways of the stage, finally finds her "place in the sun" and a place in the heart of John Mathias, a rising young playwrigbt.





THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. Inc.

LUBIN

THE EVENT OF THE SUMMER

"THE BARRIER"

A Lubin Sovereign Play, Produced from the Wide-Famed Novel by

Rex Beach

Directed by

Edgar Lewis

A play that will make you live the book

Other Lubin "Sure-Fire" Offerings

"The Light at Dusk"
Orrin Johnson

"The Great Divide"
House Peters and Ethel Clayton

"The Nation's Peril"
Earl Metcalf and Ormi Hawley

"Dollars and the Woman"
Ethel Clayton and Tom Moore

"Souls in Bondage"
Nance O'Neil

"Love's Toll"
Rosetta Brice and Richard Bahler



FROM THE BOOK PUBLISHED BY HARPER BROS.

LUBIN FEATURE
Released through V.L.S.E. Inc.



"The Prince Chap"

A Selig Red Seal Play in five stirring acts, featuring *Marshal Neilan, Bessie Eyton, George Fawcett* and *Mary Charleson,* is packing 'em to the doors wherever presented.

Book These!

"Into The Primitive"
"The Valiants of Virginia"
"Unto Those Who Sin"
"No Greater Love"
"The Carpet From Bagdad"
"The Millionaire Baby"
"At Piney Ridge"
"The Cycle of Fate"
"Thou Shalt Not Covet"
"Sweet Alyssum"
"The Rosary"
"A Black Sheep"

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG. U.S. PAT. OFF.

Henry B. Walthall

With

Antoinette Walker

Is presented in

"The Sting of Victory"

In 5 acts

Written by

Charles Mortimer Peck

Directed by

J. Charles Haydon

Essanay Features

"According to the Code"
"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"



ESSANAY
GEORGE K. SPOOR, PRESIDENT

Released through V.L.S.E. Inc.

BIG FOUR FEATURE PLAY V L S E

LUBIN

SUCCESS

SIGN POST NO 30

"We can only govern our own course by the proven experience of others"

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"The Trend of the Times"

JACOB COHN — WM. BURNSTEIN

The Crystal Theatre

1497-1499 MICHIGAN AVENUE

Telephone Walnut 923

Detroit, Mich.

V. L. S. E. Inc.,
1600 Broadway,
New York.

Gentlemen:

I wish to go on record now as thoroughly endorsing the new order of film booking as offered by your company to all exhibitors, known as "THE OPEN BOOKING POLICY."

This, I believe, is the only fair policy to exhibitors and is certainly a relief from the old order of things, which is still in vogue with a number of other companies, i.e.: "TAKE WHAT WE GIVE YOU--GOOD--BAD or INDIFFERENT."

Your way of doing business certainly shows your confidence in the merits of your pictures, also your absolute fairness in pricing your pictures according to the box office value of such pictures and gives every exhibitor a chance to use just those pictures which he knows his patrons will pay real money to see.

I also wish to state my appreciation for the fair treatment accorded me by your representatives and wish you every success with your honest method of doing business--the Open Booking.

Very sincerely yours,
CRYSTAL THEATRE,

Arthur D. Baehr

AB.BL. Manager.

RED SEAL SELIG PLAYS

V.L.S.E. Inc.

TRADE MARK REG U.S. PAT. OFF.

CHARLIE CHAPLIN



NEW RELEASE
"ONE A.M."
PLAYING
"THE FLOORWALKER"
"THE FIREMAN"
"THE VAGABOND"

KOLB AND DILL



RELEASED AUGUST 21ST
FIRST OF THE KOLB AND DILL SERIES OF SIX ELABORATE FIVE ACT COMEDIES
"A MILLION FOR MARY"
COMING "THE THREE PALS"
"THE BLUFF"
"A PECK O'PICKLES"
"BUTTIN' IN"
"DECENT DEUCES"

MARGARITA FISCHER



FIRST OF THE MARGARITA FISCHER SERIES OF FIVE ACT FEATURES
"THE PEARL OF PARADISE"

RICHARD BENNETT



RELEASED SEPT 11TH
FIRST OF THE RICHARD BENNETT SERIES OF SIX POWERFUL FIVE ACT DRAMAS-
"THE SABLE BLESSING"
COMING
"HIS BROTHER'S KEEPER"

ARRANGE FOR THE COMPLETE SERIES OF SPECIAL PRODUCTIONS PRESENTING YOUR FAVORITE STAR

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"DOORSTEPS"

HELEN HOLMES



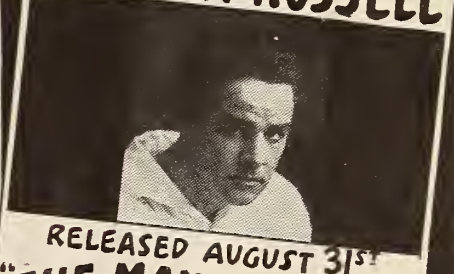
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PLAYING "SOUL MATES"
"THE HIGHEST BID"
"THE STRENGTH OF DONALD McKENZIE"

Many a packed house is directly traceable to an advertisement in the "NEWS."

THE FIRST OF SIX



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KOLB AND DILL

IN

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"A PECK O' PICKLES"
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CHARLIE CHAPLIN

WILL GET YOUR BOX OFFICE MORE MONEY THAN ANY OTHER ATTRACTION AVAILABLE

IF YOUR AMBITION IS TO PACK YOUR THEATRE, BOOK THIS SURE-MONEY STAR *IN*

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"ONE A.M."

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A two-reel "Flying A" combination of artistic allegory—wonderful woodland scenes with mythical characters—and a modern domestic drama of intense human interest. Vivian Rich and Alfred Vosburgh have the leading roles in this compelling picture story.

Directed by Carl M. LeVinness. *Released August 21.*

Nell Dale's Men Folks

Frank Borzage's masterpiece of character acting—with Anna Little in an unusually strong part. This two-reel "Mustang" drama, in which Borzage portrays the life of a halfwit, pictures the powerful influence of sister love over the brother's weakness of mind.

Directed by Frank Borzage
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In a Prohibition Town

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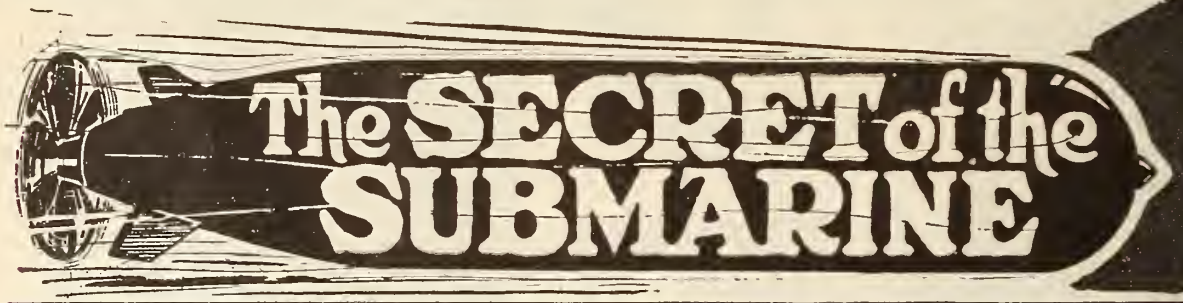
All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

American Film Company, Inc.

Samuel S. Hutchinson, President Chicago, Illinois

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Presented by American Film Co., Inc. Directed by George Sargent

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Read the letters below! Exhibitors pronounce this the greatest serial success they have ever shown and compare it with those other tremendous money-makers by the same producers—"The Diamond From the Sky" and "The Girl and the Game."

Mystery, adventure, colossal thrills lead to hair-raising climaxes—punctuate the moments with big dramatic sensations. People are enthralled by "The Secret of the Submarine"—its power holds them *spellbound, fascinated.* They anticipate each new chapter with *remarkable eagerness!*

Chapter Fourteen released August 21st, sees Olga fall under Morton's dagger-thrust as she attempts to regain the book containing the key to the secret of the submarine. Popular Thomas Chatterton and beautiful Juanita Hansen are the chief actors in these intensely exciting scenes! The U. S. war cloud hangs heavy—the spies have almost won the precious secret—and—

"Wednesdays Almost Doubled in Business"

HIPPODROME THEATRE
Cincinnati, Ohio,
July 27th, 1916.

I wish to inform you of the success our theatre is enjoying directly from the serial story, "THE SECRET OF THE SUBMARINE."

Our Wednesdays have almost doubled in business; we ourselves, are interested in the story and we look forward to its coming with greater interest than any feature.

The acting is great and the photography excellent, the story, directing and the settings are far in advance of anything we have ever run on our curtain.

We feel thankful to you for interesting us in this serial and we cheerfully recommend it to all exhibitors that are skeptical of a serial.

Yours very truly,
THE HIPPODROME THEATRE
O. J. SYBERT,
Mgr. (Signed)

Book Sure Profits!

Make this gigantic success of thousands of exhibitors *your success!* Get the same big box-office receipts that they are counting up every "submarine" night, rain or shine, hot or not, competition or no competition! Here are fifteen weeks of *sure profits*—one chapter released every week! Over 1000 newspapers publishing the novelization. Act now—strike for *bigger business!*

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d St., New York

More Patronage Than From Any Other Picture!

ORPHEUM THEATRE CO.
Huntington, W. Va.
July 31, 1916.

You will no doubt be interested to know the kind of business we are doing on "THE SECRET OF THE SUBMARINE"; chapter four of which was exhibited by us on Saturday. We have been inquiring from our young American patrons and find that more of them are interested in this film novel than in any other picture of this kind that has ever been shown in this city. *Our business is increasing from week to week, and if your other exhibitors are having the same experience as ourselves, you will in the end find that "THE SECRET OF THE SUBMARINE" has attracted more patronage than any other picture that has ever been exhibited.*

Again thanking you for having brought same to our attention, we remain,

Yours very truly,
(Signed) G. C. SULLIVAN.

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President

CHICAGO, ILLINOIS

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The World's Greatest Detective Stories



FANTOMAS is undoubtedly the craftiest criminal of French fiction.

His exploits are to be released as

AMERICA'S FIRST THREE-REEL SERIES

Made by Gaumont on the very spots depicted in the stories, and still playing abroad to millions of dollars and crowded theatres.

5 Daring Detective Episodes
Each Complete in Three Reels

One a week, beginning September 7

A thrill for every foot of film

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Millions of Americans are just now reading about Fantomas. YOU can cash in on their eager interest by showing this series in YOUR theatre.

This summer, Fantomas Stories have appeared every Sunday in a great syndicate of newspapers scattered all over the country, including

New York World
St. Louis Post Dispatch
Cleveland Plain-Dealer
Seattle Post-Intelligencer
Pittsburgh Leader
Los Angeles Tribune

Get in touch with your Mutual Branch TODAY.

MADE BY

Gaumont Co.

JACKSONVILLE, FLA. FLUSHING, N. Y.

TO NEW YORK AND NORTHERN N. J.

EXHIBITORS

A PLAIN STATEMENT OF FACTS
WHAT DO THEY MEAN TO YOU?

"The Yellow Menace," in sixteen episodes, is completely finished and ready to show you. You can see what you book. All of it.

"The Yellow Menace" is being booked absolutely on its own merits. You are offered a Serial which Exchange men, the country over, thought good enough to pay record prices for—after they saw it—not before.

"The Yellow Menace" combines a powerful and timely theme, a great star in Edwin Stevens, and a strong supporting cast, backed by a monster publicity and advertising campaign that will pack your house for sixteen consecutive record-smashing weeks.

As Distributors of "The Yellow Menace" in New York and Northern New Jersey, our one aim and purpose is to show you we know what UNITY and FILM and SERVICE mean.

UNITY FILM SERVICE
TWELFTH FLOOR, 729 SEVENTH AVENUE
NEW YORK

"East is East and West is West
And never the twain shall meet"
—KIPLING

BEWARE

COMING

"THE YELLOW MENACE"

THAT GREAT BIG
16 EPISODE SERIAL

Book this the greatest of them all, the fascination of the Orient, the red-blooded action of the western world blended into a serial of wonderful national interest

See Edwin Stevens as Ali Singh match the cunning of the Orient against the forces of the United States Government with astonishing results

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The demand for this serial indicates that it will be shown by the largest number of theatres in the history of serials

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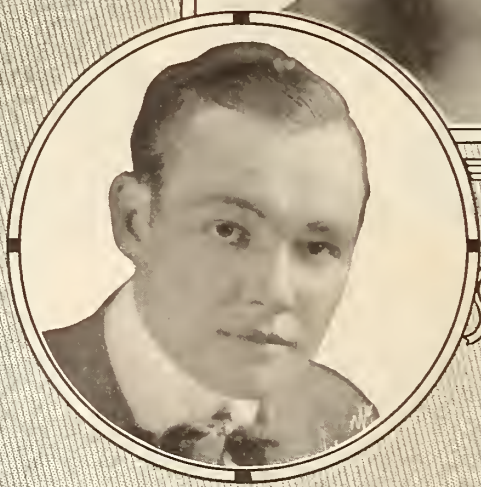


How can an advertiser continue advertising? By giving YOU value.

Bessie Barriscale *in* "HOME"

With Louise Glaum and Charles Ray



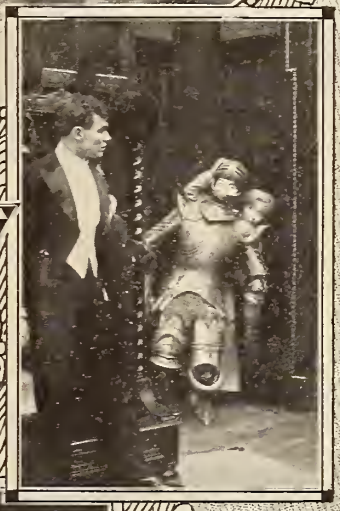




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"A Triangle Play Makes Your Theatre Pay"





Three stars of great ability and drawing power, an exceptionally good story, and wonderful production, make "Home," the latest Triangle Play, an attraction long to be remembered.



TRIANGLE PLAYS



DAREDEVIL IN DEEDS
AS WELL AS IN NAME

Is the heroine who stakes her all in the game of love in the romantic and realistic

WILLIAM FOX

PHOTOPLAY

DAREDEVIL KATE



with lovely

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It is undoubtedly the strongest story and most gripping drama that Miss Pearson has ever appeared in.

SCENARIO BY CLARENCE J. HARRIS
DIRECTED BY KENEAN BUEL
STORY BY PHILIP BARTHOLOMAE

FOX FILM CORPORATION

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PRESENTS
CLARA KIMBALL
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IN
ROBERT W CHAMBERS' NOTED NOVEL
"THE COMMON LAW"
ALBERT CAPELLANI
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AN IRRESISTIBLE ATTRACTION

HERBERT BRENON
PRESENTS

NAZIMOVA

IN
A PHOTO-DRAMATIC VERSION OF
MARION CRAIG WENTWORTH'S PLAY
"WAR BRIDES"

CONTROLLED BY
LEWIS J. SELZNICK





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Months of preparation we take this opportunity to announce to the exhibitors and the trade in general the completion of a SERIES of TWO PART EPISODES from the most popular poems of the

POET OF THE PEOPLE

ELLA WHEELER WILCOX

WITH A CAST OF TALENTED ARTISTS INCLUDING THE FOLLOWING:

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DIRECTED BY RICHARD GARRICK.

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The Supreme

EMMY WEHLEN

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Rennold Wolf and Channing Pollock play

The PRETENDERS

A Five Act METRO wonderplay of distinction
Directed by
George D. Baker

Released
on the
METRO
Program
AUGUST 21.



Heywood Broun New York's ablest dramatic critic says in the New York Tribune

The best thing on the Strand bill is "His Rival," with Mr. and Mrs. Sidney Drew. The short plays which the Drews have been doing for the last year represent just about the best work being done for the films, as they show the wide possibilities of picture farce which is not mere knockabout.



If METRO-DREW COMEDIES are good enough to be called "The Best work being done for the films"

Are they good enough for you?

Pathé



The Shielding Shadow

The serial that cost more for story and production than any serial ever put out and so good that following the Pathé policy of charging what a film is worth we have doubled prices on it!

You, Mr Exhibitor, will double your business with it!

For proof get the nearest Pathé Exchange to screen three or four episodes for you. Then you will tell us that it's the best yet!

Produced by ASTRA FILM CORP'N.

Directed by Louis J. Gasnier *and* Donald Mackenzie

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GRACE DARMOND, RALPH KELLARD *and* LEON BARY

Released Oct. 1st

PATHÉ



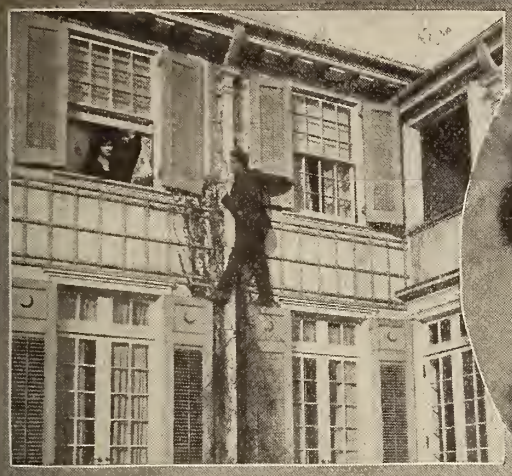
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Exhibitors in every important city of the United States are booking it for two, three, four or five day runs. The Edison theatre of San Francisco and the Strand of Newark, N.J. are two of them.

THERE'S A REASON!

Produced by BALBOA *featuring*

JACKIE SAUNDERS *and* ROLAND BOTTOMLEY







PATHÉ presents

MISS GERALDINE O'BRIEN

in the five part GOLD ROOSTER PLAY

A WOMAN'S FIGHT

produced by POPULAR PLAYS AND PLAYERS

An intensely dramatic production built around the theme "Can a woman outlive a past and keeping her secret from her husband find happiness in marriage?"

Released August 20th





Pathé



American fashions

Betty prepares for cool weather

produced by Miss Florence Rose

Beautiful and fascinating costumes on beautiful women. Something your audiences will like.

Released Aug 21st

107 Years Old And Never Rode On A Railroad

A backwoodsman died recently at the age of 107. The newspapers commented on the fact that he had never ridden on a railroad. *He never knew what he missed.*

THERE ARE EXHIBITORS TODAY WHO HAVE NEVER USED

UNICORN FILMS

They don't know what they are missing and will not realize THEIR LOSS until they see their competitors gathering in the money which always follows the showing of these

SPLENDID ONE AND TWO REEL COMEDIES DRAMAS WESTERNS

Clear, fresh prints; clean and beautiful 1, 3 and 6 sheet lithographs, and the greatest film stars.

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MAURICE COSTELLO

AND BEAUTIFUL

ETHEL GRANDIN

Directed by

T. HAYES HUNTER



A tremendous story
Vital action and
Continued suspense
Crashing Climaxes
Perfect Photography

By all standards the Greatest Motion Picture Serial Production in the history of the Art

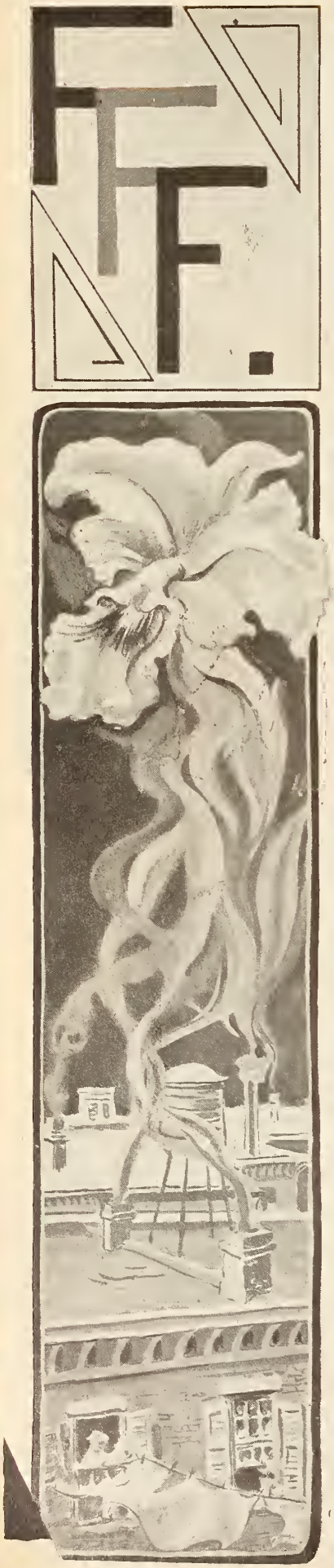


AIN MYSTERY

Albert Payson Terhune novelized it -
A great chain of Big Newspapers will print it.
A Nation-wide Advertising Campaign reinforces it.

Produced by
The ERBOGRAPH COMPANY
Presented by
CONSOLIDATED FILM CORPORATION
O.E.Goebel, *President* Ludwig G.B.Erb, *Treasurer*
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BOOKING NOW AT
METRO
EXCHANGE
16 SUPR
TWO REEL



Florida Feature Films

"CUSTOM MADE FEATURES"

Announcement

Our slogan "Custom Made Features" means that our Productions are made to supply the Public's demand for good pictures, and the State Right Buyer's demand for this class of feature at a reasonable price.

We have applied the principles of business economy to the production of motion pictures and are now ready to place on the market a number of features at their face value.

Good pictures at fair rental charges are easily booked; therefore the buyers of Florida Feature Films will realize quick returns on their investments.

We are spending our money for strong stories; those that interest the greatest number of motion picture patrons and devoting our energies to their artistic presentation.

We have secured the services of artists of proved ability.

We have not engaged big stage stars with over-rated salaries, the expense of which would have to be borne by the State Right Buyers and the Exhibitors.

There is no false valuation placed on our productions. They will be sold to the State Right Buyer for what they cost to produce plus a reasonable profit on the money invested.

We have solved the problem of "Good Pictures at the Right Price" by eliminating all unnecessary waste and expense in every department of our organization.

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"The Human Orchid"

A "CUSTOM MADE FEATURE"

THIS five reel feature is designed to fit **present day box office requirements.**

It is a strong picture beautifully staged and admirably acted.

It is human in its appeal and timely in theme.

It visualizes a beautiful girl's battles with the contaminating influences of the slums, who like the orchid, finally blooms unpolluted by early surroundings.

"The Human Orchid"

will make money

for every exchange that buys it and every exhibitor that books it because it is a picture that will interest 90% of any theatre's patrons.

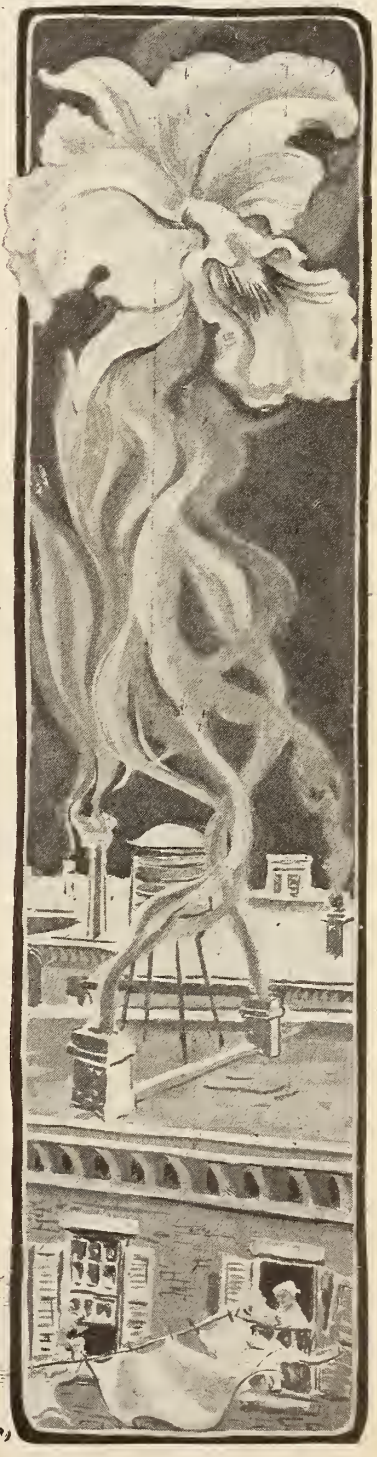
STATE RIGHTS BUYERS: Communicate at once with our New York Office for screen examinations and full particulars regarding territory and prices.

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HARRY McRAE WEBSTER
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JULES BURNSTEIN
2nd VICE PRES & GEN. MANAGER

The Jimmie

THE GREY

E.K. LINCOLN

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ADAPTED FROM THE PROFESSIONAL ADVENTURES OF

JIMMIE DALE

APPEARING IN THE PEOPLES MAGAZINE

WRITTEN BY

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STARRING THE PEOPLE'S POPULAR CHOICE

E. K. LINCOLN

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EDNA HUNTER

UNDER THE DIRECTION OF

HARRY McRAE WEBSTER

A HEART THROB

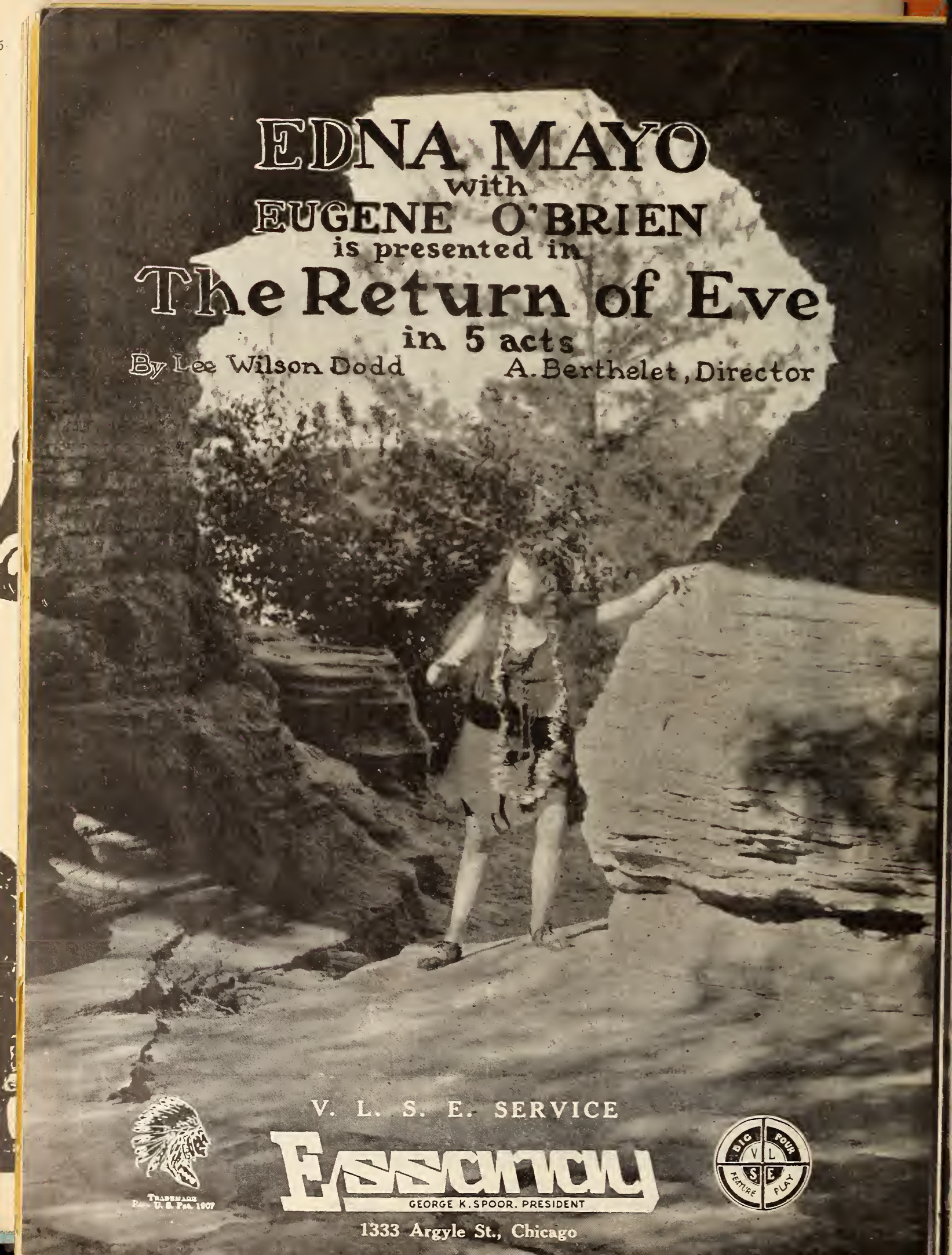
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16 EPISODES

FOR BOOKING "JIMMIE DALE" TO

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BROADWAY, AT FORTY SECOND ST.


EDNA MAYO
with
EUGENE O'BRIEN
is presented in
The Return of Eve
in 5 acts
By Lee Wilson Dodd
A. Berthelet, Director
V. L. S. E. SERVICE
Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago
TRADEMARK
BIG FOUR
FEATURE PLAY

AUG 16 1916

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"When You See it in 'The News' It's News"

Motion Picture News

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"The Exhibitors' Medium of Communication"

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CHICAGO, ILLINOIS 110 SO. DEARBORN STREET

Volume XIV AUGUST 26, 1916 No. 8

The Real Purpose of Wednesday's Meeting

THIS editorial is written on the eve of an occasion very important to the industry—the first meeting of the thirty directors of the new National Association of the motion picture industry.

One director is crossing the continent to be present. Others are coming from Minnesota, Wisconsin, Indiana, Illinois and Michigan.

* * *

THESE far travelers, it is scarcely necessary to indicate, are exhibitors. Quite evidently, they take the occasion very seriously, as well they may. As the men on the firing line they have been, and are being, buffeted by hostile forces too heavy for their own line to hold. They need backing, solid backing and they know they need it.

Hence their seriousness; and therein they offer a lesson which it will be well for the proposed backing to know in advance.

* * *

LET'S go back to the origin of this Federation of the Industry.

At the Delmonico meeting a large gathering got spontaneously to its feet and said with unanimity: "Yes, we want organization."

The remembrance of the Christman-Wheeler bill was fresh in everyone's mind—its gravity and the extremely narrow and hazardous margin attending its defeat.

Only a few weeks previous a meeting had been called over night at the same place, an eleventh-hour meeting, to make a final desperate appeal to the Governor of New York State to stop a law which would have torn a big hole in the industry.

* * *

IT was a very serious meeting, as all our eleventh-hour meetings are, the only kind in fact we ever hold which are serious; like the one in Washington last Spring and the much smaller but none the less solemn and hurried rushes to Annapolis, Albany, Trenton and the like.

So the organization movement was begot in a serious endeavor to keep the industry from dissolution—just that and nothing less.

And so the movement stands today. The danger threatening is of still greater proportions.

* * *

THE summer lull in legislation is with us and true to the traditions of this business we are not trembling because our toes are not exactly on the brink.

But the present is just as much of an eleventh-hour situation as any specific one we have ever faced. And if we ever act at all we have got to act now and in a big organized way.

We are facing the fall elections, which will put into office the men who have to do with our destinies throughout the coming legislative year.

WE have debts to square with our friends and our enemies on various legislative committees. These are not only due in the utmost righteousness but as necessary object lessons to other legislators, that the medium and industry of the motion picture cannot be used in the utmost ignorance of them to advance the pettiest of political pawns.

We have pressing situations to reverse in several states and in all others we shall have to prepare now to ward off the same pernicious legislation with which we have already been severely dosed.

* * *

WE are on the eve, in other words, of a broad defensive and offensive struggle. We must delve deep into politics everywhere; and we must enter at once and for the first time into a constructive campaign of education with the public, and with the various women's and civic societies which have intimately to do with censorship.

For this broad political and educational campaign we have the screen, which, as we know and as some politicians are just learning, is the greatest weapon for just defense and offense ever put into the hands of an industry.

It is potentially great: we must make it actually so.

* * *

TO do this, to accomplish these ends, is the purpose and duty of the new Federation.

This is its *prime* purpose—to defend and advance the industry *as a whole*. This is its immediate work.

The matter of internal problems we may dismiss entirely for the moment. And, for the future, the best the Federation can ever do will be to provide easily for the settlement of disputes and misunderstandings arising between the different branches. It can provide for these, and probably be the means of settling them, but it cannot dictate their settlement.

Therefore, there should be no occasion, in the election of officers, for the play of internal politics. No one producer or distributor or exhibitor can possibly object to the election of any other. The offices cannot possibly give anyone a business advantage. Such a supposition is petty and absurd. About the only thing the offices *can* bestow upon their holders is a full measure of very exacting, very responsible and self-sacrificing work.

* * *

SO we trust and assume that the August 16th meeting of the new board will quickly and unanimously elect the association's officers, selecting those best fitted for the onerous and important duties, taking fitness and willingness into consideration and nothing else; and that then through committees and other appointments they will secure the sinews of war and put them immediately into action.

(*Continued on page* 1198)

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Motion Picture News

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MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

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729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

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VOL. XIV August 26, 1916 No. 8

The Real Purpose of Wednesday's Meeting

(*Continued from page* 1197)

THERE'S big work ahead. A large sized budget and a large measure of ability are needed to cope with it. Political expediency is too small a factor to even be considered.

We have a good directorate—one that can and will run the Association along a strict line of impartiality. Let's have good leaders now and let no other consideration count in their selection.

It is an excellent occasion for the exercise of seriousness and magnanimity.

* * *

WITH such a start—but *only* with such a start—will the organization fulfill its purposes and ends.

WILLIAM A. JOHNSTON.

A Suggestion for the New Association

AS an indication of how the new National Association of the Motion Picture Industry can work and its internal problems, we submit here the folowing excellent idea, which is the contribution of E. Lanning Masters, advertising and publicity director of V-L-S-E.

He gives the method of operation of the Associated Advertising Clubs of the World, a most efficient and prominent organization:

* * *

"HERE we have an organization made up of various branches, all of which have certain interests in common. The Associated Advertising Clubs of the World, which holds a convention once each year, is the federation of all of these branches.

"The opening session of this convention is given over to meetings of all the branches together which are inspirational in nature. Then each of the branches, or departments, as they are called, are allotted certain meeting places, and the next two or three days are given over to departmental sessions.

* * *

"AT these departmental sessions, which are organized with a chairman, secretary, etc., matters which are of particular interest to that department and to its relation to the advertising field as a whole, are discussed. Often the addresses are made solely by the members of the department, while in other instances, speakers from other branches of the advertising field who come in contact with the activities of the members of the particular department in question, make addresses.

"At the conclusion of these departmental sessions, the chairman of each department appears before the federation as a whole, and makes the suggestions, recommendations and criticisms regarding all matters which have to do with the best interests of advertising as a whole.

* * *

"I AM wondering whether a national convention of all the motion picture interests represented in the National Association of the Motion Picture Industry could not be held next year along lines similar to those of the Associated Advertising Clubs.

"It seems to me that this would be an ideal way for all the interests in the business to meet on a common ground, and get each other's view-points, and at the same time preserve their respective independencne.

* * *

"IT would not interfere in the least with the exhibitors convention, but would simply provide a channel for the exhibitors to get some concrete action immediately upon their recommendations by presenting a report of their deliberations and suggestions to the national association. At the same time, this would provide for the exhibitors, the opportunity to discuss matters a little more openly and freely, than at present at the open meetings with all the other interests sitting on the side lines, because their sessions, in common with the sessions of all the other factors of the industry, would be closed, except by invitation.

"Then all of the subjects in which there was a common interest could be thrashed out on the floor of the convention of the entire federation."

Great Britain Plans Board of Trade

A LETTER from Great Britain informs us that the film industry there will soon have a Board of Trade, to combine the present scattered forces of organization as they exist under the banners of the Exhibitors, the Renters and the Manufacturers' Associations.

* * *

THESE various Associations have got in touch with each other and decided that the dangers threatening the whole industry—such as censorship, import duties on film, etc.—cannot be combatted successfully by any one branch organization.

* * *

THE consensus of opinion is that the Board of Trade will not cross-cut nor interfere in any way with the activities of any of the three branch organizations but that on the contrary—as is expected of our own National Association—a united organization will build up and increase the influence of each of the sectional organizations.

* * *

THE trade situation in Great Britain and in the United States—so far as trade organization is concerned—is evidently quite identical.

Children's Epidemic Hits Eastern Exchanges Hard

Distributors and Exhibitors Admit Paralysis and Hot Weather Have Seriously Affected Business in New York, New Jersey, Massachusetts, Connecticut, Maryland and Pennsylvania, But Improvement Is Looked for and Big Business Expected With the Cooler Weather

INFANTILE paralysis, together with the hot weather is causing exhibitors in New York, Massachusetts, Connecticut, New Jersey, Maryland and Pennsylvania to feel a summer slump in business to an almost alarming extent. Maryland and Pennsylvania have heretofore escaped the heavy hand of the epidemic, but these states, fearing the spread of the disease, are now taking precautions to prevent it, with results that are somewhat disastrous to exhibitors.

A resolution was adopted at a special meeting of the Board of Public Safety of Baltimore, on Tuesday, August 8, authorizing Health Commissioner Blake of that city to prohibit children under twelve years of age from attending motion picture theatres. This is the first step of that kind taken in Baltimore and is similar to actions taken in other cities affected by the plague. It is expected that the resolution will go into effect immediately although it will apply to motion picture theatres exclusively.

Some of the Baltimore theatres that have open spaces adjoining are putting in small playground paraphernalia for the benefit of the children who come to town accompanied by their parents. An attendant will be put in charge of the playground to keep an eye on the children while their parents are inside the theatre. This is hoped to allay the let-up in business which the ban on children would otherwise create.

Pennsylvania is taking like action. Dr. Samuel G. Dixon, State Health Commissioner, in trying to prevent the spread of the epidemic in that state, issued on August 7, an order prohibiting the admittance of children under sixteen years to motion picture and other theatres. It is expected that the order will be issued in Philadelphia and other cities within a few days; 179 cases of paralysis have been reported thus far in Pennsylvania and a strict quarantine has been placed on the state, prohibiting all children under sixteen from entering from the infected states of New York and New Jersey, unless they are in possession of health certificates.

Exhibitors Expect Decrease

Exhibitors and exchangemen in these parts of the country have either already felt or are expecting to feel a decrease in business. Business prospects have been dull and thousands of dollars have been lost by exhibitors. Many exchanges, including Mutual, Universal, Pathe and International, have given material aid to the exhibitors in the way of reductions in film service, and in some cases they have gone so far as to advance cash to the exhibitor in financial straits.

Lee Ochs, president of the Motion Picture Exhibitors League of America, made a short statement to MOTION PICTURE NEWS on the subject. "I can see no marked improvement in sight. Perhaps in a few days, or at most, a week, we will have something to say that will sound more promising. I hardly think that Philadelphia will be affected by any ban on children, although the rest of Pennsylvania may suffer from the passage of special laws and acts.

The theatres served by the Universal program embrace such a variety of houses that the effect of infantile paralysis on the business of the exchange in New York, which keeps in touch with a wide district, taking in Connecticut, part of Massachusetts, New York State and New Jersey, may be taken as representative.

Hy Gainsborg, manager of the Universal Film Exchange of New York, said to MOTION PICTURE NEWS: "With one hundred and fifty theatres closed in Greater New York it can be seen that the epidemic has seriously affected the exchanges. The neighborhood houses in particular have felt a big loss. Many of them have closed, those that remained open for the reason that a closing and a reopening would effect business even more seriously, are running at a loss. Our exchanges have felt the let-up in business greatly.

"Universal, however, has done everything in its power to assist the exhibitor in straits over the paralysis epidemic. Reductions have been made to the houses that preferred to remain open even though business did not warrant it. Sometimes the rental price has been cut in half. To what extent the scourge has effected Universal houses may be judged by the fact that the release date for the first episode of "Liberty" has been postponed until the first or the middle of September, although the serial is already being shown in other parts of the country.

Little Houses Suffer Most

"It is, of course, the little houses and the neighborhood theatres that suffer the most, and as it is from these houses that the real income of the exchange comes, it would be foolhardy to claim that our revenues have been just as good this summer as they have been in the past."

S. Eckman, Jr., New York branch manager for Triangle, who exercises jurisdiction over the greater part of New York State, New Jersey and Connecticut, said when interviewed on the subject: "Everyone looks for a summer slump. Infantile paralysis has done much to make an ordinary occurrence seem unusually portentious. In my experience in the exchange line, I've never worked through a hotter summer in this part of the country, and this, combined with the paralysis, has stilted business to a big extent.

"I can honestly say, though, that Triangle is not greatly perturbed over the present let-up in business. New contracts, to start with the first week in September, are coming in right along, while, as Triangle caters majorly to the larger houses, cancellations and reductions have been few. Some of our smaller exhibitors have come to us, asking for a reduction during the period of bad business created by the infantile paralysis. After investigation almost all of these requests have been granted, but the cases are so few as compared with the larger houses that are not murmuring at all, that the effect on the receipts is practically negligible.

"I usually see personally about twenty-five exhibitors a day," continued Mr. Eckman, "and in the past few weeks these customers have told me that though at first the grown-ups stayed away from the theatres when their children were refused admittance, they shortly came to the shows themselves despite the fact that they were obliged to leave the youngsters home. So while the absence of the children from the theatre is certainly felt to some extent, it has not done terrible harm,—that is, speaking in reference to Triangle houses."

Kahn Sees Improvement Ahead

Henry W. Kahn, assistant general manager of the New York Metro Film Service, although admitting that the epidemic had severely handicapped business, was optimistic. "During the past week," he said, "more business has come into the exchange than during the entire month of July. At the height of the plague we made reductions in the price of service to three-quarters the usual rental.

"While Greater New York has suffered heavily, the cities up state have fared in proportion. Utica shut down nine houses, and proportionate closing occurred in Albany and other large cities. Orders are coming in now for resumption of service beginning with September 1, but none of us look for any radical improvement until that time.

"The proposition which the members of the New York Exhibitors League first sponsored," continued Mr. Kahn, which proposed the establishment of medical stations whereby children could be examined for traces of the disease, and if found in full health, receive admission to the theatres, was dropped. The idea didn't hold water, because physicians don't know what infantile paralysis is, and consequently are unable to detect early symptoms of it.

"It would be foolish to deny that the epidemic has not hit all of us very hard, but with renewed orders coming in at this early date a prosperous fall and winter may be looked for."

"BEATRICE FAIRFAX" IS SHOWN IN PRIVATE AT NEW YORK

A private view of "Beatrice Fairfax," the new moving picture serial of the International Film Service, Inc., was given to exhibitors and the press in the Criterion theatre, Broadway and Forty-fourth street, on Tuesday, August 8, at 10.30 A.M.

The first two episodes and the prologue of "Beatrice Fairfax" were shown, as also the current news reel and cartoons. A symphony orchestra furnished the music. A large crowd attended.

MARIE SHOTWELL JOINS THANHOUSER STUDIO

Marie Shotwell, who recently completed a five-year contract under the management of Daniel Frohman, has gone into moving pictures. She has signed with the Thanhouser company and is now at the New Rochelle studios working in an Italian story by Emmet Mixx, in which she will be starred.

Miss Shotwell is perhaps best known for her characterization of Shirley in "The Lion and the Mouse." For several years she was a member of the Lyceum Stock Company.

Kathlyn Williams Signs With Morosco-Pallas Forces

Popular Photoplay Star Closes Long Term Contract with West Coast Producers—To Start on First Subject Next Month

KATHLYN WILLIAMS, the well known film star who has just resigned from the Selig Company, has signed a long term contract to appear under the Morosco-Pallas brands on the Paramount program.

One of the screenland's most talented as well as most beautiful stars, Miss Williams today enjoys a country-wide popularity. Her success in motion pictures has not been of the "over-night" variety. Seven years ago, in company with Mary Pickford, Arthur Johnson, Henry Walthall, Billy Quirk and other members of the "old guard" at Biograph, under D. W. Griffith, she received her early schooling in the silent drama.

Born in Butte, Mont., and educated at Wesleyan University, Helena, Mont., Miss Williams entered the theatrical profession at an early age. In dramatic stock she appeared under the managements of Belasco, Willard Mack and William Morris.



Kathlyn Williams

On leaving Biograph Miss Williams became associated with the Selig Company, under whose trade-mark she appeared until her recent resignation. In the title role of "The Adventures of Kathlyn" she starred in the first serial photoplay ever produced, a twenty-six reel subject, which resulted in adding many new admirers to her large following.

In "The Spoilers," as Cherry Malotte, Miss Williams presented what is conceded to be her greatest characterization on the screen, other successes included her portrayals in "The Rosary," "The Ne'er Do Well," "Back to the Primitive," "The Two Orphans," "Thou Shalt Not Covet" and many others.

In addition to her talent as an actress the new Morosco-Pallas star has attained considerable distinction as a writer and is a member of the "Authors League." Among her offerings in this field are "Thy Will Be Done," "The Last Dance," "Strange Case of Talmai Lind," "Bride of Baldoon" and many others, all of which have been produced.

Miss Williams will start on her initial subject for the Paramount program early next month. The production has already been decided upon and it is understood displays a big theme, particularly suited to the dramatic talents of the star. Several other big subjects are already under consideration as future vehicles for Miss Williams.

King Baggot and Mary Fuller Leave Universal

Former Preferred to Stay in New York When Others Went to Coast—Has Not Formed Plans for the Future As Yet

KING BAGGOT, the sole remaining member of the original Imp company, has severed his connections with that producing company, and consequently with the Universal Film Manufacturing Company. Mr. Baggot has not announced his future plans at this date, but it is reported that several of the feature concerns with studios in New York are bidding for his services. Mr. Baggot had the opportunity to go West with the other Universal forces but preferred to stay in New York.

Another Universal player who has not gone West with the Eastern studio forces is Mary Fuller. Miss Fuller is no longer connected with Universal. Her career has been long and varied. With the Edison Company she appeared in one of the first motion picture series, "What Happened to Mary?" and later followed this with a weekly appearance in "Dolly of the Dailies," a series in which she played the part of a newspaper reporter.

On leaving Edison she joined Universal and while with the company appeared in some of its most successful photo dramas.

Mr. Baggot was one of the charter members of the Imp organization. He was a member of the company at the time Mary Pickford, Thomas Ince, Joe Smiley and others now prominent were making pictures in the old studio in Eleventh avenue. As an actor Mr. Baggot has established for himself a reputation for unusual versatility. He also directed several of his own pictures and has many original scenarios to his credit.

Perhaps the best known picture in which Mr. Baggot appeared was "Absinthe," in which he portrayed with great realism the ravings of a man under the influence of the drugged liquor.

In a two-reel production released on the Universal program Mr. Baggot carried every one of its half-dozen odd parts, sometimes appearing on the screen three times at once, by means of triple exposure. He is a master in the art of makeup, an accomplishment which served him well in this novel production.

Automobile Company To Aid "Crimson Stain" Publicity

Arrangements for the Distribution of Thirteen Overland Sixes Includes Great Advertising Campaign in Which the Willys-Overland Company Will Join

EXHIBITORS in general will be interested to know of the publicity arrangement that was consummated by the Consolidated Film Corporation during the past week with the Willys-Overland Company. The Consolidated Company has purchased thirteen overland sixes, 1917, five passenger model, which they will give away in various parts of the United States in connection with the presentation of the sixteen episode serial, "The Crimson Mystery," which the Erbograph Company is now at work producing.

Under reciprocal system arranged by S. G. Sladdin, director of publicity of the Consolidated Film Corporation, who was in Toledo the past week, the Overland Company, through its advertising and publicity department (which has a staff of 110 employees) has started its system working on the more than five thousand dealers throughout the country, each of whom will become an active worker for publicity, with the exhibitor in his particular town or city who books "The Crimson Stain Mystery."

In addition to this the publicity facilities in force at the Overland plant in Toledo will carry stories, photographs, cuts and mats, all of which will be co-operative with the publicity campaign that is being conducted by the Consolidated Film Corporation.

O. E. Goebel, president of the Consolidated Film Corporation, in discussing this publicity proposition said: "With the arrangement that our company has just completed with the Willys-Overland Company I feel absolutely convinced that no such advertising campaign has ever been conceived, let alone consummated, for a picture of any sort—feature or serial.

"The Overland people, whose cars we have selected to give away in this big contest, have already started into motion their tremendous publicity organization.

"The men connected with this company are men who know every angle of the picture business and know just what the exhibitor wants, just the sort of help he needs and exactly what to have him do in order to increase his business. Our first release will come Monday, August 28.

"The Crimson Stain Mystery," which is being produced by the Erbograph Company and directed by T. Hayes Hunter, is starring Maurice Costello and Ethel Grandin.

Metro Stages Big Convention at Atlantic City

Cabanne, Former Fine Arts Director, Engaged to Make Bushman-Bayne Series for Which $500,000 is Appropriated —Group of Big Subjects Will be Undertaken, Following "Romeo and Juliet"—Other Stars Expected to Join the Program—Full Details of Plans Will be Announced at Close of New York Meetings

METRO has completed its plans for its Fall and Winter campaigns, and begins its drive immediately upon the completion of its annual convention, which began in Atlantic City on Wednesday, August 9, and which ends with the New York meeting Wednesday, August 16.

President Richard A. Rowland called the convention to order at the Hotel Traymore on Wednesday morning in the convention hall on the ballroom floor, and immediately the business of the year was reported upon and discussed.

The newer bigger problems were gone into, and a schedule was laid out that will be made public in accord with Metro's policy of exploding the bomb when the proper time arrives.

Cabanne Now a Metro Director

The first announcement for the future was the appropriation of $500,000 for the Bushman and Bayne series of fourteen episodes of two reels each, together with the announcement of W. Christy Cabanne, the D. W. Griffith chief of staff, as its director. The foundational work has already been done, the scenarios by Fred de Gresac have already been written, and active production will start on September 1. In connection with the series an extensive advertising and publicity campaign will be undertaken, and the plans for this have already been completed.

The completion of the production of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the titular roles, was announced, and this is to be the first of a series of big productions of big subjects undertaken in a big way. They will be produced without reference to speed and with every attention given to detail. It was pointed out that with these productions the screen will becoae the real rival of the spoken drama, as they are to be of the long-run type for first showing in the greater theatres, and later in the smaller houses.

Metro will shortly announce further contract arrangements with several big stars, who are to be presented in master productions. In addition the following stars have been cast for new big Metro features: Mme. Petrova, Mabel Taliaferro, Viola Dana, Harold Lockwood, May Allison, Emily Stevens, Ethel Barrymore, Francis X. Bushman, Beverly Bayne, Nance O'Neill, and Edmund Breese.

Further announcements will be made after the conclusion of the New York end of the convention.

Trip Made in Automobiles

The trip to Atlantic City was made from New York in automobiles and Herman Jans, the New Jersey manager, had caused both routes through Jersey to be decorated with Metro banners, streamers and pennants. Red Bank, Asbury Park, Toms River, Lakewood and Pleasantville turned out to greet the tourists. When Atlantic City was reached a triumphal procession moved toward the Traymore and from then on until the end of the meetings, the whole city was in charge of the visitors.

President Rowland gave the exchange men recesses for sea bathing and side trips and on Saturday night the Consolidated Film Corporation which is making "The Crimson Stain Mystery" for release through Metro Exchanges, tendered Metro a Crimson banquet at the Traymore. After the dinner speeches were made by President Rowland, Joseph W. Engel, O. E. Goebel, president of the Consolidated, and Crimson Sladdin, the destroyer of secrecy in behalf of the serial. The first two episodes were shown on the screen and the greatest enthusiasm was evidenced by the exchange men.

Participating in the convention from all parts of the country were President Rowland, Louis B. Mayer of Boston, John D. Clarke of Philadelphia, David Reed of Dallas, James B. Clark of Pittsburgh, Joseph W. Engel, L. Lawrence Weber, Harry J. Cohen, C. K. Stern, W. E. Atkinson, J. H. Tooker, E. M. Saunders of New York, J. A. Fitzgerald of Detroit, Joseph Skirboll of Chicago, O. N. Davies of Minneapolis, Herman Jans, New Jersey, R. M. Watkins, Chattanooga, Carl G. Bugbee, New Orleans, Arthur S. Dickinson, Chattanooga, Henry James, New York, L. M. Day, Washington, Arthur James, New York, J. Robert Rubin, Metro's general counsel, Arthur S. Sawyer, Canada, O. J. Gunnell, Chicago, and others.

The Atlantic City newspapers reported the convention with front page columns and the Belvidere lobby of the Traymore was crowded with persons who hoped to get a peep at the Metro stars, which they assumed would be in attendance. They were rewarded when Maxwell Karger, of the Rolfe Metro forces, escorted Francis X. Bushman, Beverly Bayne and Helen Dunbar into the hotel. The party took the place by storm.

Complete Announcements Later

Metro visitors were the center of attraction on the beach, boardwalk and lobbies and on Sunday a series of field events drew thousands to the scene. Joseph W. Engel, Metro's fleetest runner, gave Harry J. Cohen a handicap and then ran to victory. The swimming events were won by C. K. Stern, whose Australian crawl stroke was too much for the field. W. E. Atkinson took first in the broad jump and diving contests. He received the golden buck medal awarded by Judge Rubin. The New York sessions of the convention were devoted to the perfecting of the exchange plans formulated at the Atlantic City sessions.

A complete announcement of Metro's constructive program will be made at the close of the New York meetings.

"Cut-Throat Bidding for Stars to be Stopped"—Seelye

Business Manager for Pathe, in Cleveland Interview, Foresees Day When Exhibitors and Others Will Have Better Returns on Investments

THE vision of a new day in the moving picture industry when the business will resolve itself into two or three great releasing companies, is already approaching fulfillment, according to an interesting interview with C. R. Seelye, business manager of Pathe, featured in the Cleveland Leader.

"There was a large significance which escaped the cursory eye in the recent alliances quietly formed by several manufacturers with Pathe," Mr. Seelye said. "The last one to come under our standard was Thanhauser. Several others are negotiating with us."

Mr. Seelye indicated that it would serve also to stop the present cut-throat bidding for stars, reduce some of the present enormous salaries and permit exhibitors and others in the business to obtain a fairer return on their investments.

"We read every day of new companies springing up in different parts of the country, but most of them are not new companies," he declared. "They represent largely a breaking up of old companies under directors who have seen the light also and who will produce pictures for the big releasing companies.

Before leaving Cleveland Mr. Seelye issued a statement relative to "The Shielding Shadow," the next of the Pathe serials.

"We have sent prints," he said, "to all our exchanges and we have postponed the release of this wonder serial so that the exhibitors might have an opportunity to see beforehand the quality of the picture and to plan special campaigns in connection with it.

"We have spent a great deal of money on the production and a large price was paid for the scenario by George Bracket Seitz, author of "The Iron Claw" and many of our biggest successes which we confidently expect "The Shielding Shadow" to eclipse. We are convinced it will increase the vogue of the serial picture fifty per cent., and the vogue now is stronger than it ever was."

Mr. Seelye will not return to his headquarters in New York until he has touched all thirty Pathe branches.

"NEWS" HELPS THE EXHIBITOR

Motion Picture News,
Gentlemen:—

Motion Picture News is a very big help to an exhibitor. It is better than any other journal.

David Melnick,
Sidney, New York.

KANSAS CITY SCREEN CLUB GETS READY TO PUSH MEMBERSHIP CAMPAIGN

Special to Motion Picture News.

Kansas City, Mo., August 5.

For some time the Screen Club of Kansas City has not held a meeting. Recent investigation brought to light the fact that the committee appointed to select a club room had fulfilled its duty and the club is waiting to hold the next meeting in the new quarters. The floor above the Tenth Street Theatre was selected as the club's home and the remodelling is nearly completed.

The club will have a large ballroom, a billiard room, a reception room, a room for the directors, and two lounging rooms. The ballroom will be used as an assembly room. The next meeting of the club will be August 11 and will be in the new club house. In connection with the moving into new quarters the club is starting a campaign for membership. Blanks and papers for this campaign are now ready and the club will make especial efforts to secure new members at the convention at Topeka, August 23.

HUTCHINSON HOME NEARS COMPLETION

The Chicago home of President Samuel S. Hutchinson of the American, is rapidly nearing completion. It is situated on Sheridan Road, with the whole of Lake Michigan for a back yard, and with an appointed motion picture theatre in the basement.

Lew Fields and Marie Dressler in Brady Pictures

New Policy of Serio-Comic Releases Will Be Inaugurated by World Film With Noted Comedians as Stars

WILLIAM A. BRADY acting for the World Film Corporation has signed, to appear exclusively in features supervised by himself, Marie Dressler, the famous "Tillie" of filmdom, and Lew Fields.

A change in policy of releases will also be inaugurated in the near future, inasmuch as the straight dramatic productions which have marked World releases in the past will be interspersed with serio-comic pictures featuring Mr. Fields, and high-class five-part comedes suitable for the proper exploitation of Miss Dressler, which will be written expressly for her.

Those who recall "Tillie's Punctured Romance," the five-act comedy of two years ago, will be interested to know that Mr. Brady contemplates a series of "Tillie" pictures, the first of which will be "Tillie's Night Out," from a scenario by Frances Marion. In all her World productions, Miss Dressler will be supported by a cast of comedy players, headed by John Hines.

Lew Fields, barely less famous in his given field than David Warfield is in his, has already been quietly working at the Paragon studio for the past two weeks, alternating between the studio and the Astor Theatre, where he is appearing in "Step This Way." His first film contribution to the Brady-Made program will be in the star role of "The Man Who Stood Still," Louis Mann's success, which was played on Broadway for several seasons. It is being directed by Frank Crane, who staged "Old Dutch."

Future productions featuring Mr. Fields will also be on the line of this play, and will all be of a semi-serious nature.

As with the Dressler features, casts of well-known players are to be given Mr.



Lew Fields

Fields. Doris Kenyon will be seen regularly in his support.

Mr. Brady will personally supervise the production of all features in which both Miss Dressler and Mr. Fields will be seen.

Miss Dressler is already making preparations for her first day at the World studios. Arrangements for unusual locations are being made with the idea of backing the



Marie Dressler

hilarious comedies of this star with beautiful scenery, while the studio mechanical department is installing trick instruments, devices of mechanical genius and unique features.

Anouncement of releases, dates, plays, and other important details concerning both the Dressler and Fields World Film productions will be made shortly by the World directors.

Australian Exchange Magnate Here to Buy Features

A. D. Hellmrich of the Co-operative Film Exchange, Limited, Seeks Fifty-two Photoplays a Year, Australian Rights—Buys 60,000 Feet a Week

A. D. HELLMRICH, general manager for Australia of the Co-operative Film Exchange, Limited, is in New York City, stopping at the Hotel McAlpin. Mr. Hellmrich's mission to New York is to purchase for his company the Australian rights to fifty-two features a year.

The Co-operative Film Exchange, Limited, was established in Australia about three years ago, and now supplies film service to two hundred theatres throughout Australia, the majority of which are shareholders in the company. The concern is now buying about 60,000 feet of film a week.

The Co-operative Film Exchange, Limited, was the first concern in Australia to secure a regular supply of big features for that company, these consisting at that time exclusively of World Film pictures. The company now owns exclusively the Australian rights to Metro pictures, which Mr. Hellmrich says rank first in popularity in that country.

Mr. Hellmrich has with him a very interesting scrapbook of newspaper advertising. Full pages are run every Friday evening in the Herald, the leading paper in Melbourne. The page layout, consisting of large cuts of still pictures, together with synopses and panel programs of the different theatres, are of considerable popular interest and extremely well done. The advertising is placed on a co-operative basis. Each theatre pays for the panel in which its program for the week appears, the company itself paying the balance of the expense. The Melbourne Herald, which has a circulation of 220,000, charges $212.50 for a full page.

Mr. Hellmrich's firm believes thoroughly in liberal newspaper advertising. He hopes to secure his supply of fifty-two features either from one concern or from four.

W. J. DUNN ELECTED PRESIDENT OF EAGLE FILM

At the last meeting of the stockholders of the Eagle Film Manufacturing and Producing Company in Chicago, W. J. (Billy) Dunn, former general manager of the Jacksonville studios of the company, was elected President; Chas. H. Ross, vice-president; Howard Brundage, secretary; Frank McClure, treasurer and Thomas Flemming, business manager.

An additional $100,000 stock was subscribed for the production of the Eagle pictures.

Mr. Dunn announces that he has secured contracts from a number of larger producers in New York for stage space this coming winter, and although the two companies at the Jacksonville studio have been working daily producing comedies, renewed activities will soon mark the return of the new president from Chicago.

Larry Trimble Back To Look After Turner Pictures

Dynamic Young Picture Maker Tells Interesting Story of His First Start in the Industry Through the Courtesy of the Late "Pop" Rock of Vitagraph—How He First Met and Attracted the Attention of Florence Turner, the First Woman to be Starred in Pictures

REDHEADED Larry Trimble (but not so much so as he used to be) dynamic maker of pictures and adventurer-at-large, landed in New York from England the other day, among the passengers of the S. S. Adriatic, returning from a sojourn abroad.

Mr. Trimble—it is hard not to call him just plain Larry—is in New York in connection with several picture projects and propositions, among them the release of the Florence Turner features by the Mutual Corporation. The Turners thus far released by the Mutual, and a number yet to come, have been produced by or under the supervision of Mr. Trimble.

The young director's return to America was coincident with the death of William T. Rock, of the Vitagraph company, who had an important influence in the earlier portion of Mr. Trimble's career.

"It is now more than six years since I made my first step toward motion picture production," said Mr. Trimble. "I was a free lance writer in New York, then, and the idea occurred to me that there might be possibilities in a series of stories which should feature motion picture actors of fame. The idea was then new and I successfully sold it to an editor. It was up to me to get the material and to get acquainted with the motion picture people. At the time I knew nothing about pictures as I had only been attending photoplays about two months.

Went to Vitagraph First

"Casting about for a way to break into the studios and have a look around, I applied at the office of the Vitagraph Company and demanded audience with 'the manager.' There was a long wait and considerable diplomatic exchange of messages through the office boy—most of the diplomacy was mine, I suspect. At last I said to the boy, 'Tell that boss of yours that Larry Trimble from Maine, will be waiting to see him until he is seen.' It sounded mysterious and it worked.

"I was piloted into the big man's office. He proved rather a bluff individual and easily capable of saying 'No.' I argued, however, that I wanted nothing, but to look around, and that my stories might make somebody want to see Vitagraph pictures—the publicity idea was not so strong in the motion picture business then. This won for me at last.

"With something that suggested both good nature and impatience 'the manager' dashed off a note with a big pencil on a rough sheet of paper: 'Let this guy go where he wants to—William T. Rock.'

"I went over to the studios and took a look around; I got the biggest thrills of my life. Here was material for stories. As I wandered through the scenario department I tried to make myself persona grata so that there would be no need to use 'Pop' Rock's pass. I wanted the studio folks to accept me as part of the work so that I could gather my material unhampered and without being viewed as a 'butt-in.' In the department I found a chap tearing his hair because somebody had sent in a perfectly good script, very desirable except for the fact that it called for the use of a performing dog.



J. Edwards Florence Turner Larry Trimble

Put His Own Dog on Job

"'There never was a dog born that could do all this busines,' the scenario man said. I took a look at the script and volunteered to deliver the dog. I knew that I could make any kind of dog do that small part. Everyone laughed, but I was given the chance.

"I put my own dog Jean on the job. It took five minutes to rehearse the dog, and an hour and a half to rehearse some of the actresses who played the leads."

It was while Mr. Trimble was at the studios writing his magazine stories that he attracted the attention of Florence Turner, who was then the greatest star of the Vitagraph firmament—incidentally she was the first woman starred in pictures, and she is less than thirty years old today.

"Why not make that Trimble boy a director?" Miss Turner suggested to Mr. Rock one day.

"Why?"

"Well, he never yells around and hardly anybody hates him." That was the beginning. Mr. Trimble was soon directing his first picture starring Miss Turner. It was a success. Other followed and Trimble rapidly became a director of prominence. A. E. Smith gave him the important assignment of taking the late John Bunny abroad for the production of a number of pictures in England and on the continent. Bunny and Trimble had an eventful time in England, and there the director gained his acquaintance with the foreign market which has been the basis of some of his more recent successes.

It is of interest to know just how and when the Turner Film Co. started. In the spring of 1913, the company was formed, taking its title from the star and its shareholders consisting of the star and director. In January, 1916, Henry Edwards came in as third partner.

Mr. Edwards only played for the Turner Company for a very short time, and then it was discovered that directing was his forte. His pictures won instant recognition and he was soon besieged with splendid offers; therefore in order to assist him to overcome any temptation which he might have to leave the Turner Company, Miss Turner invited Mr. Edwards to become an equal partner, thus making a prosperous company and a happy trio.

"SNAKEVILLE" COMEDIANS SIGN WITH ROLIN

Harry Todd and Margaret Joslin, perhaps best known for their work in Essanay "Snakeville" comedies, who have been in Los Angeles since February, have been signed by the Rolin Company, and will play character leads in the juvenile slap-stick company, which is headed by sixteen-year-old Gertrude Short and Fatty Lampton. Harry Russell has been engaged to direct this aggregation, and Bob Dorean is in charge of the photography.

Another Rolin comedy soon to be finished is that laid around a prison. The Los Angeles East Side jail is serving for scenes, special arrangements having been made with the warden. Scores of the comedians of the Rolin aggregation are appearing in stripes for Lonesome Luke comedies, the titles have not been definitely decided upon.

AVOCA TO BUILD STUDIO ON SIGNAL MOUNTAIN

Special to Motion Picture News.

Chattanooga, Tenn., Aug. 12.

The Avoca Film Corporation, of Nashville, Tenn., will build studios on Signal Mountain and have permanent headquarters in this city. It is understood that the company will remove here at once. The officials of the company expect to avoid the "vampire" picture. The actors will be a group of types out of which the director will choose the fitting type for the leading part of each of the plays. The first Chattanooga play to be made will be "The Spy," a story of the Civil War. A number of historical plays will be produced during the next few weeks. Most of the outdoor scenes will be taken on Signal Mountain.

IVY CLOSE LOSES BROTHER AT FRONT

A severe blow was dealt Ivy Close last week when word arrived at Jacksonville that her younger brother, Raymond Close, had died from wounds received in the great British drive in Flanders the latter part of July. Miss Close was considerable shaken by the news and, with appreciation to her feelings, it was decided to suspend production at the Kalem studio for three or four days.



Raymond Close, Brother of Ivy Close

Miss Close also expresses anxiety over the condition of an elder brother, also at the front in France with the British forces. To add to her worries there comes the intimation that her husband, Elwin Neame, who has been "doing his bit" with the home guards, may soon be called to the front. Mr. Neame is a prominent London photographer of society and royalty.

PRAISE FOR PATHE PUBLICITY STUNT FOR "GRIP OF EVIL"

When Roland Bottomley was cast for the role of John Burton throughout the fourteen thrilling episodes of "The Grip of Evil," Pathe's master plot, produced by Balboa, he suggested to G. A. Smith, serial publicity manager of the Pathe Company, that a letter from John Burton be prepared and sent to the newspapers of the country.

This has turned out to be one of the most effective publicity stunts known to a number of motion picture editors.

For instance, Gordon H. Place, motion picture editor of the Evening Telegram in Salt Lake City, writes as follows:

"It may not be out of place to say just a word as to the line of publicity we are getting from you. I think the John Burton letter one of the finest things I have ever seen from a press agent's pen. It was a bear and it got by in a big way. We had dozens of telephone calls and letters from those who wanted the privilege of helping John. It was a scream. Let us have some more just as good. But that is setting you a real task."

B. A. Rolfe Quits Management of New York Strand

Will Devote All His Time to Supervising Rolfe-Metro Studios—Harold Edel of Buffalo, May Succeed Him

B. A. ROLFE, president of the Rolfe Photoplays, Inc., who has personally directed the management of the Strand theatre, on Broadway, and made it the leading motion picture theatre in the world, has given up that work and is now the commander-in-chief of the Rolfe studio at No. 3 West Sixty-third street, where many of the biggest features are produced for the Metro program. It is understood that he will be succeeded by Harold Edel, for several years manager of the Strand theatre, Buffalo.

In the past the burden of the arduous duties at the Rolfe studio fell upon the shoulders of Maxwell Karger, the general manager, and his associate, Charles D. Maddock, the treasurer. Mr. Karger has now taken charge of the casting of all the stars and players, and the scenario department in the studio. Mr. Maddock will continue in his present capacity. Mr. Rolfe will take over the work of general supervision of all productions and will have immediate charge of all the directors.

Among the stars now working at the Rolfe-Metro studio under the direction of Mr. Rolfe are Ethel Barrymore, Emily Stevens, Mabel Taliaferro, Mr. and Mrs. Sidney Drew, Emmy Wehlen, Ralph Herz, Viola Dana, Irene Howley, Grace Valentine, Lionel Barrymore, Irene Fenwick and others of equal magnitude.

The directing force under Mr. Rolfe includes such well-known producers as Edwin Carewe, William Nigh, Charles Horan, John W. Noble, George D. Baker, John H. Collins and others, with many screen successes to their credit.

Mr. Edel, after a two weeks' vacation, it is expected, will assume the active management of the Strand theatre.

The Strand theatre, Buffalo, under his guidance, has taken an enviable place among theatres of the western part of the state.

Mr. Edel taught patrons to expect good music at motion picture exhibitions. The Strand theatre orchestra was a topic of conversation whenever "fans" congregated to talk of "things unusual" in local film circles.

In advertising, he was the initiator of many attractive things. Early in his career as manager of the Strand, the Buffalo Sunday News started a four-page photoplay section. Through Mr. Edel's efforts, that paper, for over six months, devoted the entire front page in color illustration and story to Strand attractions.

In Buffalo, Mr. Edel had a great asset in the possession of his own artist, who made all advertising drawings. In this way, the Strand was able to place at all times the most attractive advertising on the local dramatic pages.

In presenting the first Geraldine Farrar release, Mr. Edel was fortunate to have Miss Farrar herself as his guest, the star being in Buffalo at the time for a concert engagement.

When the Strand first opened it was rather doubtful whether it would be a success. A few weeks later under the management of Mr. Edel, the place took on new life and to-day the best in photoplay and the Strand are synonymous.

When the Palace theatre opened in Buffalo, Mr. Edel guided its policies for several months, at the same time managing the Strand.

Strand lobby displays have always been, by far, the most attractive in Buffalo.

Strand ushers always the most attractively costumed and Strand surroundings always homelike and cozy.

On the resignation of B. A. Rolfe, Mr. Edel was called to New York for a conference, regarding his probable appointment as manager of the Strand in that city.

Before coming to Buffalo, Mr. Edel was manager of the Alhambra theatre in Cleveland.

SAM SPEDON LEAVES VITAGRAPH AFTER SEVEN YEARS

Sam Spedon, pioneer motion picture publicity man, and undoubtedly the best known of his fellow-workers throughout the industry, will sever his connections with the Vitagraph Company of America after a period of seven years in charge of their publicity department.

Mr. Spedon has the distinction of being the founder of the first publicity department, properly so called, that the industry knew. He established as well the first systematized scenario department.



Sam Spedon

Of his position in the minds of every member of the motion picture business, Colonel William N. Selig said at the Chicago convention last month, "Show me a man in the industry who doesn't know Sam Spedon, and I'll pay for the drinks."

Besides his reputation as a publicity expert, Mr. Spedon has been an artist, a writer, diplomat, and advertising man.

He has several important propositions under consideration, but is open to the best.

Art Acord All-Around Winner at Studio Directory Contest

American-Mutual Hero is Stellar Performer at Sheepshead Bay Stampede, Capturing Medals, Drew Trophy, $350 Cash, Free Publicity and Other Prizes—Dorothy Morrell Leads Women, And Wins Medal Offered for Best Motion Picture Cowgirl

ART ACORD, hero of the American-Mutual "Buck Parvin" series, in which he played the title role, was the stellar performer at the MOTION PICTURE STUDIO DIRECTORY Contest, held Thursday, August 10, at the Stampede, Sheepshead Bay, New York City. He was declared the best all round motion picture cowboy, and with the title of champion, won the Sidney Drew trophy—a silver mounted flask—and the gold belt buckle on a beautiful leather belt, offered by the MOTION PICTURE STUDIO DIRECTORY.

In addition to those, he won three silver medals, in the form of buckles attached to belts, cash prizes aggregating $350, and free publicity in the STUDIO DIRECTORY.

Accord's closest rival was "Hoot" Gibson, his pal, and the husband of Helen Gibson, of Kalem's "Hazard's of Helen," in which he appeared opposite the star. Gibson won nearly every second prize in the events in which he was entered. His winnings totaled nearly $200 in cash prizes.

Dorothy Morrell won the championship and the solid gold medal, mounted on a fob, which was offered for the champion all-round motion picture cowgirl. In addition to this, she won the silver medal and the seventy-five dollar prize as the best cowgirl bucking horse rider.

Virginia Norden captured the full page of advertising in MOTION PICTURE STUDIO DIRECTORY as the champion motion picture actress horsewoman (not professional). This prize was given for the smartest appearance in a riding habit of Eastern style, and for splendid riding in Eastern saddle. Miss Norden was also entered in several other events, and made a stunning cowgirl.

The first man up in the first event, which was bucking horse riding, was George Rose. He drew a very mean horse, one which has not been successfully ridden during the entire meet. Rose sat his mount while the horse pitched and tossed frantically in an effort to throw him. For the first three or four seconds it looked as if Rose would master the animal, as he was an excellent rider. Suddenly, he flew out of the saddle, turning several somersaults, and struck the ground on his face.

Has Fractured Skull

He was rushed to the emergency hospital, where it was found that he was suffering from a fractured skull, concussion of the brain, a broken nose, contusions, and possible internal injuries. He was removed later in the day to Coney Island Hospital, where it was said that he probably would recover.

This event put quite a damper upon the whole affair, and most of the twenty entries in the bucking horse contest were withdrawn. Art Acord won this event, and the prize of $100, with a silver medal buckle, while "Hoot" Gibson took second prize—seventy-five dollars. Pete Morrison was third, winning fifty dollars, and Gilbert Pagano and Art Ortege split the fourth prize of twenty-five dollars.

In the cowgirls' bucking horse riding, Lillian Ward, of Famous Players, was the first contestant. In spite of the fact that the had never been on a bucking horse before in her life, Miss Ward sat the wild animal for about three seconds, which seemed an eternity to the spectators.

The whistle was blown at this time, and several cowboys rushed in to assist her in dismounting. Marie Pagano, who made a stunning appearance as a cowgirl, was the next rider. Her mount, a bucking horse so mean that he could not be saddled in the pen, required the efforts of five men to saddle him. One of the cowboys bit the horse's ear, while another held his head, and still another held a blind over his eyes. Two others finally succeeded in saddling him. Once the saddle was on, and Miss Pagano attempted to mount, the horse lay on his back and kicked and bit at every one who came near him. The men finally succeeded in getting him turned over, and Miss Pagano leaped to his back before he got on his feet. She rode the beast for about three seconds while the crowd held its breath. This was also Miss Pagano's first attempt at riding a bucking horse. The whistle brought several men to her assistance, and she was lifted from the saddle, successful in her first attempt.

The next rider was Dorothy Morrell, from the Coast. She won the silver medal and seventy-five dollars offered for this event. She is a wonderful rider, and participated in the daily events at the Stampede. She has been thrown several times during the meet by horses which no man has been able to ride. It was her splendid riding in this event, combined with her clever trick riding and roping, which won her the championship.

Came Here for Event

Acord and Gibson left their studios on the Coast, and paid their own expenses to come to New York, solely to compete at the Stampede. Besides being entered in the MOTION PICTURE STUDIO DIRECTORY CONTEST, they participated in the daily contests for world championship titles in the main tournament. Consequently, both Acord and Gibson found themselves entered in over twenty events on Motion Picture Day, and rushed from one event to another, for more than five hours, the length of the tournament, last Thursday.

Acord, in the last event of the day—the wild horse race—sustained a fracture of the nose. He came up to this event, which was started at about 6:45 o'clock, limping from a strained ankle, and with his nose bleeding as a result of his reckless daring in the steer bulldogging contest.

The wild horse race consists of putting a saddle upon a wild horse, at a given signal, and attempting to ride him down the field. Acord's horse bucked and pitched and the saddle came loose, throwing Acord to the ground. The horse kicked at him as Acord spun through the air, and, but for the fact that the horse was unshod, Acord would have been killed.

Bert Gudgeon of Pathe won the silver medal and fifty dollar cash prize for the best fancy roping, with Acord as second. J. C. O'Laughlin, of Vitagraph, was awarded the prize as actor-horseman depicting the best cowboy type (not professional). This prize consisted of a half page ad in the STUDIO DIRECTORY. Stanley Dunn and Jack Beatty, also of Vitagraph, won third and fourth, respectively, in the cowboys' pony express race, Acord and Gibson winning first and second.

The list of events and prizes follows:

Champion All Round Motion Picture Cowboy (Solid Gold Medal Buckle, and Silver Flask, Given by Sidney Drew)—Winner, Art Acord.

Champion All Round Motion Picture Cowgirl (Solid Gold Medal, Mounted on Fob)—Winner, Dorothy Morrell.

Actor Horseman Depicting Best Cowboy Type (Half Page Advertising in Studio Directory)—Winner, J. C. O'Laughlin.

Actress Horsewoman Depicting Best Cowgirl Type (Half Page Advertising in Studio Directory)—Winner, Lillian Ward.

Cowboy Catching Largest Number of Horses in One Loop (Quarter Page Advertising in Studio Directory)—Winner, Art Acord.

Cowboy Bucking Horse Contest (First Prize, $100 and Silver Medal Second, $75; Third, $50; Fourth, $25)—Winners, First, Art Acord; Second, "Hoot" Gibson; Third, Pete Morrison; Fourth, Gilbert Pagano and Art Ortege, tied.

Cowboy Fancy Roping Contest (First prize, $50 and Silver Medal; Second, $25)—Winners, First, Bert Gudgeon; Second, Art Acord.

Cowboy Half Mile Race (First Prize, $50; Second, $25; Third, $15)—Winners, First, Art Acord; Second, "Hoot" Gibson; Third, Matt Murphy.

Cowboy Steer Bull Dogging Contest (First Prize, $75 and Silver Medal; Second, $50)—Winners, First, Art Acord; Second, "Hoot" Gibson.

Cowboy Pony Express Race (First Prize, $50 and Silver Medal; Second, $25; Third, $10; Fourth, $5)—Winners, First, Art Acord; Second, "Hoot" Gibson; Third, Stanley Dunn; Fourth, Jack Beatty.

Best Cowgirl Bucking Horse Rider (Prize, $75 and Silver Medal)—Winner, Dorothy Morrell.

Best Cowgirl Fancy Rider (Prize, $50 and Silver Medal)—Winner, Dolly Mullins.

Champion All Round Motion Picture Actress Horsewoman—Not Professional (Prize, One Page Advertising in Studio Directory)—Winner, Virginia Norden.

Cowgirl Having Most Novel Photograph Taken—To be decided later.

Cowboy Trick Riding Contest (First Prize, $50 and Silver Medal; Second, $25)—Winners, First, Art Acord; Second, "Hoot" Gibson.

F. C. BURHANS IS PITTSBURG V-L-S-E HEAD

F. C. Burhans, assistant branch manager of the Pittsburg V-L-S-E office since May, 1915, was elevated last week to the managership of that office, succeeding E. O. Child, who had been in charge of the Pittsburg office for more than a year.

Mr. Child, like Mr. Bertelson, late manager of the Salt Lake City branch of the Big Four company, has been relieved of his duties at his own request, because of ill health.

Messrs. Burhans and Child started in the Pittsburg branch at the same time, and have always worked hand-in-hand. For this reason the appointment of the former to the head of the office will not affect a change in the methods of that office.

Otis Turner, Tefft Johnson, Frank Lloyd, Join William Fox

Acquisition of Three New Directors Gives That Producer a Staff of Twelve, Including Edwards, Buel, Vincent, Walsh, Apfel, Stanton, Davis, Adolfi and Bracken

WILLIAM FOX has acquired three more directors. They are Otis Turner, Teft Johnson, and Frank Lloyd. The addition of these men gives the Fox Film Corporation a total of twelve film makers. The list now includes: J. Gordon Edwards, Kenean Buel, James Vincent, Bertram Bracken, John G. Adolfi, Oscar G. Apfel, R. A. Walsh, Richard Stanton, Will S. Davis, Otis Turner, Teft Johnson and Frank Lloyd.

Each of the new directors is well-known throughout the realm of the gelatines. Mr. Turner was on the stage for years, after playing every part from end man in a minstrel show to the "Where-are-those-papers?" villain, became a circus manager. By a curious coincidence, Mr. Lloyd was once the "heavy" in Turner's motion picture delegation. Mr. Turner is an Indianan; Mr. Lloyd, a native of Glasgow, Scotland.

J. Gordon Edwards has already made fourteen pictures for William Fox, among others, "The Galley Slave," "Under Two Flags," "The Song of Hate," "The Spider and the Fly," and "The Green-Eyed Monster." Mr. Edwards, who was born and educated in Canada, had his stage debut in that immortal of immortals, "Ten Nights in a Bar Room." One of the actors became ill while the melodrama was stirring Calgary, Alberta, and Mr. Edwards, then a ranchman, volunteered for the part. Immediately preceding his directorship, Mr. Edwards was in charge of the Academy of Music and produced more than 250 plays.

Virginia Pearson's first photoplay for William Fox was screened under the supervision of Kenean Buel. It was called "Blazing Love." Miss Pearson's newest picture, and Mr. Fox's latest release was also made by Mr. Buel. The intermediate Pearson picture, "Hypocrisy," was directed by Mr. Buel.

Oscar C. Apfel's name is inevitably associated with that of William Farnum, as Mr. Apfel has filmed more than half of his photoplays. "The Man from Bitter Roots," "Fighting Blood," "The End of the Trail," and "The Battle of Hearts," are all Apfel-made.

Besides directing "Destruction" and "A Tortured Heart," Will S. Davis was in charge of "Slander," Madame Kalich's first appearance before a William Fox camera. James Vincent, who made "Gold and the Woman" and "Sins of Men," directed the second Kalich picture, "Ambition."

"The Beast," the picture of the west with George Walsh and Anna Luther in the leading roles, is the product of Richard Stanton, another newcomer to the William Fox corps. Mr. Stanton is a Philadelphian and was a professional pitcher of note. He developed his strong arm in the steel mill of a Pittsburgh uncle. After standing batters on their heads for several seasons, he left for a five-year career on the stage.

Foremost among the pictures of Bertram Bracken are "East Lynne," "Sporting Blood" and "The Eternal Sapho."

Under the tutelage of John G. Adolfi, June Caprice made her debut in filmland in "Caprice of the Mountains." Mr. Adolfi numbers among his productions "Merely Mary Ann" and "A Modern Thelma."

The length of time which Director R. A. Walsh is taking in screening a new William Fox photoplay is characteristic of the Fox Film Corporation's methods. Completeness and superiority are emphasized, so Mr. Walsh is now in his twelfth month on the production, because the exigencies of the piece demand it. It was Mr. Walsh who turned out "Carmen," "Blue Blood and Red," and "The Serpent."

Nazimova Astonishes Director in First Camera Work

"Born for Screen," Declares Brenon, After Filming First Scenes of "War Brides" for Lewis J. Selznick Enterprises

WORK on the Herbert Brenon production of Madame Nazimova in "War Brides" went forward with a rush last week at the Ideal studio on the New Jersey Palisades. Last Monday the tragedienne stepped before the motion picture camera for the first time in her career and under the guidance of Director Brenon began the enactment of the scenario version of Marion Craig Wentworth's drama.

The great revelation, according to Mr. Brenon, is the facility with which Madame Nazimova adapted her art to the requirements of the screen.

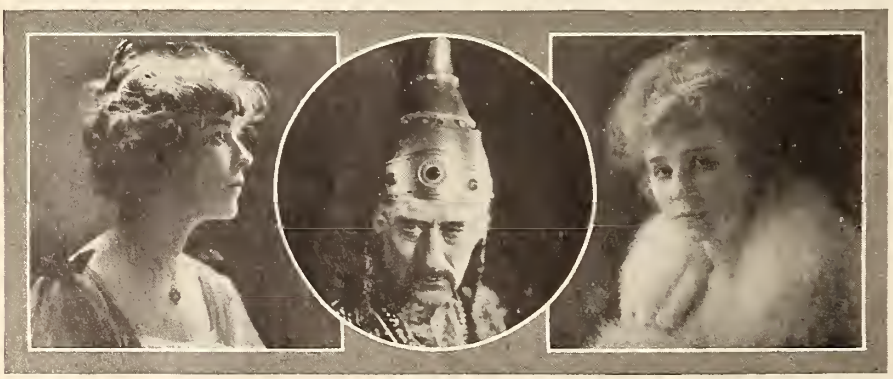
"Madame Nazimova is perfectly equipped for the art of the photo-drama," says Mr. Brenon. "I knew this when I witnessed her work on the stage, characterized as it always has been by subtle grace of movement and wonderful expressiveness. But I was not prepared for the spontaneous manner in which she adapted herself to this other art, and I can say without hesitation that I have never worked with nor seen in photo-drama such a consummate artiste. She was born to the screen, and while she herself is devoted to the literary branch of the drama, I believe she will find in the filmed version of 'War Brides' opportunities for appealing to her followers which she could never have found on the stage itself. It was with the utmost enthusiasm that I embarked upon this production, and already I find my faith more than justified."

While the producing company is at work in the studio Lewis J. Selznick, head of the distributing system, has quietly completed the details for handling the Brenon productions along lines similar to the new Clara Kimball Young pictures. All the exchanges he had built up for Miss Young's pictures have taken over the Nazimova picture as well as all future Brenon Film Corporation productions.

In addition Mr. Selznick last week closed two deals for the distribution of all his attractions in the far West. With A. H. Blank, head of a chain of theatres in Omaha, Des Moines, Davenport and other cities in that territory, Mr. Selznick closed for the distribution of the Clara Kimball Young and Brenon pictures in Missouri, Kansas, Nebraska and Iowa. A new exchange has been incorporated under the name of the Mid-West Photo Play Corporation for this purpose.

The second deal involves the distribution of all the Selznick attractions throughout Oregon, Washington, Idaho and Montana. The transaction was negotiated with M. Rosenberg, head of the De Luxe Feature Film Service, with headquarters in Seattle. This company handled the distribution in that territory of such pictures as "The Spoilers," "The Ne'er Do Well," "The Little Girl Next Door" and "Neptune's Daughter."

Messrs. Blank and Rosenberg came to New York to complete the deals with Mr. Selznick and have returned to the West.



Tina Marshall, Edwin Stevens and Marguerite Gale in "The Yellow Menace," Unity Serial

GRIFFITH SHOWS PART OF NEW SPECTACLE PUBLICLY

Special to Motion Picture News.

Los Angeles, Aug. 12.

The first public showing of any portions of the next D. W. Griffith personally directed subject was made Sunday evening at the Orpheum theatre at Riverside, California. The film is yet to be given more critical cutting, and thus will be materially reduced.

As shown, it contained but a small percentage of the sub-titles, and a number of the most important scenes were not included. The purpose of this public exhibition of a portion of the film was made that Mr. Griffith could see the effect of this subject in its present condition on the public.

The subject has been known since production was first started as "The Mother and the Law," and as yet no title has been announced for it. The New York premier will probably be dated shortly when Mr. Griffith is positive he will have the film completed.

A party composed of Mr. Griffith, Mae Marsh, Lillian and Dorothy Gish, Constance Talmadge; Mr. Barry, private secretary to the producer; William E. Keefe, special representative of Mr. Griffith, and others of Mr. Griffith's staff, attended the showing.

GASKILL OFF TO BUILD FLORIDA STUDIO

Charles L. Gaskill, whose company, the Phoenix Picture Players, Inc., will begin to release features of from six to twelve reels early in the Fall, left Saturday, August 12, for Orlando, Fla., where a studio will be built large enough to accommodate the extraordinary demands that will be made upon it. Just before leaving Mr. Gaskill said:

"Before Christmas our output will be one feature per week varying in length from six to twelve reels. It is probable that every fifth production will be of a comedy nature, ranging from refined burlesque and travesty to the typical old English style of 'She Stoops to Conquer.'

"We shall release our pictures either through our own independent exchanges, or affiliate with a new releasing system, the machinery of which is now being organized by certain western interests. It is our design to vary our programme regularly. That is to say, we shall release every five weeks the one comedy referred to, one picture of a classical and romantic nature, two modern society dramas, and one picture having to do with a subject of a philosophical nature, dealing directly and courageously with topical subjects, political, sociological and religious."

PARKER GOES TO "U" FOR ORIGINAL SCRIPT PREPARATION

William Parker, West Coast newspaper man who has served the Examiner and Call at San Francisco, and Herald, and who for the past year has been feature scenario writer at the American Company, Santa Barbara, has been added to the scenario staff at Universal City by Editor Eugene B. Lewis. Mr. Parker will in the future devote all his time to stories.



Dustin Farnum in "The Parson of Panamint," Next Pallas-Paramount Subject

Varner and Sams Go to Washington for the Exhibitors

North Carolina Exhibitors' League Appoints Them to Intercede at the Capital in Behalf of the Film Men Against the Revenue Tax Bill

Wilmington, N. C., Aug. 12.

THE North Carolina Exhibitors' League, which for the past four years has handled affairs within their borders alone, without affiliation with the national organization, at their annual convention this year, became affiliated with the M. P. E. L. A. through the efforts of F. J. Rembusch, who elaborated before their convention on the great things that could and would be accomplished for the exhibitors as soon as the new regime was under way.

At a later session it was decided to send H. B. Varner, of Lexington, and A. F. Sams, of Winston-Salem, secretary and attorney, respectively, for the state league, to Washington to intercede in behalf of exhibitors against the passage of the proposed new revenue tax. It is not generally known outside the state that Varner and Sams personally framed the present revenue bill two years ago, cutting the tax in half by means of their personal intercession with Senator Simmons, chairman of the Fnance Committee.

Messrs Varner and Sams were in Washington the last week in July on the above mission, and the following extract from Mr. Varner's letter to President P. W. Wells, of Wilmington, speaks eloquently of the lack of co-operation, even among the leading members of the national organization:

"Dear Mr. Wells—I returned from Washington Saturday morning and did the best I could to have the proposed tax of one-half of one per cent. on the gross income of moving picture theatres removed from the revenue bill. Senator Simmons, chairman of finance committee, and Senator Hoke Smith, chairman of the sub-committee, agreed with me that the proposed new tax should be eliminated, but they talked like the best thing to be done would be to substitute the present tax that we are now paying for the proposed new schedule.

"As Mr. Simmons remembered that I was instrumental in getting the old schedule reduced, he seems to think that I am trying to run the affairs for the whole nation of exhibitors. I also talked to some other Senators, who were in favor of knocking out the tax altogether, and there is some hope that it may be eliminated. I did splendidly under the circumstances. I did not get any co-operation whatever from any of the officials of the national league or the manufacturers.

"The exhibitors in Washington city don't seem to know the meaning of the word co-operation. I found one exhibitor in Washington, Mr. Crandall, who is interested and had talked to some of the Senators. I found Sidney B. Lust and Fritz B. Wathne were interested and willing to do anything they could.

"It was an exceedingly discouraging trip, to fight alone with the exhibitors of the nation. The national organization may become a power, but at the present time it amounts to very little. Enclosed find copy of request I made of Senators Simmons and Smith, and you may rest assured that if anything is accomplished before Congress in our favor it was accomplished by North Carolina.

"Sincerely,
H. B. Varner.
Earle Dyer.

VERMONT LOCATION FOR NEW WARDE-THANHOUSER PICTURE

Frederic Warde, the Thanhauser star, who is on tour, lecturing on the drama, has found in Vermont an ideal location for scenes for "The Vicar of Wakefield," which will be Mr. Warde's next Thanhauser picture.

Part of the drama probably will be made in the locations selected by Mr. Warde.

PATCH TO EXPLOIT INCE'S "CIVILIZATION"

Mr. Patch, who so ably exploited "The Birth of a Nation," at the Pitt theatre, Pittsburgh, last year, will present "Civilization" at the same theatre for an indefinite run beginning Sept. 15.

PICKFORD HEADS HER OWN FIRM; INDEPENDENT RELEASE

Mary Pickford has at last gone into business for herself. The Famous Players Film Company admitted that the little film star was no longer connected with it and had in fact organized her own company to be known as the Mary Pickford Film Corporation.

When Miss Pickford was asked about the matter she confirmed the announcement regarding her own company and said that she had already started work on a picture play in her "very own studio" in West Fifty-second street.

Miss Pickford's contract with the Famous Players expired last March, at which time there arose many rumors that she had decided to leave the company. She continued with the firm, however, until she had finished "Hulda from Holland," recently shown, and then she took a vacation.

Under the new arrangement Miss Pickford will not receive a salary, but will share in the profits made by the picture in which she will act. Most of the capital supplied the new concern has been furnished by the actress herself.

It is announced that the output of the Mary Pickford Film Corporation will be released independently and will be part of no general program. Engagements will of the company have just been opened at 729 Seventh avenue.

MRS. NIVER RE-APPOINTED CENSOR IN PENNSYLVANIA

Special to Motion Picture News.

Harrisburgh, Pa., Aug. 12.

Governor Brumbaugh has announced the reappointment of Mrs. E. C. Niver, of Charleroi, Pa., as one of the three members of the Pennsylvania Board of Motion Picture Censors.

"HOT WEATHER PROSPERITY"

"Hot weather prosperity" is a Middle Western paradox. Not that other seasons are being left behinl in the rush of business, but the records of former summers are being broken, is the cause for the expression.

Fewer houses are shutting down, fewer theatres are reducing their service, and fewer complaints of poor attendance are heard. Airdomes, too, are doing a good business. For the last two years the weather has been against them.

Better systems of ventilation, more comfortably arranged houses, and "cool weather pictures"—pictures picked with the purpose of satisfying a hot weather demand—are a few of the reasons. But the leading one is that exhibitors have refused to lay down on their arms.

"Advertise! Boost!" have been their slogan words, and they have carried them out. When the weather was hot enough to wilt the business of a weak-kneed business man, most of the exhibitors were out boosting heavier than ever. "They need it more," said one.

Last 3 Episodes of "Evil" Form Serial in Themselves

Pathe Final Releases of Picture Sequence Rivalling "The Perils of Pauline," "Exploits of Elaine" and "Iron Claw" for Popularity Make a Complete Six-Reeler



Two Scenes from Latter Episodes of Pathe's "Grip of Evil"

THE last three episodes of Pathe's "The Grip of Evil," form a six-reel serial of themselves. To bring the story to its climax, the producer has found it advisable to use the same characters and continue the same story throughout the twelfth, thirteenth and fourteenth chapters. In the twelfth episode, a young society girl, who has given up her butterfly life to devote it to the succor of the poor and needy, sets about convincing John Burton that the world is not in the grip of evil.

The release contains many underworld scenes based on actual happenings in the history of New York's East Side.

In the thirteenth chapter, a rich father pressing a charge against a man who had forged a check in his office years before, is brought face to face with the fact that his own son is more of a scoundrel than this man, and that, in fact, the same charge has been brought against him. This brings home to the elder man his hardness. He realizes that if he had treated the boy differently he might have turned out differently also.

As the last scene of the thirteenth chapter fades away, John Burton is left in a position which will bring many inquiries to the office of the theatre and the local newspapers, as to the ultimate outcome. The final answer is seen when the fourteen, and last chapter, is presented. President Wilson is one of the many big men whose ideas have been incorporated in the closing scenes of the picture and whose views are presented in a fitting answer to what is, in many respects, the most remarkable picture ever shown according to officials of the company.

In the fourteenth chapter Jackie Saunders is cast as Grace Coe, and Roland Bottomley as John Burton.

"The Grip of Evil," while different from anything the Pathe Company has released, bids fair to rival in popularity "The Perils of Pauline," "The Exploits of Elaine," and "The Iron Claw."

Evolution of Lighting Methods Is Theme for a Picture

President of Reserve Photo Plays Completes Scenario for General Electric Company, Showing Illuminative Devices from Cave Men Times

Special to Motion Picture News.

Cleveland, Aug. 12.

R. H. McLAUGHLIN, president of the Reserve Photo Plays Company of Cleveland, has just completed the scenario for the romantic-commercial-educational film that he was commissioned to prepare for the General Electric Company. It is entitled "Flame Eternal, a Drama of Light and Love," is a romance about the evolution of illumination. The film is to be shown before chambers of commerce and before clubs. The story begins with the cave man industriously rubbing two sticks together to provide fire, light and warmth for himself and his mate. The cave man and woman appear as reincarnations in each succeeding age, thus showing the progress in love and illumination from the beginning, up through the ages to the present time of Mazda lamps.

It is thought that the General Electric will produce the picture in the same studio at Los Angeles in which "The Birth of a Nation" was made. The cast of characters will include Thomas A. Edison; Charles F. Brush, of Cleveland, inventor of the arc light, has also been asked to pose before the camera. The lighting appliances of the different ages to be used in the film will be made in the experimental laboratories of the General Electric Company.

The committee for "better films" held a meeting this week at which it was decided to continue its investigation work during the summer. Bertelle M. Lyttle, chairman, asked each member to make a report on all the films seen, the report to include the character of the audiences and any features for children. Dangers of eye and nerve strain, as well as the problem of lighting and ventilation are also to be investigated and reported upon.

Harry L. Davis, Mayor of Cleveland, called a meeting of the war relief commission of this city to consider a plan to take moving pictures of Cleveland guardsmen after they reach camp in Columbus, to show in film theatres here. Providing the troops are away long enough to warrant the execution of such a plan, part of the film's receipts would go to the fund to help families of militiamen.

Elsie Loeb.

MAY STRIKE OUT THEATRE TAX IN KITCHIN BILL

Special to Motion Picture News.

Washington, D. C., Aug. 12.

Reports from the Senate Finance Committee to-night indicate that a great victory has been won by the motion picture interests which have been fighting the proposed tax on theatres provided in the Kitchin bill, now before that committee. The Democratic members have decided to oppose any change in the tax, and the present tax, based upon the seating capacity of the picture houses, in all probability will be retained.

The House bill proposed a tax on the gross receipts of theatres, graded according to the populations of the cities and towns in which the theatres were located. This provision the Democrats have decided to strike out, and substitute in its place a clause retaining the existing Federal tax on theatres, which will not change the rate of taxation.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, expressed his gratification with the results the league had attained in the short time since the clauses of the Kitchin bill became known. He gives full credit to the Association of Theatre Managers for their prompt work in opposing the taxation measures, but believes that the victory is in no little measure due to the combined efforts of the exhibitors.

ASSOCIATION WILL ELECT OFFICERS ON WEDNESDAY, AUGUST 16

Directors of the National Association of the Motion Picture Industry, will meet Wednesday morning, Aug. 16, at the Hotel Astor, New York, to elect officers for the new organization. Thirty of these directors will be present, many of them coming clear across the continent for this sole purpose.

There will also be a general conference, at which will be mapped out the program of the association, and details of immediate procedure on matters vitally affecting the various branches of the picture industry.

The various branches of the new association are now completely organized, and have elected officers; with Wednesday's meeting the association will put itself in shape for active work along the several lines projected.

ARTIST DEWEY DRAWS SKETCHES FOR "SUMMER GIRL," WORLD

For the exploitation of their forthcoming release, "The Summer Girl," in which Mollie King and Arthur Ashley are co-starring, the World Film Corporation prevailed upon Alfred James Dewey, the artist, to do a number of sketches, from which six and seven-colored lithographs have been made.

The sketches—one, three and six sheets—are apropos to the production, extremely seasonable, and withal, the most attractive art-litho work yet seen in connection with a World regular release. Ample quantities of the paper have been secured.

Alfred James Dewey recently completed several pictures of the Rockefeller estate at Pocantico Hills, and is responsible for "The Country's Fate" and "The Shoemaker," two prize winners.

Florida Feature Films Head Outlines Production Policies

"The Human Orchid" and "Toll of Justice," First Two Features, Peters Believes, Are Rightly Constructed—No Money Wasted, He Declares—Concentration on Story Strength

THOMAS J. PETERS, who has assumed personal supervision of the Florida Feature Film Company's plant at Miami, Fla., has definite ideas on the matter of producing features for present day consumption.

Mr. Peters has undertaken the manufacture of feature films upon plans formulated from the standpoint of men experienced in the world of general commerce.

Outlining the policies of the Florida Feature Films Company, Mr. Peters said:

"We have set out to make the Florida Feature Films 'Custom Made Features," by that I mean our features will be builded to meet present-day box office requirements. We are not going to spend our money for stage stars with inflated salary values. We are not going to attempt to make artistic history at the expense of common sense. What we are going to do is confine ourselves to making pictures that are demanded by the public of to-day; pictures that will make money for us, for the people who buy them, and for the people who book them.

"In constructing our studio and selecting our players we have called to our aid men of long experience in the motion picture business as our advisors and we have instituted economic systems that will work to the benefit of everyone who transacts business with us.

"In the making of our first picture, 'The Human Orchid,' and our second feature, 'The Toil of Justice,' we have practiced economy where economy should be practiced and have spent money liberally where money should be spent; with the result that we believe we have produced two good features. They are not great film masterpieces like 'The Birth of a Nation' or 'Civilization,' but they will make money for the exhibitor because they are designed to entertain the great majority.

"By eliminating studio waste and confining ourselves to the offering of dramatic values we anticipate a ready market for our pictures.

"The presence of a great stage star in a picture will not make up for the absence of dramatic quality and therefore the money invested for the services of that star has been wasted. Therefore, we have decided to use good players, those who have proved their ability but who have not become obscessed with the idea that there is no limit to the financial resources of the film manufacturer. We will concentrate on the strength of the story.

"Among the players in our stock company, which numbers over forty people, is Walter Miller, formerly of the Biograph and Famous Players Company; Chas. Graham, who gained prominence in 'Alias Jimmy Valentine' on the speaking stage and in leading roles in Biograph, Metro and Imp productions, and Irma Ross, who is well known to the patrons of the Broadway theatres."

British Offensive Shown in War Pictures from Urban

Thrilling Pictures, Graphic in Detail, of the Great European War Soon to be Shown in the United States—First Uncensored Picture to Reach This Country

CHARLES URBAN, of London, arrived in New York City on the S. S. Lapland, Saturday, Aug. 12, bringing news of a remarkable new British war picture of the big British "push."

"In all my twenty-one years' film experience," said Mr. Urban to a representative of the Motion Picture News, "I have never seen so great and thrilling a picture as this. There are scenes in it that will rank with academy pictures. It shows a great battle in progress, the terrific action of the new big guns, the curtain of fire, the destruction and capture of the enemy's trenches, and the whole titanic action is constantly interspersed with those human touches which make a picture really great. It is breathless in interest. To my mind it will startle the country."

The picture will be released in Great Britain in about a week. Ten thousand feet were brought to London, and were edited by Mr. Urban and brought down to five thousand five hundred feet, the present size of the picture. The picture in this form was sent to Sir Douglas Haig, who censored not a foot of it, changing only a few sub-titles. It was then shown at Mr. Urban's theatre just previous to his departure for New York, to Premier Asquith, Minister of War Lloyd George and all the members of the Cabinet.

This is the first uncensored picture to leave Great Britain, the Government having been prevailed upon to agree to this course.

A description by Mr. Urban gives this graphic part of the picture: "All the new guns in action, including the gigantic fifteen-inch Howitzer, which fires a fourteen hundred pound shell, six of these shells exploding at once, the curtain of fire preceding the advance from the trenches, the charge from the trenches at close view, showing soldiers shot and toppling back immediately into the trenches, others falling along the field, the wounded brought in, 'Tommies' smiling and smoking cigarettes, having ghastly wounds, passing one after another into the surgeon's hands; the rushing in of groups of German prisoners from the fields and into the compounds; the explosion of twenty tons of dynamite, tearing a hole in the ground forty feet deep, the frantic sapping toward the hole by each side in an effort to capture it, etc."

The picture will be handled for the United States by the Patriot Film Corporation of New York City.

IT'S A NEWSY "NEWS"

Motion Picture News,
Gentlemen:—

It sure is a newsy "News" for exhibitors; all that the name implies.

Yours truly,
Nat Charnas,
Orpheum Theatre,
Benton Harbor, Mich.

SEVENTY-FIVE OFFERS FOR STATE RIGHTS TO "AMERICA PREPARING"

More than seventy-five offers for the state rights to territory all over the union has been the response to the Kemble Film Corporation's announcement that its ten-part patriotic spectacle, "America Preparing," would be distributed on the state rights basis. These offers, according to an official of the Kemble Company, came by mail, phone and, for the greater part, by wire.

Negotiations for the sale of the rights to most of the country are now in progress, and it is expected that many of the contracts will be closed within the course of the next week.

William H. Kemble, the president of the Kemble Film Corporation, is most enthusiastic over the cordial reception that the state rights buyers have accorded his production.

"GIRL FROM FRISCO" OFF TO GOOD START

Reports from General Film exchanges to the Kalem Company following the release last Wednesday of the first episode of "The Girl From Frisco" are said to show that the Western feature has got off to a flying start. Though the number of prints distributed topped even that for "Stingaree" and "The Social Pirates" three of the offices reported inability to meet the demands.

In New York thirty-seven houses presented the initial episode, "The Fighting Heiress," as a first run attraction with marked success.

Harry Reichenbach Quits World to Join Frohman

"Thousand Per Cent. Man" Gets Magnificent Gold Desk Set As Appreciation from W. A. Brady and Associates



Britton N. Bush, Treasurer of the World Film Corporation, Presenting the Gold Desk Set to Mr. Reichenbach

HARRY L. Reichenbach, for the past fourteen months, General Press Representative for World Film and Equitable Motion Pictures Corporations, has resigned his position with those concerns, and on August 19 becomes a member of the firm of the Frohman Amusement Corporation, of which William L. Sherrill is head.

Reichenbach's position with the Frohman Company will be advertising and business manager.

Last Saturday, in the nature of a surprise, William A. Brady, Ricord Gradwell, Felix F. Feist, J. E. Brulatour, E. J. Rosenthal, and the other heads of the World Film, presented Mr. Reichenbach with an elaborate gold and enamel desk set. The set was designed and made by the Tiffany studios, under the direction of Louis C. Tiffany. It weighs fifty pounds, is patterned after the book marks of ancient publishers and is an exclusive design of the Tiffany Company. It is engraved:

"TO HARRY L. REICHENBACH FROM HIS FRIENDS IN THE WORLD FILM CORPORATION."

On the stationery holder was engraved the initials of those who participated.

Harry Reichenbach, during his four years in the film field, has created novelties, shown originality, and procured results for the firms he has been with.

Entering the field with the Jesse Lasky Feature Play Company, he was later associated with Bosworth, Inc., during the "Hypocrites" campaign, leaving there to join the Metro Pictures Corporation. About one year ago he became general press representative for the World Film Corporation. Ricord Gradwell, of that company, declared him a "thousand percent man." William A. Brady said of his work, upon the close of the National Convention in Chicago last month, "Reichenbach's showing is nothing short of marvelous. He is certainly a live one."

Musicians Enthusiastic Over "Parson of Panamint"

"Best Five-Reelers We Have Ever Seen," Says George W. Beynon, After Viewing New Pallas Feature With Dustin Farnum

THE forthcoming Dustin Farnum release, "The Parson of Panamint," has received unusual commendation from George W. Beynon, president of George W. Beynon, Inc., arrangers of special musical compositions for the photoplays of many producers. Upon viewing an advance print of the new Pallas picture, Mr. Beynon addressed the following unsolicited letter to the producers:

"We have now been in business for eleven months, and have put out to date fifty-three orchestral scores for well known photoplay subjects, among which are included many of the most prominent film successes of the past year. After viewing 'The Parson of Panamint' I and my associates can readily state that it is the best five reeler we have ever seen. The plot, the punch, exceptional photography and settings, together with extreme care for detail are all evident in this picture, and the breezy atmosphere pervading the entire story holds the interest until the climax.

"I can safely say that never have I viewed a better vehicle to which music might be set than this Peter Kyne subject. 'Peer Gynt' was a picturization of a classic for which Grieg had already written music, and readily adapted itself to his suites and incidental music. On the other hand, 'The Parson of Panamint' fairly screams for new music, something that has not been interpreted by diverse artists, each in his own way or plagiarized in popular song.

"William E. Stickles, the well known composer, will write the original themes for the new Farnum subject, assisted by our staff of musical experts. Mr. Stickles' remarkable versatility will, I am sure, find ample scope in this picture of pictures, for which I predict a wonderful run.

"Our company has decided to spend much time on the orchestral score, using many original themes and motives in complete synchrony to portray the Western atmosphere and carry out the dominant emotion. The motive for the Parson, so effectively characterized by Dustin Farnum, will be clean cut, gentle but direct. The motive for the Sheriff will contain those virile qualities that he portrays with such success in this picture. In many instances these themes will be interwoven, showing the close friendship. The dance hall scenes will have the wild Western twang to the music and Chopin's Funeral March will do service for the pathetic funeral. The remarkable fire rescue scene will be depicted by the fire music from Wagner's Valkyrie.

"Incidentally I wish to congratulate you upon your courage in presenting a story with a logical ending. I am not in the habit of writing 'letters of endorsement' but in this case I could not resist the temptation to express my appreciation."



Florence Reuttle and Regina Quinn as they appear in the Pathe Florence Rose Fashion Series

Photos 1, 2 and 4 by Underwood and Underwood

KALEM STAGES OWN AUTO RACE FOR A HAZARD OF HELEN

After waiting close to a month for the production of the final scene for "Hurled Through the Drawbridge," in the hope that a real auto race might be held on the Coast, Director James Davis finally decided to hold a race of his own solely for this picture. A dozen racing cars and professional chauffeurs were engaged in San Francisco and Los Angeles and the day declared a holiday at Glendale.

Over a thousand sightseers from Los Angeles and Glendale were on hand for the day of the race, which had been widely advertised. The event was won by Glen Gano, the well-known Pacific Coast auto racer and aviator, in a Mercedes car. Director Davis had a battery of ten cameras stationed at various points around the twenty-five-mile course, and secured a number of thrilling scenes for the single-reel "Hazard."

The railroad equipment at the "Hazards of Helen" studio will soon be sufficient to start a good-sized road, with the recent additions made by Kalem. The most recent purchase is that of the club car formerly dubbed the "millionaire's special" on the Salt Lake Line, where it was used only for de luxe trips. The car will furnish a lavish setting for coming episodes of the "Hazards."

"CIVILIZATION" OPENS IN NEW JERSEY WITH BRIGHT PROSPECTS

"Civilization," Thomas H. Ince's cinema spectacle, was given its New Jersey premier at the Criterion theatre, Atlantic City, Sunday, August 6, and bids fair to have a successful run. The film will be shown five weeks at the coast resort and also will open soon in Asbury Park at the Savoy theatre and in Long Branch at the Broadway.

Arthur Werner, of the New York Motion Picture Company, and Frank G. Hall, of the United States Theatres Company, have purchased the New Jersey State rights for the picture. Both are experienced showmen, the latter operating a chain of vaudeville and picture theatres in New Jersey.

The Atlantic City opening was attended by numerous army and navy officials and a representative gathering of New York and Philadelphia society folk. Former Secretary of Sate and Mrs. Philander C. Knox were among those present at the opening.

WOMEN APPROVE FILM SERIES FOR CHILDREN

Following the announcement of the Universal Film Manufacturing Company that it would make a series of pictures intended for children, and the roles of each to be played by children, a delegation from the Women's Federation of Clubs of Los Angeles visited Universal City for the purpose of seeing the character of the stories being made.

These juvenile photoplays are being directed by Lule Warrenton, for years a well known Shakesperian actress and teacher of oratory. Miss Warrenton's company is composed entirely of children and they are filming very pretty pictures, each of which have heart interest for the young members of the audience.

The delegation went all over Universal City, talked with the producers, saw the special properties being constructed for these plays, and expressed their pleasure that Miss Warrenton was to continue making this sort of photoplays.

WAYNE AREY BEGAN WITH THANHOUSER

Wayne Arey, leading man with the Thanhouser Film Corporation and appearing in Pathe Gold Rooster plays, made his first film appearance in a Thanhouser production.

Before he went into films he had had wide experience on the speaking stage. He was a member of stock companies in Minneapolis, Brooklyn, Atlanta, Toronto, Ont., and Lawrence, Mass. He had prominent parts in New York productions of David Belasco and Charles Frohman and in a great many of the Princess theatre productions.

Mr. Arey was born in Rock Falls, Ill., and grew up there.

BRENON ASSISTANTS WITH HIM IN HIS NEW COMPANY

When Herbert Brenon, head of the Herbert Brenon Film Corporation, begins operations at his new studio on Hudson Heights, N. J., he will have a complete staff of moving picture veterans.

Mr. Brenon's brother, Chandos Brenon, will be his personal representative, and will be in charge of the executive offices in the Longacre Building; he was previously manager of the Fox offices in Montreal. The department heads who worked with Mr. Brenon in "A Daughter of the Gods," will be associated with him again, are as follows:

George Fitch, studio manager and technical director; James McKay, assistant general director; Roy Hunt, chief of camera department; Herbert Messmore, chief of property department, and William Plunion, assistant; George Hall, chief of scenario department; Tom Tomaine, head carpenter; John Elam, scenic artist; Miss Minola DePass, private secretary. William Shay, leading man in "A Daughter of the Gods," also will be in the cast of "War Brides," in which Nazimova will make her screen debut under the direction of Mr. Brenon.

FRANK GOTCH IN SELIG ATHLETIC SERIES

Frank Gotch, champion wrestler of the world, who recently retired undefeated, appears in the eighth release of the Selig Athletic Series, being released through the V-L-S-E. His last wrestling match, with Jim Essen, champion of Scotland, and which he won, is the feature of this Selig athletic release.

Willie Ritchie, who lost the lightweight championship of the world to Freddie Welsh in England, also appears in this release.

Other champions to appear in this release are Norman Ross and Olga Doffner, male and female swimming champions of the United States. These are shown winning their honors in the recent swimming tournament at San Francisco.

Mrs. H. Arnold Jackson, one of the best golf stars of the country, appears on the same film.

PHOENIX FORMED BY GASKILL TO MAKE FEATURES

THE Phoenix Picture Players, Inc., has been formed by Charles L. Gaskill. Incorporated under the laws of Florida, with a capitalization of $1,000,000, the Phoenix Players will start the production of super features of six to twelve reels immediately upon the equipment of its studios in Orlando, Fla., and on the Hudson, the latter possibly the Helen Gardner studios at Tappan.

A successful author and producer of screen dramas for the Vitagraph Company, Mr. Gaskill, associated with Helen Gardner, produced in 1912 the six-reel film of "Cleopatra."

Associated with Mr. Gaskill will be Miss Gardner and other stars. The initial production of six reels will be released late in the fall, and will be an original story dealing with a psychological subject.

Karl L. Dietz of Berlin has been engaged as one of the directors. Mr. Dietz is well known in Europe as a protege of Marx Reinhardt and Ibsen until the latter's demise.

Temporary headquarters have been established in Suite 1104, U. S. Rubber Bldg., 1790 Broadway, under the supervision of Frank L. Dear.

George K. Spoor Defends Use of Pictures in Churches

Essanay Head Says Showings Will Open Up New Field and Attract New Patrons for Exhibitors—"Glad to See Growth of Such Interest"

"I WAS talking to an exhibitor recently who deplored the fact that there was a widespread movement to inaugurate the showing of motion pictures in churches and schools," said George K. Spoor, president of Essanay, recently.

"As this movement has grown there also has sprung up an opposition among many exhibitors to the granting of licenses to these institutions. It is my opinion that exhibitors should encourage this movement instead of attempting to retard it. And this for their own benefit. For I am of the firm belief that the more churches and schools there are showing pictures, the larger the theatre patronage will become. It will increase the attendance of the regular motion picture theatre instead of lessening it.

"Personally I am glad to see the growth of such interest among church people and educators, because it shows that they have finally come to realize the value of pictures, not only as an amusement, but as the greatest medium for instruction and moral uplift.

"It may be taken for granted that I favor that which is of benefit to the exhibitors, for the exhibitors' and manufacturers' interest is one. What injures one is bound to injure the other, and what benefits one must benefit the other.

"The motion picture business was inaugurated under the greatest opposition; it was attacked on every hand by unwarranted prejudice. There was solid worth in the motion picture or it would have died at the outset. As it is, it has swept over all obstacles and has become universal.

"While former prejudices have largely been dissipated, its value as an amusement and as an art now being recognized in the literary, scientific and educational world, yet there still is a large element among certain classes of church people which oppose it.

"These people oppose the motion picture, as a rule, because they do not know what they are. They have not seen them and they do not understand their present value. There are many who still think of the motion picture as a cheap melodrama which occupies the same relative position to the drama that the penny dreadful occupies to literature.

"The best way to dissipate this idea is to show these people pictures. This class will not enter the theatre, so it is necessary to take the pictures to them. And just here is where the exhibitor will be benefited instead of hurt. The exhibitor will find a new field, a new motion picture public. He will find that the showing of pictures in these institutions will create a new class of motion picture advocates.

"Interest in pictures will be instituted in the churches. This interest will begin with the one picture show on Sunday. It will create a demand for more. That proportion of the church people who have not before attended the motion picture theatre, naturally will be drawn more and more until they become regular theatre patrons. Thus, the exhibitor gains a new field to draw on. It means increased business instead of less business.

"In the schools also, where pictures are shown, we are not only educating the pupils by means of the screen, but we are educating the boys and girls to love pictures and to rely upon them for their amusement. Consequently we are creating another class of motion picture enthusiasts who will be found regularly in the theatres.

"There is no possible chance that they will become surfeited with the pictures shown in the school and church. These will be few and of a different character. One is primarily educational, the other is primarily to amuse. The educational picture will create and stimulate the desire for amusement in the same line.

"Finally, it will be impossible to check this movement even were it desired. The motion picture is something of universal interest; it appeals to all in every line. Any movement as widespread, as deep seated in the human heart as this, is bound to sweep away all obstacles. It is bound to become not only the chief amusement, but one of the chief moral and educational factors."

Public More Discriminating, Says Goldfish on Eve of Tour

Famous Players-Lasky Official Off for West, Tells of Danger of Foreign Invasion—Will Study General Trade Conditions

SAMUEL GOLDFISH, chairman of the board of directors of the Famous Players-Lasky Corporation, who left last week for the studios of the Lasky Company at Hollywood, California, will devote a considerable portion of his transcontinental trip to a survey of motion picture conditions in various sections of the United States. Mr. Goldfish, in the future, as in the past, intends to devote unusual concentration and study to general trade conditions, not only in the United States and Canada, but throughout the world.

"There are several outstanding features concerning motion picture conditions, the importance of which cannot be too greatly emphasized at this time," said Mr. Goldfish, before his departure for the West. "Chief among these I should say is the growing tendency of the photoplay-loving public to exercise a very definite discrimination in its selection of film entertainment. The time has come, as intelligent exhibitors recognize, when every photoplay offered to the public in order to win even a degree of success must possess distinctive qualities of appeal, thorough production and story.

"No longer is it possible for the motion picture which lacks these essentials of success to pass itself off on the public as the real article, yet I believe myself safe in stating that many exhibitors to their sorrow are daily finding out that this is true.

"There are many producers also who are temporarily enjoying a financial success from productions of low standard. The reason for this is because of the tremendour appeal of the motion picture and its enormous hold on the public and the fact that the demand has been so great that even supply, inconsistent with the best standards has found a certain market.

"The American producer of motion pictures will not have long to await competition for the favor of the American public from a source which for the past two years has been practically dormant. I refer to the foreign produced motion picture, notable examples of which we have seen here in 'Quo Vadis?' 'Cabiria' and other spectacle plays. I wonder if American producers generally recognize what the absence of competition from that quarter on account of the European war has meant to them in the past twenty-four months. It has permitted the domestic producers to systematize the American market, at the same time reaping a considerable revenue from and developing a taste for American plays abroad.

"In view of these fundamentals it is self evident that the line of demarcation between productions of merit and motion pictures of footage is being more and more closely drawn. In its last analysis the life of the motion picture industry expresses itself by what actually is shown on the screens of the theatres.

"At the Famous Players and Lasky studios, directors, stars, photodramatists and all concerned in production are bending their united efforts with the constant vision before them of the finished photoplay actually presented on the screen."

COLIN CHASE SIGNS LONG MOROSCO CONTRACT

Colin Chase who recently supported Dustin Farnnm in "The Parson of Panamint" has been engaged by the Morosco-Pallas companies under a long term contract for character leads.



A Quintette of Contrasting Poses by Maurice and Florence Walton, the Dancers Who Are About to Make Their Debut Through Famous Players on the Paramount Program

MANUFACTURERS HELP ADVERTISE FLORENCE ROSE FASHIONS

As an example of the manner in which the manufacturers who contribute to the Florence Rose Fashion film, released by Pathe, are co-operating with the makers and distributors of the film, it is reported that Halny, the famous Paris and New York hatter has gotten out a beautiful piece of advertising matter, in which in a conspicuous place, on an important page, appears the following note: "Halny hats are shown in Volume Two of Florence Rose Fashions to be released August 21, and Volume Three, released September 4 in Pathe pictures at leading theatres."

Exhibitors are tying up to this kind of advertising throughout the country.

"Quest of Life" for Debut of Maurice and Florence Walton

Play in Which Dancers Will Make First Screen Appearance is Given Spectacular Setting by Famous Players Studios

"THE Quest of Life" is the title chosen for the debut of Maurice and Florence Walton by the Famous Players Film Company, work on which has already begun under the direction of Ashley Miller. "The Quest of Life," which was adapted by Mr. Miller from the play "Ellen Young" by Edmund Goulding and Gabriel Enthoven, marks not only the debut of Maurice and Walton on the screen, but also the first directorial effort of Mr. Miller on the Paramount Program.

The selection of this play will give the famous artists who introduced the maxixe, the Apache dane and The Dansant—a great opportunity to display their skill both in the pantomime and in the dance. One of the chief reasons for the recent journey to Paris from which the dancers returned only last week was the procuring of costumes which would be especially suitable for the production. Miss Walton, who has always been famous for her creations, has brought many stunning gowns home with her.

The opening of the picture discloses Miss Walton working as a clerk in a butcher shop, but her aspirations lead her to study stenography. To the disgust of her mother, she leaves the butcher shop and becomes a stenographer in a fashionable dancing school. The poor girl is frightfully worried because the doctor has given her just one year in which to live, as she is suffering from an incurable malady.

Scarcely has this startling verdict been pronounced when a great carnival is produced at the dancing school, and she is chosen for—Death. Maurice, already a dancer of great renown, is conducting the carnival and is the star dancer. The great nervous tension under which the girl is working and her excitement make her almost radiant and she creates a sensation when she dances with the star.

From that point on the production deals with the trials and triumphs of this girl who is attempting to crowd into the brief span of time allotted her all the life which she can. She is in love with the dancer, but will not wed him because of her illness. He does not understand her attitude toward him and they separate. But it was the inspiration of dancing with him that made her a great success and when she attempts to dance alone, she is a failure.

Ashley Miller, who is directing "The Quest of Life" is one of the best known directors in the country. After seven successful years with the Edison Company he directed a series of productions of which Arnold Daly was the star. He then devoted his attention to the perfection of the Ashley Miller Plastiques. These were the invention of Mr. Miller who also produced them. "The Quest of Life," however, marks the first feature production which Mr. Miller has directed for the Famous Players and Paramount.

Twenty-six Noted Stars in General Pictures on 14th-19th

Oliver and Fritzi Brunette Lead the List in Selig's "The Germ of Mystery," Followed by Kate Price in "Conductor Kate," and Other Players

GENERAL Film Company's information department calls attention to the fact that in the General Film Service program for August 14-19 inclusive, twenty-six noted stars appear in its productions.

Guy Oliver and Fritzi Brunette lead the list in the first picture of the week to be shown Monday, August 14, Selig's "The Germ of Mystery," a drama in three parts. This will be followed by a Vitagraph comedy, "Conductor Kate," featuring Kate Price. Then will follow the Selig-Tribune News feature. The day's program will be closed by "Saved From Himself," a drama in one reel reissued by Biograph with Mabel Normand in the title role.

"My Country 'Tis of Thee," an Essanay dramatic production in two parts presenting Richard Travers and Lillian Drew, will be the first picture thrown on the screen Tuesday, August 15. "Ham's Strategy," a Kalem comedy in one part of the "Ham and Bud" brand, will follow, and "A Lesson in Labor," a Lubin drama in two acts, featuring L. C. Shumway, Velma Whitman and George Routh, will then be shown. Then will come "A Temporary Truce," a drama in two parts with Blanche Sweet as leading woman. This is a Biograph feature.

The Canimated Nooz Pictorial reinforced by a scenic picture, both from the Essanay studio, will inaugurate the program Wednesday, August 16. Harry Myers and Rosemary Theby will then be seen in a one-reel comedy, "Their Dream House." This will be followed by "The Turquoise Mine Conspiracy," the second episode of "The Girl From 'Frisco" by Kalem, with Marin Sais and True Boardman.

The Selig News-Tribune has the distinction of being shown first on the program Thursday, August 17, followed by a Vim comedy in one reel, "Life Savers," in which "Plump" and "Runt" furnish the fun.

Ivy Close, the Kalem beauty, will be seen in "He Wrote Poetry," a one-reel comedy, August 18. Hughie Mack of Vitagraph fame will then be presented in a one-reel comedy, "There and Back." Then just to round out the day of fun "Pokes" and "Jabs" will be seen in a Vim comedy entitled, "Comrades."

For Saturday, Essanay provides Joyce Fair, featured in a three-part drama, "A Little Volunteer." A Vitagraph three-act drama presenting Evart Overton will add to the program that day. "With the Aid of the Wreckers," an episode of the "Hazards of Helen" series by Kalem, featuring Helen Gibson, will be screened next and Tom Mix will close the week in Selig's "A Bear of a Story," a one-act comedy.



Scenes at the "Million-Dollar Outing" Tendered the Ince Stars by E. A. Featherstone, the Los Angeles Clubman—Mr. Featherstone Is Seen in the Center Picture, at the Right with E. H. Allen, Business Manager (Left) and Dave Hartford, Production Superintendent, in the Background

RUTH ANN BALDWIN IS TO BE ADDED TO STAFF OF "U" DIRECTORS

Ruth Ann Baldwin is shortly to be added to the staff of directors of the Universal Film Company at the order of General Manager H. O. Davis. Miss Baldwin has been with the Universal for more than three years. She first served as scenario writer, preparing the script for "Damon and Pythias" and other features. Her next work in this line was the writing, in collaboration with Otis Turner, of the "Black Box" serial of 15 two-reel episodes. She was sent to London, where, in collaboration with E. Phillips Oppenheim, the newspaper serial for this series was written.

Later she served as investigator of the film market in London for the Universal Company, and since her return to U City, has had the position of film editor and reviewer, sending confidential reviews of every subject upon its completion to the New York office. Miss Baldwin understands production from preparation of scripts to the finished product. She is now serving as assistant director to Lynn Reynolds, and upon the completion of the present subject, will take up the direction of a company.

FRANK MILLS ENGAGED FOR METRO PICTURE

Metro Pictures Corporation has engaged Frank Mills, stage and screen leading man, as the featured player with Emily Stevens in her new five-act photoplay "Capital Punishment," which George D. Baker will direct.

Mr. Mills starred in the Kay-Bee Triangle picture, "The Moral Fabric," shown at the Knickerbocker Theatre, New York, and for the same company was featured in "The Golden Claw" and "The Edge of the Abyss." With Mary Pickford he made a picture for the Famous Players Company which was destroyed in a fire. More recently, he has appeared in "The House of Mirrors" and "The Flower of Faith."

His experience on the speaking stage has been with the most distinguished stars and managers in this country and England. The stars include Mrs. Patrick Campbell, Mrs. Fiske, Elsie Ferguson, Sir Herbert Tree and Sir Johnston Forbes-Robertson, and the managements of Charles Frohman, Daniel Frohman, David Belasco, Klaw and Erlanger, Lee Shubert, William A. Brady and Henry B. Harris.

Ince Stars and Executives Guests on Plutocrat's Yacht

A Day of "Studio Forgetfulness" for Members of "Million Dollar Outing" Whose Combined Salaries for a Year Equal That Joyful Sum

Special to Motion Picture News.

Los Angeles, Aug. 12.

THOMAS H. INCE stars, directors and executives were given the vacation of their lives last week, when as the guests of E. A. Featherstone, millionaire motor dealer of Los Angeles, they cruised for a day on his yacht Edna. The event has been named the "million dollar outing" by P. A. Kenneth O'Hara, for the players and directors who participated annually draw down such a vast sum.

The day included a cruise down the coast and to the Catalina Islands, where dinner was served, the dancing pavilion discovered and a dip in the Pacific was taken. The entire party included Louise Glaum, Enid Markey, Clara Williams, Dorothy Dalton, Margery Wilson, Margaret Thompson, William S. Hart, William Desmond, Charles Ray, Director Reginald Barker, Walter Edwards, Raymond B. West, Business Manager E. H. Allen, Superintendent of Production David M. Hartford, Publicity Manager Kenneth O'Hara and Cameramen J. D. Jennings and Fred Betz, all connected with the Ince Companies.

The Ince Company, which has been at Thousand Pines for the past two weeks making an all exterior picture, has returned with thousands of feet of exposed film. Bessie Barriscale, star of the production which is spoken of as a fantastical comedy written by Monty M. Katterjohn, proved she is not a nature faker by bringing back the discovery which she claims is no river of doubt. The discovery, be it remembered, is a new species of the feathered tribe, which has been named "a nut eating gazump." While doing a scene on a narrow mountain road Miss Barriscale had the fright of her screen career. At the time she was riding a donkey when suddenly an automobile speeded around the bend in the road. Cameraman DeVinney leaped to safety and Director Miller pulled the donkey to one side by its tail, while Miss Barriscale clung to the bough of a tree.

Margarita Fischer Will Appear in Mutual Star Series

Former American Beauty, Remembered in "The Quest," "Infatuation," "Miracle of Life" and Other Masterpictures Returns to Program

MARGARITA FISCHER, known to stardom and fame since her girlhood stage debut as "Babe" Fischer, is announced for a series of Mutual star productions.

President John R. Freuler of the Mutual Film Corporation issued a statement announcing the closing of the contract whereby Miss Fischer will be starred in at least six five-part features for Mutual release.

The first of the pictures may be expected by exhibitors late in October, with the others following at intervals of four weeks.

Miss Fischer will appear under the direction of Harry Pollard, the director with whom she has attained the greatest of her various screen successes.

The Fischer pictures will be released by the American Film Company, Inc., through the Mutual by virtue of an arrangement made by Mr. Pollard with Samuel S. Hutchinson. The Fischer releases will be filmed at special studios in Los Angeles.

The contract was closed in Chicago Saturday. Mr. Pollard is now on his way to the Pacific coast where he will be joined by Miss Fischer.

The first in the series will be entitled "The Pearl of Paradise." The settings and and locations include some of the wild beauties of Santa Cruz Island. A large supporting company is used. Cast announcements are yet to come.

Miss Fischer was last seen among Mutual features in the masterpicture entitled "The Miracle of Life," a five-part photoplay built about the theme of motherhood and birth control. This picture released now nearly a year ago has had a remarkable run and is still working to-day with many return bookings. Among other important releases in which Miss Fischer appeared were: "Infatuation," "The Girl from His Town." "The Lonesome Heart" and "The Quest."

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

"Double Header" Idea Shows Audience Drama and Comedy at the Same Time on Different Screens

A WONDERFUL idea has been born in the creative mind of W. J. Citron, of San Francisco. The conception is as novel as it is likely to be bewildering to any audience, not to mention the exhibitor.

Mr. Citron is quite candid in saying that after thinking of the idea, which he has called The Double Header, or Three Ring Circus, for a few days he dismissed it from his mind as a joke. Personally we think he has shown greater discretion in dismissing than conceiving this nerve wracking performance, still it may interest many to learn the secret of The Double Header.

It is suggested that instead of the conventional single screen, two screens are to be put up in the same theatre, one beside the other, with a projecting machine for each. In this manner two films will be shown at the same time, to the amusement, edification or distraction of the audience.

The idea has many points in its favor. The busy man who has half an hour to spare can drop in to see a show, and as he may not be in the humor to watch heavy drama, he can turn his attention upon something humorous. Others, who in this fast age like all the action they can stand, could break their necks watching both pictures with the greatest enjoyment.

There are of course disadvantages. Your first real difficulty with your mother-in-law might originate on the night that you take her to a double header. There, as you laugh outright while viewing a comedy, she will be shedding tears at the realistic drama.

As an impartial critic we shall devoutly pray: "From the 'Double Header' may we be delivered."

"STRAIGHT TALK"

Make yourself personally responsible to your patrons for the quality of the pictures you show. Here is a "Straight Talk" to patrons that a popular manager has printed on the first page of his house organ.

"Many of my patrons know it to be a positive fact that when they ask me personally as to the quality of a show that I do not hesitate to say it is good, great, ordinary, or poor, just as the case may be. The same thing applies to any items in my advertisement appearing over my name. If I personally urge your attendance to see some particular picture, that is one you should not miss; the invitation should be heeded.

"Another thing: Are you in doubt sometimes as to whether one of our pictures is worth while? Worth leaving home to see? If you are, ask how the show has gone. Any of my employees will give you dependable information—they are instructed to answer candidly and truthfully. This is the fair way. Try it; you will find it works as well for you as me."

AN "EXTRA" BULLETIN PRINTED ON WALL PAPER



How an exhibitor impressed upon his patrons the drawing power of his serial attraction.

SOLDIER BOYS FROM CAMP RYE SPECIAL INVITED GUESTS

W. H. Wassman, president and general manager of the Knickerbocker theatre of Nashville, on July 21-22, had as his special invited guests all the soldier boys from camp Rye to attend the showing of "The Deserter," a Triangle Ince feature production which was booked at his theatre for a two days' showing. The invitation was immediately accepted by Col. C. F. Spence, camp commander.

The men were taken to the Knickerbocker from the camp in large bodies, most of these were in battalions, each battalion being given the "best seats" in the large theatre. It was planned to let every soldier at camp Rye get the benefits of the treat of seeing this picture ere the two days elapsed. This is the first time in the history of Nashville that such an innovation was put into effect, and it is more than likely Col. C. F. Spence, camp commander at camp Rye, will ever carry it fresh upon his memory as being one of the most delightful treats that has ever been enjoyed by his soldier boys.

HINTS FOR THE BUSY EXHIBITOR

Advertise the comforts and conveniences of your house as well as the pictures you show; let your motto always be "Service to Patrons."

Cultivate the personal acquaintance of the people who attend your theatre, ask them individually how they like your selection of pictures and make them feel you want real, honest criticism, not mere flattery.

Educate your patrons to know your theatre; make them realize that in its success they have played a part, if only a small one.

Have you arranged for your local newspapers to run reviews of your star features? If not, call on the editor and invite co-operation. This is an important matter for you.

Back up your argument by giving him one or two passes, available at any performance, so that one of his staff can write up your pictures. Let him read the "News" Screen Examinations, Tabloid Reviews and Live Wires; also be sure to take advertising space for your own announcements.

NEAT ENTRANCE IMPORTANT IN SMALL THEATRES

One of the San Francisco exchange men says he notices many theatres in country towns which have very unattractive fronts. They look dusty and uninviting, although the interiors may be very comfortable.

Surely the front of a theatre counts more than anything else, and it is suggested that anyone that contemplates building a country theatre should have, first, a neat entrance, then a small room through which all patrons must pass before entering the hall.

This little room, perhaps narrow, taking up as little space as possible, should be effectively lighted and furnished. If a pretty and inviting entrance and ante room greet the patrons as they enter they will care nothing about the main hall. It can be plain and cheap as a barn, but they will be proud of the theatre just the same and give it credit for being strictly up to the times.

NOVEL STUNTS USED TO EXPLOIT "SHERLOCK HOLMES"

Notable among the efforts of exhibitors to lend atmosphere to the showing by them of feature films is that of the Alhambra theatre, Cincinnati, recently, when "Sherlock Holmes," the seven-part Essanay photodrama, was exhibited with great success in that house.

C. E. Holah, Cincinnati branch manager of the V-L-S-E, which distributing organization is releasing the big Gillette feature, arranged with the manager of the Alhambra to have placed in the lobby a glass cabinet with a black velvet background, containing the following miscellaneous paraphernalia:

Handcuffs, gaiters, pipe, wigs, Sherlock Holmes cap, revolver, hypodermic needle, false mustaches, etc.

A placard before the cabinet read: "Various Disguises and Equipment of Sherlock Holmes." The doorman of the theatre appeared as a London "bobby." The display attractcd nearly as much attention as the film.

"MIDNIGHT MATINEES" DRAW BIG CROWDS

A. H. Hilton, of Lewiston, Ia., has inaugurated another new idea, a "midnight matinee." In writing of it he says:

"If exhibitors haven't tried the 'midnight matinee' stunt already they should get busy, for it's a sure winner. I open it at midnight sharp, dress the ushers in pajamas, the orchestra burlesques the music and we give everybody a rattle to keep time with.

"The police and fire departments were called on the job to handle the crowd; we turned away three times as many people as we played to, in fact they were willing to pay two bits for standing room."

FINDS BUSINESS BETTER IN HOT WEATHER

S. Barrett MacCormick, manager of the Princess theatre in Denver, writes these cheering words:

"It has been the hottest weather we have had, and as a result business has picked up. Wednesday, Thursday, Friday and Saturday were the four hottest days of the year, and Pauline Frederick, in 'The World's Great Snare,' played to at least a fourth more business than she has ever pulled bebore, all of which goes to prove that the thermometer has nothing to do with it when you can have the show, and enough nerve to spend the money on advertising."

An Original Design for Single Sheet Herald or House Organ Cover



"FLORENCE TURNER"
has returned to America and is waiting to welcome you in
"DOORSTEPS," a Mutual Masterpiece, at the
PALACE THEATRE,
ON WEDNESDAY, AUGUST 30th, 1916

Note.—Original designs and advertising suggestions will appear in this department each week. Contributions are cordially invited.

LOBBY SIGNS SHOULD FACE BOTH WAYS

Not only should the lobby be dressed in such a way as to prove attractive to those going into the theatre but to those leaving as well.

"Coming attraction" frames should be faced inward as well as outward, so that those going out will have an opportunity of learning what is coming to the theatre. It is just as important to reach those leaving the theatre with the news of coming attractions as it is to tell the people on the street and incoming patrons what they are going to see.

RUNS PICKFORD FILM THROUGHOUT WEEK

Frank L. Newman, president of the Royal theatre, Kansas City, recently departed from the usual time limit set for each feature when he continued the picture "Hulda from Holland" throughout the week.

Mr. Newman said that he had thought as Mary Pickford was starring in the feature, which was especially good, the film would be a drawing card all week. The results were more than he expected; for the last evening of the picture brought the largest crowd of the week.

LOEFFLER MANAGES THEATRE AND WILL BOOK UNICORN

L. H. Loeffler, who has been booking the Unicorn films for Long Island and Staten Island, has taken the management of the Farmingdale (L. I.) Opera House and the Central Park theatre (L. I.). He will still continue to book for the Unicorn.

Looking Ahead With The Producers

First of Kolb and Dill Feature Offerings Heads Mutual Program for Week of August 21

CHIEF among the feature offerings of the Mutual Film Corporation for the week beginning August 21, is "A Million for Mary," first of the American-Mutual Star Productions featuring C. William Kolb and Max Dill, originals of the famous comedy team of Kolb and Dill.

"A Million for Mary," a character comedy drama in five acts, will be released Monday, August 21. It was written by Aaron Hoffman, especially engaged by the American studios to prepare fitting vehicles for these two popular funmakers; scenarioized by Al Santell and screened under the personal supervision of Rea Berger.

Second of the Mutual features for the same week will be released Thursday, August 24 under the title of "The Mystery of the Riviera," a detective story. The story is based on the exploits of a notorious criminal and the efforts of a celebrated Paris detective to bring about his exposure and arrest.

The scenes are laid in Nice, where most of the production was filmed during the height of the annual carnival.

In the cast of "The Mystery of the Riviera" are many foreign exponents of the silent drama, among them Jane Mae, Paul Manson, Maurice Lugus, Valentine Petit and various others.

Mutual, this week will release four two-act subjects, the first of which will be put out on August 21 under the title of "The Enchantment" with Vivian Rich and Alfred Vosburgh playing the leads. "The Enchantment" is an allegorical play, in which Miss Rich is seen in several nude scenes in an artist's studio. The story is founded on a wife's insane jealousy for her husband, in which, during one of the spells of anger she rips into shreds the masterpiece painted by her husband. George Periolat has an important part in the big company supporting the co-stars in this production.

Second of the week's two act features, "Getting the Grafters," is scheduled for release August 24. This is a Thanhouser production and deals with the criminal methods resorted to by a band of unscrupulous politicians in their efforts to control the editorial policy of the city's chief newspaper. Doris Grey is featured in the feminine role.

"Nell Dal's Men Folks," featuring Frank Borzage and Anna Little, is the Mustang contribution to the week's two part offerings. It will be released August 25. The story is from the pen of Kenneth B. Clarke and was screened by Mr. Borzage.

The Centaur two-part feature of the same week is "The Spite Husband," for release August 26. As the featured player of this two part offering, Crane Wilbur makes his last appearance as the star in a picture of this length. Hereafter he will be starred in five act feature productions only, the first of which will be released shortly under the title of "The Painted Lie." "The Spite Husband," was written by the star and screened by Robert B. Broadwell. Mae Gaston, Harris Ingraham, Ida Lewis, Jessie Burnett and Claude Mortonson are members of Mr. Wilbur's supporting company in this production.

Two single reel comedies will be released, August 22, under the titles of "Going to the Dogs" and "Fare Lady." The former is from the Vogue studios, and the last, a Falstaff offering featuring Riley Chamberlain in another of his famous roles of "Conductor No. 378."

The Beauty comedy of the week, "In a Prohibition Town," with Orral Humphrey as the star, will be released August 23. Two Cub comedies, "The Rookie" with George Ovey, for release August 25, and "Harmony and Discord," featuring Billy Armstrong, for release August 27, complete the single reel comedy offerings.

Mutual Weekly No. 86, comprised of a number of interesting news events and "See America First," the Mutual popular scenic feature will be released August 23, "Reel Life," the Mutual Film Magazine will go to the public Sunday August 27.

"ROLLING STONES" IS COMPLETED BY FAMOUS

The Famous Players adaption of Edgar Selwyn's "Rolling Stones" in which Owen Moore and Marguerite Courtot are being co-starred, has been completed and will be released on the Paramount Program on August 21. The adaptation was made under the direction of Del Henderson and marks that director's first Famous Players picture.

In support of Mr. Moore and Miss Courtot there appear Alan Hale, last seen in support of Pauline Frederick in "The Woman in the Case," Denman Maley, Gretchen Hartman, Ida Fitzhugh and W. J. Butler. Mr. Moore is Dave Fulton, the less aggressive of the rolling stones, whose charming personality makes him lovable despite his occasional lapses from the strictest of ethical codes and his crass deception in posing as Jerry Braden.

Miss Courtot is Norma Noggs, about whom the whirlpool of fraud centers because, by marrying her under the name of Braden, Dave expects to inherit a fortune —and a candy factory.

ROLIN TO BURLESQUE SHERLOCK HOLMES

Sherlock Holmes' tales are to be burlesqued by the Rolin Lonesome Luke Company, under the direction of Hal. Roach, Harold Lloyd appearing as the supreme criminologist, and Beebe Daniels as Lady Raffles. The picture is nearing completion, and has a big cast of Rolin players.



Illustrating "El Diablo," "The Holly House" and "The Secret of the Submarine," Three American-Mutual Subjects



Glimpses of Three Essanay Releases on the General Film Program for This and the Coming Month, Including "The Sting of Victory" and "The Higher Destiny"

MARGUERITE CLARK IS STAR IN "LITTLE LADY EILEEN"

"Little Lady Eileen," the girl who believes in fairies, the next starring vehicle of Marguerite Clark, is scheduled for release on the Paramount Program August 10, by the Famous Players. The keynote of the picture, which was directed by J. Searle Dawley, is the implicit faith which Eileen has in the fairies, though nobody else among her companions takes any stock in such nonsense. So strong is her faith, that the little Irish lassie actually sees the fairies themselves, though her lover is blind to them and scoffs at her.

For this production the folk-lore and tradition of old Ireland were exhaustively studied and much time was spent in the making of queer jaunting carts, old mule-drawn carriers, Irish railway coaches—and even papier-mache fairies in the midst of which the tiny figure of Miss Clark moves.

In support of Miss Clark are Harry Lee as the old Irish cobbler, Vernon Steele, John L. Shine, Russell Bassett and Maggie Halloway Fisher.

GOLD ROOSTER FEATURE AND SERIAL IN PATHE PROGRAM

A five-reel Gold Rooster comedy drama produced by Thanhouser; Two reels embracing a "Is Humanity in the Grip of Evil" problem; a thousand feet of Heinie comedy, and a split reel educational containing two timely subjects besides the two reels of Pathe News, comprises the Pathe program for the week beginning August 27.

"The Shine Girl" is a five-reel comedy-drama featuring Gladys Hulette supported by a notable cast of Thanhouser players.

"The Butterflies," two "Grip of Evil" reels, treats of the satanic cunning of a blackmailer who defends himself from violence from the man he is bleeding, by depositing in a vault copies of the story which are to be given to all editors and to the man about to marry the woman, in case he should die. The blackmailer does meet death and the grim results follow. A study in a noble nature and how a real man rises to it against a crushing blow.

"Caught in a Jam" is the title of a slapstick Heinie comedy.

Of the scenics, "Weapons of War" is a trip through Creusot, France, noted for its active manufacture of modern guns. Much that is not known of these death dealing war monsters is revealed.

On the same reel is "Historic St. Augustine," a scenic of the oldest historic city in the United States.

Wednesday, August 30, brings with it Pathe News, No. 70, and Saturday, September 3, Pathe News No. 71.

METRO TRAVELOGUES ARE FILLED WITH NOVELTIES

The first round-up of Metro-travelogues now in the Company's offices show a varied group of features. These subjects have a wide range, and include the home and surroundings of Harriet Beecher Stowe, a series of wild animal studies made by William T. Finley, Oregon State Biologist, pastimes of the Pueblo Indians near San Juan, New Mexico, and Corpus Christi Day in Sante Fe, showing a Catholic procession exactly as it was conducted in Spain as far back as 1209. This is the first time this ceremony has ever been photographed.

Then there are many picturesque scenes photographed among the quaint Cape Cod folk, made on the tip of Cape Cod. At Provincetown there is the old town crier, an institution now more than two hundred years old, going through the streets ringing a bell and announcing the important events. The famous Mariner's Beacon, at Highland Lake is also shown.

A girl's camp in the Maine woods, the Columbia River Highway in Oregon, the colony of exclusive society folk at Bar Harbor, Me., and many other subjects of equal importance and interest, form a few of the novelties of the latest Metro Travelogues.

NEW GOODRICH SUBJECT FINISHED

The newest Edna Goodrich subject produced by the Oliver Morosco Photoplay Company, has just been completed at the Los Angeles studios of this concern. The photoplay is entitled "The House of Lies."

In staging some of the exteriors for "The House of Lies," a great outdoor stage in the private gardens of a Pasadena multi-millionaire were used. Another feature is an elaborate reception hall set. This scene shows an immense hall and through a fourteen-foot arch, an adjoining conservatory fitted with an elaborate pipe-organ.

The subject has been produced under the chief supervision of William D. Taylor. Homer Scott, another genius in his line, has been entrusted with the camera work. Supporting Miss Goodrich is a typical Morosco cast including Juan de la Cruz, Kathleen Kirkham, Lucille Ward, Harold Hollandt and Herbert Standing. The production will be released on the Paramount program early next month.



A Scene from "Seafoam," First of the Universal Child Pictures

SELIG ANNOUNCES LATE AUGUST RELEASES

William N. Selig has announced the releases in General Film Company regular service for the last of August and early September.

"Out of the Mist" is a three-part Diamond Special. The players include Fritzi Brunette, Guy Oliver, William Scott, Frank Clark and others. Released Monday, August 28.

"Tom's Strategy," released Saturday, September 2, is another of the Selig comedy Western series featuring Tom Mix. A real live bear figured in this action and falls a victim of a bullet.

"His Brother's Keeper," written by I. K. Friedman, will be released as a three part drama by the Selig Company in General Film regular service on Monday, September 4. The cast includes such sterling players as Leo Pierson, Edward J. Piel, Eugenie Besserer, Fritzi Brunette, and Harry Lonsdale.

"Taming Grouchy Bill" will be released Saturday, September 9, in the Tom Mix Western comedy series.

BLANCHE SWEET HAS NEW KIND OF ROLE IN LASKY PICTURE

Blanche Sweet in "Public Opinion" will be a Lasky release on the Paramount Program, August 17.

Written especially for the star by Margaret Turnbull, the photoplay, among its novelties, contains a visionary character almost throughout its entirety. Miss Sweet has been seen in Lasky productions as a ragamuffin, a member of a royal Russian household, a maid-of-all-work, and anarchist and now in "Public Opinion" she appears as a profession nurse on trial for murder.

How a sensational newspaper report prejudices the mind of the public against this young woman who is absolutely innocent of all wrong, and how her whole future happiness is jeopardized by what is supposed to have been one false step, is shown in a gripping and entertaining manner.

Miss Sweet is surrounded by a cast including such players as Earle Foxe, Edythe Chapman, Elliott Dexter, Tom Forman and Raymond Hatton.

NOVELTY AND COMEDY FROM VITAGRAPH STUDIO

During the week of August 21 Vitagraph will release two one-part photoplays on the General Film Program. A comedy from the Bay Shore studio called "Did He or Did He Not?" and a decorative playlet from the Coast Division entitled "The Yellow Girl," are the pictures listed.

In "Did He or Did He Not?" William Lytell, Jr., plays the part of Adam Bluffer, an office clerk, with whom work is as agreeable as a visit from a bill collector. Besides Mr. Lytell, Director Frank Iurrier employed the services of Shirley Moore, Dorothy Lang, Florence Natol and Ralph Whiting in the production of the picture.

"The Yellow Girl" was designed and produced by Edgar Keller with a cast of Western Vitagraphers that includes Webster Campbell, Carmen Phillips, Corinne Griffith, Florence Vidor and Alva D. Blake.

Three-Reel Episodes in a Five-Release Serial from Gaumont Through Mutual, Beginning September 7

THE Gaumont Company is to release a series of five "Fantomas" episodes through Mutual. Each is in three reels, making this the first three-reel series ever put out in America. Beginning September 7, one will be released each week. As the stories have already had wide publicity this summer through their publication in a number of leading Sunday newspapers, the Gaumont Company has chosen the most profitable moment possible for their release.

The "Fantoma" series is one of thirty-two book-length novels. Those stories which have appeared this summer have been read by millions in such metropolitan newspapers as the New York World, Pittsburgh Press, St. Louis Post-Dispatch, Cleveland Plain-Dealer, Seattle Post-Intelligencer and many others. "Fantomas" has also been a "best seller" in book form.

Fantomas, the fantom crook, is the creation of two masters of popular French fiction, Pierre Souvestre and Marcel Allain. In these photoplays the majesty of the law is represented by one of the greatest detectives ever imagined, Inspector Juve.

Some of the greatest artists of France have been called upon to interpret roles in this series. Since it has been some time since Gaumont has released any French film in America, exhibitors will welcome the return of such popular artists as Victor Navarre, James Breon, Louis Melchior, Madame Renee Carl and Mlle Jeanne Faber from the Comedie Francaise. The pictures will be released in the following order: "The Phantom Crook," "The Man in Black," "The Mysterious Fingerprints," "The Crook Detective," "The False Magistrate."

"HER FATHER'S SON" IS VIVIAN MARTIN PICTURE TO FOLLOW "STRONGER LOVE"

Immediately following the release of "The Stronger Love," Vivian Martin's initial production under the Morosco banner on the Paramount Program, the West coast producers announce that work has been commenced on Miss Martin's new subject, entitled "Her Father's Son."

The second vehicle is a drama of heart interest by Anna Fielder Brand and deals with the period in the south just prior to the civil war.

William D. Taylor, director of "Pasquale," "The American Beauty," "Davy Crockett" and many other Paramount successes, is staging the new Martin subject.

Supporting Miss Martin is another typical Morosco cast including such players as Herbert Standing, Alfred Vosburgh, Helen Jerome Eddy, Joe Massey, Jack Lawton, Lucille Ward and Tom Bates. Homer Scott is supervising the camera work.



Lonesome Luke and Bebe Daniels in a Rolin Comedy

GAUMONT HAS THREE SINGLES FOR AUGUST 27

No photodrama will be released from the Gaumont studios the week of August 27, since "The Mystery of the Riviera" will be shown August 24, and the "Fantomas" series does not begin until September 7.

However, there will be three Gaumont single-reels which will see the screen this week as Mutual pictures. The first will be "Reel Life," the Mutual Magazine in Film, with an entertaining series of views of Boy Scout life. This is called "The Oath of a Boy Scout."

There is also a Gaumont tabloid photodrama from an episode taken from "Life," the national humorous magazine. It features Miss Iva Shepard and John Hopkins in one of the "What Would You Do If—" series. This one asks the question, "What would you do if you had prepared for a dozen dinner guests and then discovered that you had not sent out invitations?"

"See America First" for August 30 will take spectators "North of Boston." The previous week there were views of quaint Cape Cod, and now the Gaumont cameraman has visited interesting spots along the coast north of the Hub. There are pictures of Lynn, Salem, Gloucester, and many other places. On the same reel is one of Harry Palmer's ludicrous Gaumont Kartoon Komics.

The third reel of the week is The Mutual Weekly.

NEW MILITARY STORY FOR WESTERN VITAGRAPH

William Wolbert has just started a five-reel picture of another of James Oliver Curwood's stories. This one calls for military settings in Arizona and the Philippines.

Corinne Griffith, who has played lead in many recent Vitagraph pictures, has been prevailed upon to break in on her honeymoon to take an important part in Mr. Wolbert's new feature and gives the finishing touch to the following cast: Mary Anderson, William Duncan, Otto Lederer, Corinne Griffith, Jack Mower and George Kunkel.



Two Scenes from "The Victory of Conscience" and a Glimpse of "The House With the Golden Windows," Lasky-Paramount Features

CLEO RIDGELY TO PLAY WITH LOU-TELLEGEN

Cleo Ridgely, who for several months has appeared on the Paramount Program in Lasky productions, as co-star with Wallace Reid, will be seen in the principal feminine role in support of Lou-Tellegen in the forthcoming production "The Victory of Conscience." The author of "The Victory of Conscience" is Alexander de Jannelli, well known writer.

Miss Ridgely has appeared in Lasky productions for more than a year. She has played in support of many of the best known stars of the stage who have acted before the camera, but it was with the film production "The Chorus Lady" that she opened a new field for herself.

This filmed version of James Forbes' comedy brought together Miss Ridgely and Mr. Reid for the first time. Subsequently they were starred in "The Golden Chance," "The Love Mask," "The Selfish Woman," and "The House of the Golden Windows."

Lou-Tellegen, who is the husband of Geraldine Farrar, has acted already in two Lasky productions, "The Explorer" and "The Unknown.

The cast also includes Eliott Dexter, Thomas Delmar, Laura Wood and others.

CLIMBING THE AUSTRIAN ALPS, A BURTON HOLMES TRAVEL-PICTURE

. This Paramount-Burton Holmes Travel-Picture, "Climbing the Austrian Alps," begins at Saltsburg, the birthplace of Mozart. Here Mr. Holmes takes his party mountain climbing, sometimes by rail through the clouds, sometimes roped to each other and the guides.

After practicing on the lesser peaks, the travelers are taken to the pinnacle of the Gross Glockner, one of the highest peaks of the Austrian Alps across snow fields and glaciers.

"SOMEBODY'S SISTER" TO HAVE ALL-STAR CAST

Since limiting his efforts to the writing of four original scenarios a year, Jacques Kopfstein has just completed "Somebody's Sister."

This new screen play treats of the fact that every woman is "Somebody's Sister." One of the leading producing companies has just completed negotiations for this scenario and it will shortly be staged with an all-star cast.

SANTSCHI WILL HAVE THE LEAD IN "COUNTRY GOD FORGOT"

Thomas Santschi will assume the leading role in the Selig Red Seal play, "The Country That God Forget," released on Monday, August 21, through V-L-S-E, Inc. The drama of the Western frontier was written and produced by Marshall Neilan.

It was as "McNamara" in the Selig production of "The Spoilers" that Tom Santschi scored one of his greatest triumphs.

In "The Country That God Forget" the part of Steve Brant falls to Mr. Santschi. He is supported by such stars as George Fawcett, Mary Charleson, Charles Gerrard and Victoria Forde. This five-part Selig production is among the first in which Tom Santschi has been starred in V-L-S-E.

"DREAMY DUD" TO APPEAR TWICE IN SEPTEMBER

Dreamy Dud, the character made famous by Cartoonist Wallace A. Carlson, is scheduled to appear twice on Essanay's program in September. He will be accompanied by five hundred feet of scenic on the same reel.

Pictures of Boy Scouts in Action Is Feature of Mutual's "Reel Life" No. 17



Tapping the Water Wagon at the Boy Scouts Camp

"REEL Life" No. 17, the Mutual Magazine in Film, contains interesting pictures of boy scouts at work and at play. The movement now numbers 200,000 boys throughout the country, and the work this non-military organization is doing has received the highest endorsement.

Cameraman Walter Pritchard, of the Gaumont company, took the pictures at Glen Cove, L. I. The company which appeared before the camera was the one which recently was given so much publicity because of its celebrated hike to Oyster Bay, where it was addressed by Colonel Roosevelt. It is Glen Cove No. 4.

The boys are shown on their way to camp, and then engaged in the various scout activities which are designed to make better men of them. A little story was prepared to hold the scenes together with greater interest. It tells of a boy who was a scoffer, yet who finally asked to join because he saw what a good time the boy scouts always had. He is taken into the camp and initiated into the mysteries of scout life. The picture will be released by Mutual August 27.

On the same reel is a Gaumont tabloid, "What Would You Do If—" and pictures of strange animals and reptiles found along the Rio Grande.

THE EASTERN STUDIOS

THE Famous Players adaptation of Edgar Selwyn's celebrated stage success, "Rolling Stones," in which Owen Moore and Marguerite Courtot are being co-starred, has been completed and will be released on the Paramount Program August 21. The adaptation was made under the direction of Del Henderson, and marks that well-known director's first Famous Players picture.

When "Rolling Stones" was reaping a harvest in New York, the dramatic critics declared that its popularity was due to the peculiar combination of emotions which the author succeeded in playing upon. The plot runs the gamut of farce, near tragedy, drama and comedy, and it is always the unpected which is happening.

With mixed identities, false claims and counter-claims, inheritances at stake, wives spying up on their husbands who are posing as bachelors, and everybody imposing upon everybody else—and with all this punctuated by hold-ups, burglaries and attempted suicides it begins to sound very reasonable for the author to claim a certain variety of plot.

One of the chief points of appeal in the picture is the fact that the action transpires for the most part in a boarding house—than which there is nothing which strikes a more responsive chord in the majority of metropolitan breasts.

In support of Mr. Moore and Miss Courtot there appear Alan Hale, last seen in support of Pauline Frederick in "The Woman in the Case," Denman Maley, Gretchen Hartman, Ida Fitzhugh and W. J. Butler.

Mr. Moore is Dave Fulton, the less aggressive of the rolling stones, whose charming personality makes him very lovable, despite his occasional lapse from the strictest of ethical codes and his crass deception in posing as Jerry Braden.

Miss Courtot is Norma Noggs, about whom the whirlpool of fraud centers because, by marrying her under the name of Braden, Dave expects to inherit a fortune—and a candy factory. The candy factory furnishes some of the most exciting and amusing incidents of the play, almost sharing honors with Mrs. Branigan's boarding house.

Begin on "Quest of Life"

"The Quest of Life" is the title chosen for the debut of the internationally celebrated dancers, Maurice and Florence Walton by the Famous Players Film Company, work on which has already begun under the direction of Ashley Miller. "The Quest of Life," which was adapted by Mr. Miller from the play "Ellen Young," by Edmund Goulding and Gabriel Enthoven, marks not only the debut of Maurice and Walton on the screen, but also the first directorial effort of Mr. Miller in pictures which are to be released on the Paramount program.

There is a man in New Jersey who will never know how near he came to being kissed—and by Louise Huff, too. This near-fortunate man is one of the health officers in a small village just outside of Englewood who stopped a car in which Robert G. Vignola, Nat Deverich, and John Bowers were riding to Piermont with Miss Huff to take a few scenes for the Famous Players-Paramount production, "The Reward of Patience." The officer stopped the car and peered inside. "No minors aboard?" he queried. Then after careful scrutiny—"How about the little girl in the middle?" That is when he narrowly escaped being kissed, for the little girl in the middle was Louise Huff, arrayed in a Quaker costume.

J. Searle Dawley is somewhat perturbed over the fate of one of the members of the cast of "Little Lady Eileen," in which the Famous Players are starring Marguerite Clark. This party upset a large jar of glue in the dark and ate it. But since the actor in question is, after all, only a pig, Dawley is somewhat hopeful that he may recover.

One of the most remarkable feats which even Pauline Frederick has ever accomplished was performed in the Famous Players star's dressing room the other day when she entertained two callers, coached her maid in the pressing of a lacewaist, instructed Maurice and Florence Walton in the art of making up for the first time preparatory to taking the initial tests before the camera—and posed for an artist who insisted upon sketching her profile, all at the same time. Outside of that, the star had practically nothing to do.

Making Haste Slowly

When you see a taximeter revolving on the screen and do not seem to be bumping along the rough road as you watch it, how do you imagine the effect is obtained? If you had been in front of the Famous Players studio the other day you would have seen Robert G. Vignola urging a perspiring taxi chauffeur to spin his front wheel faster, while the man nearly threw himself out of joint struggling with the wheel. Inside the taxi sat a camera man with his machine pointed at the meter. That front wheel, which was connected with the taxi-meter, was jacked up off the pavement and was spinning free. It was all for Louise Huff's next Paramount picture, "The Reward of Patience."

The choice by President William L. Sherill, of Booth Tarkington's novel, "The Conquest of Canaan," for the next feature release of the Frohman Amusement Corporation, has given unusual opportunities to Director George Irving because of the dramatic vividness with which the book is written.

In the two leading parts, Edith Taliaferro and Jack Sherrill will portray characters that Mr. Tarkington has made as noble as they are original.

Through the simple expedient of using two camera men and their paraphernalia in every scene, Albert Capellani, director general of the Clara Kimball Young Film



The Mine Room Set Constructed by Albert Capellani, Director-General for the Clara Kimball Young Production of "The Common Law"

Corporation, now engaged in producing Robert W. Chambers' novel, "The Common Law" at the Blache Studio, Fort Lee, N. J., has cut a deep notch in the development of motion picture photography.

Aside from the immense saving in time—which means an immense saving in expenditure—M. Capellani's use of the two-camera idea is producing screen effects that it is believed will give an entirely new continuity to the enactment of the photoplay.

Other directors have used two and sometimes a dozen cameras in "shooting" certain special scenes that were impossible to retake, or to obtain shots from different angles, but Capellani is the first director to introduce the duo-camera idea in every scene.

The method of procedure is simple. One camera is stationed at right angles to the other and close enough to the scene to photograph a "close-up." The settings are so built that the action of a scene proceeds without interruption, each camera taking up its work in turn at the director's signal. When the film from both cameras is assembled the effect is startling in its smoothness of action. The characters seem to move about as freely as though on a stage as large as those of regular theatres, now looming up in "close-up" size and then diminishing in stature as they move to some distant part of the setting—and all without a break or flash-back or interruption of any kind.

The director gave his new system a thorough test in the big nine room setting he had built last week for "The Common Law." After rehearsing his camera men, J. Monteran and Hal Young, and running through the scene between Miss Young and her leading man, Conway Tearle, the director "shot" a scene 300 feet long without a halt, transferring the action to various parts of the huge setting and from camera to camera. When the film was put together the effect was so smooth that M. Capellani decided to keep the two cameras working throughout the entire production.

Romeo and Juliet at the Beach

A parade of fourteenth century characters takes place on the boardwalk at Brighton Beach daily, since Edward Schultzer, technical director for Metro Pictures Corporation, has rented the bath-houses as dressing rooms for the actors in the screen production of "Romeo and Juliet," starring Francis X. Bushman and Beverly Bayne.

The procession of women in flowing robes and men in doublet and hose begins early in the morning. At once all the bathers on the beach attach themselves to it and follow the crowd to the Brighton Beach race-track, where part of mediæval Verona, the home of Romeo and Juliet, has been produced. Swimming has been forgotten at Brighton Beach while the pictures of "Romeo and Juliet" have been taken.

At the scene of action John W. Noble, general director, mounts a high platform to supervise the 600 person used in the production and direct their action.

David Thompson, one of the most popular assistant directors with the Metro forces, has been elected a life member in the Elks' Lodge of New Rochelle, N. Y. At a big meeting held in his honor he was presented with a solid gold card case enclosing his membership engraved upon the case. Mr. Thompson was Grand Exalted Ruler of the New Rochelle lodge and recently represented the local organization at the Baltimore convention. Mr. Thompson is associated with William Nigh, who is now directing a five part Metro feature in which he is sharing the stellar honors with Irene Howley.



A Quartette of B. S. Moss Film Beauties, Who Will Be Seen in His Forthcoming Production—Above: Lillian West, Marguerite Nichols, Corinne Grant. Below, Lucy Blake

John Powers, who has long been associated with Francis X. Bushman, as valet, and before that was with such noted stage



Emmy Wehlen, Metro star, in "The Pretenders," a Rolfe Film

stars as Richard Mansfield, Arnold Daly and Aubrey Bouccicault, recently became a motion picture actor and has a good role in "Romeo and Juliet," the elaborate Metro-Quality production of the Shakespeare play.

How Tempus Does Fugit!

Irene Howley, who is co-starring with William Nigh in a five-part Metro production, as yet unnamed, was tendered a unique birthday party at a country hotel nine miles back of Asbury Park, N. J., where Director Nigh has a company of players at work making exteriors. At the American Hotel, in Farmingdale, eight tables were placed together for the birthday dinner, and in the center was a huge cake with forty-seven candles burning when the guests sat down. Miss Howley's eyes popped when she looked at the candles and began to count them.

"Say, what is this, a wake or a birthday party? What are you trying to do, make my birthday cake look like Luna Park?"

Miss Howley, who is now twenty-six years old, accepted the joke in good part. One sweeping glance around the table and her penetrating eyes fell upon the offender. "Danny" Sullivan, who is the right hand bower for Director Nigh, was made to admit that he staged the big candle scene. And he was quick to explain that the number represented the guests who are to be present, and had nothing to do with Miss Howley's age.

When Miss Howley was called upon to cut the birthday cake she was again startled for the moment to find that it was a cake of cheese. More work on the part of Sullivan, who had the cheese "imported" from the wilds of Staten Island, the summer home of Miss Howley. However, a real cake was substituted by Dave Thompson, the assistant director, and all present drank a toast to Miss Howley, congratulating her upon her recent elevation to stardom by Metro.

Miss Howley said it was the last birthday she ever intended to have, as she does not want to be more than twenty-six years old.

The change in temperature last week came as a godsend to the motion picture companies making their exterior scenes in the suburban districts around New York. In Viola Dana's company, now taking scenes for the new five-act Metro-Columbia production, "The Light of Happiness," there were five prostrations from the heat in the early part of the week. At Tarrytown two of the extra people succumbed and at Concord, Staten Island, there were

three others who couldn't stand the heat.

First aid was administered by Director John H. Collins and his assistant, Eugene Nowland. Mr. Nowland always has an emergency kit handy. At the Staten Island "loaction" the Rev. Dr. Mix, of St. James Episcopal church, insisted on having the stricken players brought into the guild hall adjoining his church, where they soon recovered.

While Mme. Petrova and her associates in the new Metro five-reel play, "Extravagance," were in front of the Popular Plays and Players studio taking pictures for the new production, an automobile truck passing at a high rate of speed knocked down and injured a little boy who was watching the actors. The automobile truck went on its way, but Mme. Petrova left her work before the camera to take care of the boy.

Placing him in her own automobile, she took him to Bellevue Hospital, where she will pay for his medical attention.

Olcott Company in Jacksonville

Headed by Director Sidney Olcott, a company of Famous Players are in Jacksonville making exteriors in the great feature picture, "Jeanne O' the Heather," in which Valentine Grant is starred and Sidney Mason is taking the lead.

One of the interesting facts concerning this visit of the Famous Players company is that Miss Grant began her screen career in that city several years ago, when Sidney Olcott was with the Kalem Company there, and this is her first visit to Jacksonville since. Sidney Mason, who was there with the Gaumont players for seven months last year, was entertained at a banquet at the Hotel Mason roof garden, upon the night of his arrival, by several friends in the city. Among the other members of the company are: W. J. Scully, assistant director; D. Pennell, Mrs. Jennie Lissenden, Phillip Liguori, Alfonso Liguori, E. L. Davies and the mascot of the party, Lady, a beautiful collie.

General Manager Louis Burstein of the Vim company returned to Jacksonville from New York last week. His company recently sold the rights to Vim comedies to a wealthy Spaniard in Argentina. "This," declared Mr. Burstein, "will mean that we will have to renew our activities more than ever to meet this added demand for our pictures."

Rosemary Theby and Harry C. Myers are in Providence, R. I., producing Vim comedies during the summer months.

Bert Tracy, the Vim scenario writer, is the author of "Who, What and Why," which will be produced by director Will Lewis, with Babe Hardy and Billy Ruge as the star comedians as soon as their present picture is completed.

A cast of one hundred will appear in the first Milo comedy, now being produced at the Milo studios in Baltimore, headed by "Tommy" Flynn, the former Selig-Mutual comedian, supported by George Ross, from Metro; May Hunt, also from Selig, and an all star cast of supporting players of reputation.

The direction is under the personal supervision of Frank P. Donovan. One comedy production will be produced each week. The first picture, "Busting in Society," is nearing completion. This will be followed by "Trouble with His Doubles," and "The Union Men."

Ivan Abramson who is directing "Her Surrender," for the Ivan Film Corporation, has completed his interior settings at the studio. The company is now engaged in filming the exterior locations and has gone to Bradley Beach for that purpose.

In the cast are Anna Nilson, Harry Spingler, Rose Coghlan, Wilmuth Merkyl, Frankie Mann and William H. Tooker.

It is expected that this play will be completed so as to be ready for release through the Ivan exchanges as the scheduled release for September.

Alice Joyce Has Narrow Escape

A few days ago, Director William P. S. Earle and his company of Vitagraph players in "The Battle Cry of War," were filming some scenes on a country road not far from the studios.

In the picture Alice Joyce, who plays the leading feminine role is supposed to race along the road in front of the cavalry in a small runabout. When the signal was given, Miss Joyce released the clutch and away went the machine over the muddy country road which the rain of the night before had left a little slippery.

Coming to a quick and unexpected rut, Miss Joyce, in her desire to save the machine from a jolt which would appear rather unusual in the picture, turned the car's direction quickly, with the result that it skidded toward the rugged incline at the side of the road.

The director and cameramen who followed in another machine held their breath, for an accident seemed inevitable. Miss Joyce's presence of mind saved the day, however, with the result that the incident affords yet another thrill in the action of the story.

Naomi Childers will star in the Vitagraph picture to be produced by Marguerite Bertsch, instead of Miss Edith Storey as originally announced. The change was caused by the fact that Miss Storey was occupied with one of the episodes of the new Vitagraph serial, "The Scarlet Runner," at the time Miss Bertsch began her picture.

Van Dyke Brooke, one of Vitagraph's best known directors returned to the New York studios last week, after a four weeks' vacation. Mr. Brooks visited Detroit, his home town, for the first time in ten years. He spent the balance of the time traveling through Canada and the Great Lakes, spotting locations that may sometime be seen in Vitagraph productions.

Anders Randolf, who, when he is not acting before the camera, paints the portraits of his fellow Vitagraphers, can be found between the scenes of "The Girl Philippa," in his studio at the Vitagraph making a portrait of Julia Swayne Gordon. The finished picture will be used by Paul Scardon in his production of "The Enemy," by George Randolph Chester and Lillian Chester.

Evart Overton, Vitagraph star, who will next be seen in "The Enemy," by George Randolph Chester, is in receipt of a leather bound book entitled, "The Care of the Baby." No letter of explanation accompanied the volume. Now, Overton is wondering if the sender intends following it up with the infant.

New Players for Fox

Several new names have been added during the last week to the list of William Fox photoplayers.

The biggest addition is undoubtedly Frank D. Alexander. Mr. Alexander weighs 320. He is unquestionably an all-round player, if not a very active member of the movie profession. Mr. Alexander says he is extremely fond of baseball (when others are putting up the game).

Caroline Harris, who is working now in a new Valeska Suratt picture, is another new actress with William Fox. Miss Harris was born in Brooklyn, but went with her parents to Yokohama at the age of five. After living there eleven years, she moved to Shanghai, where she tutored children for three years. During her long service on the stage, Miss Harris has been associated with Mrs. Fiske, Viola Allen, James K. Hackett, Henry Miller and Blanche Walsh.

Two other newcomers are Mabel Van Buren and Charles Arling. Miss Van Buren has had a long line of experience in stock and is already well-known in the realm of motion pictures, as she has acted in many feature films. Mr. Arling hails



Five William Fox Stars Familiar to Followers of the Screen—Left to Right: June Caprice, Eleanor Grove, Dorothy Bernard, Virginia Pearson, Theda Bara

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SCOOPS???

According to full page annoucements in last week's trade papers ALL the News Weeklies in the field scooped ALL the News Weeklies in the field on several important pictorial news items. Far be it from the Universal Animated Weekly to detract from such all-inclusive glory, but facts are stubborn things.

For instance the claim that a certain picture was shown at 4 o'clock at a Broadway Theatre on the day of the event may be a fact, but it is not a scoop. This same event was covered by practically all the Weeklies in the same time. The various claims are not of sufficient importance to expose here in detail; they are not even interestingly varied.

What you should know is that the Universal Animated Weekly depends on neither an occasional scoop, nor upon trade paper claims for its popularity, attested by its use in thousands upon thousands of Theatres. If you care to know the real facts they will prove to you that the Universal Animated Weekly has more scoops to its credit and covers more great news events and shows more of them first than any two other News Weeklies in the business. Write today to the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

IF I WERE A PHOTO PLAYER

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Motion Picture Studio Directory

TELLS ALL ABOUT THE PEOPLE OF THE SCREEN

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Positions now held (mark an **X** after the proper classification).

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Place of birth.....

Motion Picture Companies you have been connected with, giving names of some of your best pictures:

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Legitimate stage experience, or previous career before entering motion pictures:

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Where educated.....

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Accomplishments—riding, swimming, painting, literary, etc.....

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Other information (kindly fill in as follows):

Height....., Weight....., Complexion....., Color of Hair....., Color of Eyes..... Date of Birth (optional).....

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MOTION PICTURE NEWS, Inc.

THE EASTERN STUDIOS

(*Continued from page* 1223)

from Toronto. His first position was that of errand boy in a bird store. From this he jumped into chief baritone of the Bostonian Opera Co., and thence into movies.

One of the most popular scenes with the youthful contingent of New York's East Side ever filmed, was taken a few days since by a company of William Fox players. The picture called for the upsetting of a cart of bananas. The stock of one of the vendors was bought up, the cart tipped over, and then the rush began. The director got all the action he wanted—and the "kids" had all the bananas they wanted.

Because of the infantile paralysis epidemic, John W. Kellette has had a great deal of difficulty in recruiting his cast of children for June Caprice's new William Fox picture. Twelve of the little ones have roles ranging from crying to acting parts.

Eleven different bedroom sets had to be erected by the William Fox studio workers for the new Valeska Suratt photoplay which is now being made by director Will S. Davis.

Valkyrien, the Danish star, having finished her initial Fox feature entitled "The Unwelcome Mother," is taking a vacation at the Nassau Hotel, Long Beach, L. I. She is keeping a diary while there of her impressions, which are to be used for a scene in her next feature play. Valkyrien has been starred in eight feature productions during this her initial season in America, and she feels she is entitled to a complete rest. She has also just finished posing for a series of tinted dry-point etchings by the Belgian master, Joseph Pierre Nuyttens, whose portraits of Mary Garden and Pavlowa are well known. The Valkyrien series will soon beplaced on exhibition in New York.

Florence La Badie Plays Two Parts

Florence La Badie has just finished "The Fear of Poverty," a Thanhouser feature to be released through Pathe. In this picture Miss La Badie plays two parts—a mother and her daughter. Nearly 1,200 feet of double exposure work was necessary before Director Frederic Sullivan finished the feature. Miss La Badie's characterization of the two entirely different types is one of the finest things she ever did.

The story is by Agnes C. Johnston, author of a tale of a happy girl bootblack, "The Shine Girl," in which Gladys Hulette is being starred.

Miss Jeanne Eagels, who is to star in a Thanhouser-Pathe picture, "The World and the Woman," is in Saratoga, N. Y., on a short vacation.

More than 6,000 miles were covered in the pursuit of ideal settings for "The Return of Eve," five-act Essanay photoplay soon to be released on the V-L-S-E program. An average of twelve persons made each of the numerous trips, bringing the individual mileage up to more than 70,000.

The longest trip during the course of construction was that taken from Chicago to Philadelphia, where a log cabin on the estate of Charles S. Walton, at St. Davids, Pa., served as a background for numerous exteriors. Director Arthur Berthelet saw the estate pictured in the National Geographical Magazine, and Mr. Walton, who has frequently objected to picture-taking on his acres, was persuaded to permit the scenes to be made. When the story was laid before him he agreed that the log cabin formed an ideal complement to the scenes already taken and gave his permission.

The majority of the exteriors, taken in the Dalles of the Wisconsin, added considerably more mileage to the picture's total. The use of Lake Michigan boats and several trips from Chicago to the J. Ogden Armour estate at Lake Forest, Ill., brought the figure up to the 6,000 and more miles.

The picture is now nearly completed, the last scenes being taken on the Pennsylvania trip. Edna Mayo takes the leading role. Eugene O'Brien leads the supporting cast, which includes Edward Mawson, Edward Arnold, Emily Fitzroy, Leona Ball and John Cossar, and other well-known photo players.

"Upheaval" and "Pretenders" Are Metro August Releases

Emmy Wehlen, Lionel Barrymore, Ilean Hume, and Marguerite Skirvin Among Those to Appear in Releases for the 21st and 28th

"THE Pretenders," a five-part feature produced by the Rolfe Photoplays, Inc., starring Emmy Wehlen, will be released on the Metro program August 21. This feature will be followed by another five-part production, "The Upheaval," in which Lionel Barrymore is starred, and Marguerite Skirvin is featured. "The Upheaval" is also a Rolfe feature and will be released by Metro August 28.

George D. Baker, who was with the Vitagraph directing forces for several years, makes his debut as a Metro director with "The Pretenders." Miss Wehlen is surrounded by a supporting cast which includes Paul Gordon, William Davidson, Edwin Holt, Charles Eldridge, Jerome Wilson, Ilean Hume, Hugh Jeffrey and Harry Neville.

The story of "The Pretenders" was written by Channing Pollock and Rennold Wolf. It deals with a western family that becomes newly rich through the finding of oil on their farm land. They come east to get into society, and many complex situations arise out of the mother's ambition to marry off her daughter to an English Earl. The action of the story is laid in a small western city, then in and around New York, and in the Catskill mountains. Charles Hunt is assisting Mr. Baker in his Metro productions.

"The Upheaval" is a picturization of a short story by Lawrence McCloskey, and was produced under the direction of Charles Horan, assisted by P. Thad. Volkman. Mr. Barrymore and Miss Skirvin are supported by a cast which includes such well-known players as Edgar L. Davenport, Franklin Hanna, John H. Smiley, Paul Lawrence, James Malaidy, Howard Truesdell, George Stevens, Frank Lyons, Myra Brook and others.

The story of "The Upheaval" has to do with a young man whose father leaves him a fortune which he made as the leader of a corrupt political ring. Suspicion is attached to everything the son does, and his motives are invariably misconstrued. Even the girl he marries mistrusts and misunderstands him until he proves his true character by a surprisingly big and good deed.

Eight Stars in Kalems for Week of August 28th

Company Following Policy of Concentrating Prominent Players in Five Reels Released Weekly Through G. F.

EIGHT stars are found on the Kalem roll for the week of August 28. In the five reels issued through General Film that week Kalem will present Marin Sais, True Boardman, Ham, Bud, Ethel Teare, Ivy Close, Helen Gibson and Henry Murdoch.

The list of releases is headed by the "Girl from Frisco" episode, "Tigers Unchained," number four of the series, being issued on Wednesday, August 30th. This episode is founded on a real occurence in California a decade ago when a score of convicts escaped from Folsom Prison to the mountains and though pursued by the militia, the ringleaders were never caught. In Kalem's story, by Robert Welles Ritchie, Marin Sais is kidnapped by the band.

"Tangled by Telephone" is the title of the single reel comedy of Friday, September 1st, featuring Ivy Close and Henry Murdoch. Arthur Albertson, William McKey and Mary Taylor-Ross are others in the cast.

Helen Gibson makes her appearance for the week in "The Secret of the Box Car," a one reeler in which she leaps from a moving flat car through the open door of a speeding mail train. G. A. Williams, P. S. Pembroke and George Routh are others in the cast.

Ham, Bud and Ethel Teare, the three star combination, have just put the finishing touches to the one reel comedy scheduled for release on Tuesday, August 29. Myrta Sterling and A. Edmondson complete the cast.

BEATRIZ MICHELENA'S DOG WINS PRIZE

At the show recently given by the Oakland and Alameda County Kennel Club, under the rules of the American Kennels Club, Nicholas II, Beatriz Michelena's champion Russian Wolf Hound, not only won first prize in his class, but he also carried away a number of trophies offered for special events.

Miss Michelena has just acquired possession of a second Russian Wolf Hound.

Miss Michelena intends next year to invade the big New York dog shows with her two contestants. They will be taken East by Jack Bradshaw, who has shown Nicholas II, in the Western exhibitions.

In and Out of West Coast Studios

By J. C. Jessen
Special to Motion Picture News.
Los Angeles, Aug. 12.

TWENTY-TWO players, technical man, Director J. P. McGowan, and Miss Helen Holmes of the Signal Film Corporation Producing Company, left Tuesday of this week for Eureka, California, where they will remain fifteen or sixteen weeks for the making of this company's next production, "The Lass of the Lumberlands," which will be a serial of fifteen two-reel episodes, starring Helen Holmes.

The past week has been a busy one for the Signal players, as many interior scenes for the early part of the story were filmed at the studio prior to their departure. Originally it was intended that the company would spend but four or five weeks in the north country, but since the completion of the scenario by F. McGrew Willis, former feature writer of the Universal, and Walter Wood, author of the "Graft" serial, it has been found that all episodes can be made away from the studio to better advantage. A greater portion of the time will be spent at Eureka, where an improvised studio has been completed, and the company will have free access to the big properties of the Hammond Lumber Company of Los Angeles and San Francisco. Several of the last seven weeks of their absence from the studio, the company will spend at Hume, a big lumber town with decided camp atmosphere, and several weeks will serve the organization to secure scenes in the Yosemite valley.

Studio Will Be Closed

During the absence of the company, the studio will be totally closed down with the exception of the laboratory which will continue in charge of Orrin Denny, who will take care of the negative and prints as shipped to him by the company. In addition to the baggage of the members of the company, two car loads of other properties including a battery of fifteen lamps went forward ahead of the players. The organization will have the co-operation of C. A. Schafer of the Los Angeles plant of the Hammond Lumber Company, who is already in the north supervising the construction of a studio. The supporting cast for Miss Holmes in this serial consists of Leo D. Maloney, Paul C. (ut-up) Hurst, Thomas G. Lingham, William Brunton, S. A. Sues, head cameraman, and a number of others. Ford I. Beebe, publicity writer for the company will be with them.

In addition to making interiors for the new serial, it fell to Director J. P. McGowan during his last week at the studio, to give the five-reel Helen Holmes feature, "The Manager of The B. and A." its final cutting. This was shipped east Saturday. Before being sent away, it was viewed by the producing company and others connected with the local Mutual Exchange, and pronounced to be a very gripping screen story which retains all put into the original novel by the author, Vaughn Kester, and much additional matter that adds to it as a photoplay. The story deals with the struggle of Dan Oakley and his ex-convict father to make the branch line of the Buckhorn and Antioch Railway pay dividends against great odds.

During the absence of the producing company, G. A. Hutchinson, business manager at the Los Angeles studio, will take a vacation, and depart shortly for his former home at Chicago.

Having two days vacation between pictures, Helen Holmes and her uncle, V. T. Barnes, a newspaper illustrator, and William Brunton, also of the Signal forces, drove to Hidden Valley, California, to file claims on government land parcelled out under the reclamation act which provides that hired forces may be maintained, and it is not necessary for the applicant to make the land their residence, as the homestead law provides.

Hart Company Has Strenuous Time

The William H. Hart-Ince company, producing a western bad man picture, written by J. C. Hawks, had a strenuous time the past week in Topanja Canyon, where they worked all night by the aid of improvised electric system in the making of scenes for this coming number. The first work was done at 5 o'clock in the evening, and the players did not finish until 5 A. M. During the twelve hours, fifty-three scenes were made by artificial light. Enid Markey is playing opposite Mr. Hart in this picture.

The trend of the motion picture industry was very well illustrated this week, when E. H. Allen, business manager of the Ince, Culver City studio, purchased one painting at a cost of $1,500. This was absolutely necessary for the correct making of three or four scenes in a detective story now being filmed by Director Chas. Giblyn, which will offer Chas. Ray as star. The purchase of this expensive property is a scene which caused Business Manager Allen to re-call one of his early instances while connected with the New York Motion Picture Corporation, seven years earlier. At that time he was sent to Los Angeles to secure furniture for scenes by F. J. Balshofer, who was then business manager, and he secured three truck-loads at a cost of seventy-two dollars. Mr. Allen was on the "green carpet" for more than an hour following his return to the studio, because of the extravagance.

J. G. Hawks of the Ince-Triangle scenario department was granted a vacation of two weeks, but at the end of two days he found it was not to be a vacation. Hawks hied himself to Alameda, California, to shake hands with boyhood friends. The second day of his absence from the studio, Scenario Editor C. Gardiner Sullivan, found the need of Hawks' services, and immediately wired him the kind of a story he wanted, and so Hawks is at work in Alameda.

Ince Fountain Stocked with Fish

The beautiful fountain recently unveiled at the Ince Culver City studios, now contains a wonderful collection of fish presented to the company by Frank Keenan, star character actor. Keenan has been a collector of rare fish for several years, and the several varieties he used to stock the fountain pool with have won prizes at expositions, the most recent being that at San Francisco. They are Chinese devil and gold fish, and carp.

Another help for realism has been added



The Gish Sisters, Lillian and Dorothy, and Their Pet Peacock

to the Ince stages. Each stage has a plug for the connection of a telephone, the wires running to the switchboard in the Administration building. The operator there is given the dialogue to be carried out when the telephone rings in, and in that way makes it possible for the actor to wait the desired period before talking. This gets over correct action which has been impossible heretofore.

Sunday the Inceville cowboys gave a barbecue to the cowgirls who recently aided them in giving a rodeo at a park in Venice, California. Besides the big dinner which was served, there was a dance, and the event was a most pleasant one to all who participated.

Nuns driven from Mexico who came to Los Angeles, this week, provided the private quarters of Thomas H. Ince at the Culver City studios, with several sets of hand embroidered towels. One was Mother Superior at the Newberg Academy when Wm. S. Hart attended that school. It was through the introduction of the nun to Business Manager E. H. Allen, that arrangements were made for the nuns to supply the Ince office suite with the handsome towels.

Exhibitors Visitors At Culver City

This was exhibitors' visiting week at the Ince Culver City studios, and among those who spent some time at the big plant were



Vivan Rich in "The Holly House" (American-Mutual)

Emil Kerhlein and son of the Kinema theatre; Rex Midgeley, Franklin theatre, Oakland; and Wm. Southern, proprietor of the Grand theatre at Bellingham, Washington.

The second Wm. H. Clifford two-reel subject titled "The Jungle Flashlight," was completed this week. This shows the adventures of an animal photographer in Africa who is accompanied by his wife, child and assistant. Thelma Salter and Margaret Gibson are other principals.

The Horsley five-reel subject originally titled "Somewhere in Mexico," has been changed to "The Painted Lie." The important incident of the story is that an artist paints the nude figure of his mistress, and adds to this the face of a society girl. This discovered by the girl's sweetheart, Crane Wilbur, causes him to cimmit a crime which forces him to become a member of the U. S. army to escape punishment. Mae Gaston plays the feminine lead, and Harrish Ingraham is the artist.

Crane Wilbur and Director Robert Broadwell will shortly take up another feature of this size.

Nan Christie, formerly a member of the Horsley producing organization, has been re-engaged and will play with the Wm. Clifford company.

Ten-Reel Selig Is Under Way

The film version of the Zane Grey novel "The Light of Western Stars," has been prepared, and Director E. A. Martin has begun the filming of interior scenes for



Pat Rooney in "Pat Goes After Vanilla" (Universal)

this ten-reel Selig production. Most of the scenes are exterior, and the company will finish at the studio after two or three days work. They will then go to Newhall, California, where the Selig Western Company has worked for the past six months making short western dramas. It is expected this subject will require three months for completion. Originally Kathlyn Williams was cast to play one of the feature parts with Tom Mix, and this week the name of Bessie Eyton was substituted. Miss Eyton has been in the east since the completion of the Selig subject "The Crisis" and she has been recalled to take up work in this big production.

An army of carpenters and masons are busy at the Selig studio on the construction of gigantic settings needed for the filming of the "Garden of Allah." This production will require three very elaborate street settings, which will be used at the studio where they are now nearing completion. The desert scenes will be made on the Mojave desert. Towers are being built at the Selig plant, and of such construction that they may be taken to the desert in sections. No cast for this production has been selected as Director Colin Campbell have not as yet completed the working script. General Manager James L. McGee and Production Manager Thomas S. Nash, have a number of aides collecting wardrobe and property needed for this production.

Director Al Green and the company of Selig players have finished "The Temptation of Adam" in three reels, and first of the week will take up the making of a three-reel subject. It was the intention of the Selig plant managers to send Director Green and company to Bear Lake Valley for the filming of exteriors for the Canadian northwestern story, but this was necessarily abandoned because the hotels at the mountain resort could not give the players accommodation at this season—without reservations weeks in advance.



Harold Lockwood and May Allison Back in California at the Metro-Yorke Studios

Early California Days on Screen

A week has been taken by Co-Directors C. M. & S. A. Franklin for the selection of exterior locations for a Fine Art subject, which will have an early California day atmosphere. The story requires a number of mission settings such as were to be seen in California in about 1840. The photoplay is based on the land suits of Don Pio Pico vs. Foster, wherein a Spanish land-grant for a certain real estate, later found to contain gold, was the cause of much litigation in early day California courts. In the search for locations, Messrs. Franklin found the original Spanish land-grant, and this with the records of the court will be used in the photoplay. Many scenes will be taken at the Santa Margarita Rancho, one of the most widely known country places of today. At Sunland, Cal., where a mission home and village will be built; and on other locations near Santa Barbara and Ventura. Bessie Love, A. D. Sears, Frank Bennett and Ralph Lewis will play important parts in this historically true production.

William Stoermer who served as business manager of the Equitable Studio in New York City, has been sent to the coast



Universalites In and Out of Their Parts: Left to Right, Francis Ford and Grace Cunard, Baertram Grassby, Ruth Clifford, Allan Holubar, and a Scene from the First Episode of "Liberty"

by General Manager H. O. Davis of Universal Company to serve with Secretary E. G. Patterson in the management of the production department. No official title has been given Mr. Stoermer.

H. L. (Buck) Massie, who has been absent from Universal City, where he served as manager of the reception department in carrying for visitors, is again back at his duties after an absence of two months—owing to injuries received in an automobile collision in which he sustained a fractured collarbone and other injuries. Massie has a nation wide reputation, as a result of his many years with circuses in all parts of the country.

McDonald Returns to Universal

Donald McDonald, formerly director with the Universal, who has since served in that capacity at Santa Barbara and other coast producing organizations, is again with the Universal, and is this week filming his first subject entitled "The Test," with Lee Hill and Madge Kirby as principals. The story is by Arthur, Maude and Constance Crawley.

Director E. Mason Hopper is making the final scenes for the five-reel photoplay featuring little five year old Zo Rae in "Little Miss Charity." The story is by William H. Lippart of the Universal staff. Upon the completion of this picture, Mr. Hopper will go to the Morosco Company as director.

"Three Armed Maggie" is a three-reel Universal picture being produced by Director Harry Millarde, with a cast composed of Betty Schade, in the name part, Harry Keenan, and Percy Challenger. It is an underworld story dealing with the capture of a gang of criminals by the police. There is a love interest throughout, and the punch of the story is brought out when two recent recruits of the gang turn out to be detectives. The scenario was adapted by Wm. Parker from story by Beth Boone.

Director William Worthington is this week producing a two-reel picture for the Universal, from scenario adapted by Calder Johnstone from story by James Dayton. The title is "Little Partner." The scenes are laid in a western mining town and in the east. Agnes Vernon, Franklyn Farnum, Wm. J. Rau, Clyde Benson, Adele Farrington and A. Hoyt compose the cast.

How a mischievous boy reprimanded by his teacher and father for his bad deportment at school, becomes a hero among his playmates after running away and rescuing his father the sheriff, from bandits, is revealed in the one-reel Universal entitled "The Red Head." Production is in charge of Director John McDermot, who also wrote the scenario. The cast consists of Roy Clark, in the name part, A. E. Witting, Mrs. Witting, Lou Short and "Happy" Rosselli.

"Geoffrey Armstrong's Wife" is the title of a one-reel Universal drama being produced this week by Director Fred Kelsey. The story shows how a wife comes to realize her love for her husband after eloping with another man and being seriously injured in an automobile accident. R. A. Caven, Carl Von Schiller, and Blanche White are the principals of the cast. The scenario is by Harvey Gates.

Cannibal Comedy At Universal

Director R. A. Dillon is producing a one-reel Universal comedy entitled "A Jungle Jam." A pirate chief and his flunky are marooned on a cannibal island, and the action of the comedy deals with their attempts to outwit each other in becoming ruler of the cannibals. Pat Rooney, "Kewpie" Morgan, Mary Haines, Walter Clinton and Julia Rooney make up the cast. Dillon was formerly scenario writer for Vogue Comedies, and recently came to the Universal in this capacity. This is the first picture he has produced.

"Sewed Up" is the one-reel comedy being produced by Director Roy Clements of the Universal staff. The comedy situations center about a tailor with a jealous wife, and a model with a jealous husband. The cast for the picture includes Ed. Sedgwick, Violet Eddy, Jay Balesco, and Bell Bennett.

Directoress Lule Warrenton and her Universal child players are this week making a one-reel fairy tale entitled "Spotted Wing." The story is by Helen Jonas, and was adapted for the screen by Fred Myton. Irma Sorter, Clara Horton, George Hupp, are the children in the picture, and Myrtle Gillette and Aida Basser are the other principals.

The Universal Nestorites are this week producing a one-reel comedy, "It Ran in the Family," under the direction of Louis Chaudet. The comedy is laid in a department store, and the action is brought about by the efforts of a detective to run down a jewelry thief, who turns out to be the owner's daughter, a kleptomanic. Eddie Lyons is the manager of the store, Lee Moran the detective, Priscilla Dean the girl, and Fred Gamble the owner.

"She Couldn't Resist Him," is the title of the one-reel comedy being produced by Universal Director John Steppling, with "Smiling" Billy Mason as the "him." It is a light comedy of the country girl being wooed away by a flirt. The subject borders on melodrama, with the introduction of an elopement and the gangsters, then ends with the heartbreaker winning against odds. Madge Kirby, formerly of the Biograph, plays the opposite lead, Sylvia Ashton is the vampire, Jack Connoly and Charles Dorian.

"From Ocean to Notion" is the out-of-the-ordinary title given a comedy made by Director Roy Clements which features Big Ed. Sedgwick as the diver who entertains tourists at the beach by diving for coins. He incidently gets into a flirtation with an old maid which gives cause for a beach chase. Belle Bennett, Jay Balesco and Jimmie Clemens make up the supporting cast.

"Down by the Sea"

The first comedy featuring Jules Mendel and Al. Frank, well-known Pacific Coast comedians, has been made at the Universal under the title of "Down by the Sea." Many of the scenes are laid about the beach, and particularly in the dressing rooms of the bath house. The featured comedians appear as the baron and the count, who are in search of the "pappars." All the fast moving apparatus of the local beaches was used in the chase that ends this single reeler. The story was written by R. A. Dillon and directed by Mel. Forrester.

Harry Depp, recently added to the Universal stock company to be featured in comedies, this week plays the role of a bridegroom who writes a fictitious name on the hotel register, "Mr. and Mrs. Smith," not knowing that a diamond merchant by the same name was stopping at the same place. There are burglaries and robberies, and a general mix-up of mistaken identity, which breaks up the happy moments of the honeymooners, and the diamond broker and his wife. Pat C. Hartigan directed this with a cast including Yvette Mitchell, Ernie Shields, Marjorie Ellison, O. C. Jackson and others.

Director George Cochrane and a company composed of Vester Pegg, Jack

(*Continued on page* 1243)

Film News From Foreign Parts

British Censors' Report Falling Off in Production

Special to Motion Picture News.

London, July 25.

THE annual report of the British Board of Film Censors, just issued, is a most interesting document, and comments in a rather pignant manner on several aspects of its functions.

During the year under review there has been a falling off in the quantity of film submitted for censorship, due in some measure, it is pointed out, so the interruption in trade during the period of arranging the incidence of the taxation. The total length of film submitted was 6,273,-924 feet, a deficiency of 607,690 feet from the previous year, and of the 4,767 subjects which this figure represents, 4,767 were passed for "Universal exhibition."

The shortage in the output of Continental films still continues. There has been a considerable change in the type of film submitted for censorship, the one-reel film so popular a year or two ago having to a large extent been superseded by subjects from four to six reels in length.

Many depicted stories were based on subjects connected with the relation between the sexes, marital infidelity and triangular themes, some of which have been very daring in conception. The subjects, generally innocuous at first, became more and more daring, until a very definite line of action had to be taken, the modifications introduced by the Board, proving insufficient to meet the case.

214 Films Censored

The examiners took exception to 214 films (excluding those which could be rectified by the deletion of a few pictures), a number largely in excess of the preceding year, and 22 subjects were entirely rejected.

Exception was taken to save films on the following grounds: subjects dealing with white slave traffic; excessively passionate love scenes; irreverent treatment of sacred subjects; indecorous, ambiguous and irreverent titles and sub-titles; the drug habit, opium, morphia, etc.; exploitation of tragic incidents of the war; cruelty to animals; the modus operandi of criminals; unnecessary exhibition of feminine underclothing; references to controversial politics; exhibition of proposed bleeding; relations between capital and labor; scenes tending to disparage public characters and institutions; vulgar accessories in the staging; cruelty to infants and cruelty and torture to adults; offensive vulgarity and impropriety in conduct and dress; executions and other more or less obvious disqualifications.

A question of considerable practical importance to the trade became apparent during the year, viz., the use for kinenotograph purposes of the plot and title of books of a certain class. In some cases the film, when ultimately presented to the public was purged of the objectionable features which gained notoriety for the book, although it was certain that many people based their judgment on the book and pronounced a verdict without seeing the film.

The posters and literature accompanying the films tended to arouse the expectations that the subject of the film was carried further than really proved to be the case.

Judged Screen Scenes Only

The Board decided that it must only examine what was projected for the screen, irrespective of the notoriety of work, otherwise it might be argued that the Board was overstepping its duties by indirectly becoming the censors of literature.

Having regard to the misconstructions and misconceptions placed on the facts, it has been decided that no film in future shall be passed of the same title which is generally acknowledged as questionable. If such a book is filmed, and even the result innocuous, the title will have to be changed so as to disassociate one from the other.

A large proportion of the films submitted for the Board, continues to be of a very high standard of excellence, both as regards to the story and the staging. Sixty-five publishers have submitted their films for censorship, which includes practically all the kinemotograph manufacturers and publishers on the British Isles.

An endeavor was made in the House of Commons to amend the regulations governing the administration of the amusements tax, by a proposition to the effect that no entertainments duty be levied where the price of admission, excluding the amount of duty, did not exceed six pence.

It was asserted that more sinemas had closed down during the weeks. The tax had been in operation that had been the case for a considerable time. Unless people in the smaller villages and towns were relieved they would be driven out by the big combination. The Chancellor of the Exchequer said that this latter statement was true, and inevitably it was the condition of all taxation.

Industry Not Being Ruined

Figures so far available did not show that the industry was being ruined. In six weeks tax had been in operation, the Exchequer had received £400,000, although they were the six worst weeks in the year for entertainments, and therefore, they might assume that the estimate of £5,000,-000 would be realized.

If a case of general injury to the trade was made out hereafter, he would be prepared to consider the amendment, which was then withdrawn.

The operation of the Daylight Savings Bill has undoubtedly affected attendances at the cinemas, far more than the strain of the war or the war tax. The yield from the Liverpool places of amusement during the six weeks, on a rough computation, amounts to about £11,000, and the amount contributed by the forty-five local picture theatres can be put down at £1,250. It seems generally accepted that no amusement tax has come to stay, and the arrangements for the collection of the duty are now working very smoothly.

"The Birth of a Nation" is maintaining its grip on the public, and is now being shown for a further period in London. At the same time one has to record that "Macbeth" has been withdrawn from His Majesty's theatre.

The recent announcement of Mr. Jesse L. Lasky on the subject of film stories has been received with the liveliest satisfaction. The prompt and careful consideration of scripts and the offer to return unsatisfactary efforts with a note of comment will command the attention of all budding playwrights and encourage those who have little to hold aloof, from this sphere of activity to "try their hand."

Certainly in Great Britain, one might have hoped to witness greater advances in the art of photoplay writing, and if producers generally would inaugurate some similar scheme to that instituted by Mr. Lasky. We should hear much less talk about the dearth of film stories, the paucity of ideas, etc.

A new stimulus is now given to photoplay writing, and in the future interests of cinematography it surely behooves producers to be ever on the alert for getting new and unconventional ideas to transcend the old, and for the time being, accepted one's.

First Fox Convention

The Fox Film Corporation has just held its first British convention of branch managers and departmental heads, and the occasion provided a very suitable opportunity for a presentation to Mr. Winfield R. Sheehan, general manager of the Corporation, who is now on a visit to England, of a handsome silver coffee set in honor of his recent wedding.

Mr. Ernest Reed, the managing director, made the presentation on behalf of the staff, after a most felicitous speech. The optimistic tone of the assembly speaks volumes for the spirit of the Fox organization.

To minimize the inconvenience and



BLUEBIRD PHOTOPLAYS, INC. PRESENT

"THE GIRL OF LOST LAKE"

WITH MYNTLE GONZALEZ, VAL PAUL AND GEO. HERNANDEZ

A ROMANTIC DRAMA OF THE GREAT OUTDOORS, WRITTEN AND PRODUCED BY LYNN REYNOLDS

BLUEBIRD PHOTOPLAYS (INC)

THE Play's the Thing." That's the BLUEBIRD working creed. The play is the basis of moving picture entertainment. Making the star player secondary to the star play is giving the public greater acting than has ever before been presented in photo dramas.

You are entitled to know the reason. Players are cast according to type. The result is that instead of an actor being submerged by the prominence BLUEBIRDS give to the importance of the *play*—actors of great ability are finding in congenial parts their greatest opportunity for the best work of their career.

The result is not only greater plays, better entertainment, a genuine uplift in moving picture achievement, but the development of the dramatic art on the screen far beyond anything heretofore deemed possible.

These facts are being told to ten million people every week in half-page advertisements in the Saturday Evening Post. The educational influence of these striking BLUEBIRD announcements are shown in the increased attendance at theatres where BLUEBIRDS are shown. Your share of this growing interest in BLUEBIRD Photoplays awaits you.

Arrange for bookings with your Local BLUEBIRD Exchange, or with

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1600 Broadway
NEW YORK





A Quartette of Latest Poses by Rosemary Theby, Who With Harry Myers Is Starring in a Series of Vim Comedies on the General Film Progra

regrets of exhibitors in the habit of attending trade shows, the Triangle organization has hit upon the happy idea of showing five times a week at each of their eight theatres. It is unfortunate that so little attention is paid to dates in arranging trade shows. and it often happens, that owing to the number held on one particular day the attendance at any of them is by no means what it ought to be, owing to the forces of film heroes being so much divided. The Triangle scheme is deserving of more general adoption.

The Fox Corporation and Thanhouser and Transatlantic films, featuring juvenile artists, have been received with considerable favor. Amongst the most popular of the new American productions are: "The Galley Slave," "The Secrets of Society" (Fox), "Twins Captive" and "Mill on the Floss" (Thanhauser), "Sweet Kitty Bellairs" (Lasky), "Maud" (Blue Bird), "Mrs. Dane's Danger" and "Britton of the Seventh" (Vitagraph), "Little Meena's Romance" and "Acquitted" (Triangle), "Captain Jinks of the Horse Marines" and "The Alster Case" (Essanay).

A new British film has made its debut and is domiciled at Otterspool, just outside Liverpool. The designation of the concern is the Enterprise Film Producing Co., and it is using its excellent resources in producing a drama entitled "Gold and the Dross" (featuring Miss Mary Leigh), to be followed by "The Tabernacle of Peace," a five reeler, and "The Last Roll Call," a three reeler.

After completing "The Girl Who Loves a Soldier," a Vesta Tilley photoplay, the Samuelson Company will engage itself on a Charles Garvice drama entitled "A Fair Impostor."

Probably the most important of the autumn releases will be the Ideal Company's "The Broken Melody," in November. Martin Harvey appears as the 'cellist. Up to the present "The Second Mrs. Tanqueray" (another Ideal Film), has received 400 bookings.

Two of the most important British films of the week are: "Just a Girl," Samuelson six reel drama based on Charles Garvice's well-known novel. Superbly produced, with acting and settings of first quality.

A Place in the Sun: Hepworth drama. A fascinating story of brother and sister, who despite their high social status and the opposite view of their father, marry for love into a poorer family.

NEW WAR PICTURES IN MUTUAL WEEKLY

The Gaumont company has just received from Paris some entertaining pictures of France under war conditions. These are to be attached to Mutual Weekly No. 85, showing how Paris celebrated the Fourteenth of July, which corresponds to our own Fourth of July.

There are also views of captured German soldiers, and pictures of ships seized by Portugal when that country declared against Germany.

Texas Patrons League Endorses Sunday Picture Shows

Prominent Lawyers, Ministers, Club Women and Politicians Combine to Issue Booklet Recommending Open Theatres Under Proper Supervision

Special to Motion Picture News.

Dallas, Tex., Aug. 12.

A LITTLE eight-page booklet containing editorials from prominent newspapers, pastors of leading churches, men prominent in the political affairs of Dallas and other cities in Texas, favoring Sunday picture shows, is the issue put before the people of Texas by the Texas Amusement Patrons' League.

Excerpts from the booklet follow:

"The moving picture show, some to the contrary notwithstanding, is not the great peril to our Christian Sabbath. Our complex civilization—teeming centers of our population—offers more vitiating influences to the perpetuity of our Lord's day than the censored screen. The root of our problem is not the picture show playhouses, but the homes of our country." Rev. L. L. Cohen, Jr., Munger Place M. E. Church, Dallas.

Mrs. P. P. Tucker, president Dallas County Girls' Industrial Home, said "In my opinion courts would have twice as many misdemeanor cases on Monday if the picture shows did not run on Sunday, and I truly believe there would be twice as many delinquent girls."

"Under proper management and supervision, picture shows are as good as a church, and they should be kept open on Sunday so that working people may have a place to go for entertainment." Mrs. Leona Stoneheart, chairman Social Service Committee, Woman's Forum, Dallas.

C. A. Walker.

VICTOR DE VILLIERS IS IVAN SCENARIO EDITOR

Victor de Villiers, has been engaged by the Ivan Film Productions as editor of the scenario department. Mr. de Villiers has had a long training in the photoplay field, serving a year with Universal in the scenario department.

He later joined the Kleine forces, and from there accepted a position with the International. With this latter company he scenarioized the first few episodes of "Patria," the new International serial which will shortly be released.

Mr. de Villiers is the author of numerous screen plays, notable among which are "The Ten Thousand Dollar Dame," "The Fall of Salome," "Souls Reborn," and "The Yellow Pawn," the latter written in association with Frederic Arnold Kummer, will be produced shortly by the Lasky company.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Evangelist Still Fighting Sunday Amusements in Texas City; Attacks Jury's Acquittal of Exhibitor

THE Sunday opening question in Fort Worth that has secured interest all over the state, is still in doubt. The shows opened a couple of weeks ago on Sunday and had a fine business; immediately afterward, the exhibitors were arrested under the old state statute against Sunday opening, even though the people of Fort Worth voted for Sunday shows early this year.

The first case to come up was that of Pierre C. Levy of the Hippodrome, and he was adjudged "not guilty." The other cases, the county attorney's office announced, would come up one by one until all of them were tried.

For a couple of weeks, the Ham-Ramsey aggregation of evangelists and singers have had Fort Worth, their "imitation Billy Sunday" antics being staged at the "Glory Barn," a large tabernacle built especially for the purpose in the Panther City.

For a year or more, Reverend Ham has been denouncing picture shows in general, and in some instances, in particular. He fired his hot shots in West, Cleburne, San Antonio and many other places—and always it is of the same ignorant language. He says that picture shows are not "decent places." He says that any one who could go into a picture show would not hesitate to go into a cheap saloon or dance hall,-that there's a lot of kin in the three businesses.

After Pierre Levy was acquitted in the Tarrant County Criminal Court, that night the "Glory Barn" was the setting for much ranting.

"We had a great meeting at the court house to-day. After a service lasting several hours, one came through. What I mean is that the jury in the county court acquitted the proprietor of a moving picture show who had opened on Sunday—acquitted him after the judge had expressly charged them to disregard the city ordinance and to render their verdict in accordance with the state closing law, and to find the defendant guilty if the evidence showed that he had opened his place of amusement on Sunday.

"The defendant pleaded guilty to opening on Sunday, and then the jury went out and found him not guilty. I do not attempt to offer any explanation."

This statement was given out at the "Glory Barn" by the Methodist presiding elder of the Ft. Worth district, one Dr. Jno. R. Nelson.

"We don't need any explanation," threw in Rev. Ham, who up to this point had kept silent. "The whisky gang said to turn him loose and he went free."

Then he called upon the people of the audience to stand, all of those who would not go into a picture show on Sunday. Almost the entire audience stood, according to the newspapers.

The whisky interests have never been aligned with picture shows by some of the most drastic "movie fighters" before. Probably Rev. Ham could think of nothing else to say at the time. It would seem so, since what he did say was so far off-color.

JUDGE CUTS GORDIAN KNOT ON TWO-PRINT SUIT

Judge George S. Hosmer on July 26 refused to grant an injunction favoring the Standard Film Service Company and against the Wolverine Feature Film Company, of Detroit, Mich., in regard to the film "Charlie's Stormy Romance." Both of these exchanges have copies of this film and each had booked the film at a Monroe avenue theatre.

The Standard claimed full Michigan rights and so did the Wolverine. Both claimed to have purchased the film on the basis of handling the full Michigan rights. Judge Hosmer contended that inasmuch as the producers had sold two prints, both buyers would be permitted to do business, hence he denied the injunction as asked by the Standard Film exchange.

Huntington, Ind., Exhibitor Opens Theatre on Sunday and Is Promptly Arrested

THE arrest of T. Guy Perfect, principal owner of the Empress and Princess theatres, Huntington, Ind., and the failure of his attorneys to get an injunction to prohibit police interference with Sunday shows in the future, are the latest developments in the attempt to run moving picture shows in Huntington on Sunday.

Perfect was not in Huntington, Sunday, August 5, when five employees of the two theatres were arrested and placed in jail, but he was arrested on his return the following day.

Perfect and the five employees arrested Sunday waived arraignment and pleaded not guilty, demanding an immediate trial. After the prosecutor, A. H. Capp, sparred for time and failed, he suddenly dismissed the cases in City Court and refiled them in the Circuit Court, which is not in session.

An injunction was then demanded against the police, sheriff and police board, and Judge Cook was called for a special session of court. The judge was only on the bench fifteen minutes when attorneys for Perfect moved to dismiss.

The Huntington Motion Picture Company, owner of the two theatres, announced the latter part of July that the theatres would open August 6 at 2 o'clock, and remain open the rest of the day. The company also announced it had retained attorneys to fight the case.

Streets around the two theatres were crowded when the theatres opened Sunday. Plain clothes men bought tickets and entered. The shows lasted seven minutes. Then the policemen appeared, the crowd cheered them, and five employees were arrested.

The five employees were forced to go to the city lockup following their arrest because their attorneys had failed to get a special session of court to give bond for them. The attempt to open Sunday was the climax of a long newspaper campaign in which the pulpits had joined.

EXHIBITORS IN WICHITA, KANSAS, STAND CHANCE OF WINNING SUNDAY OPENING FIGHT

The motion picture exhibitors of Wichita, Kan., have secured the names of more than 6,000 persons to the petition for a special election for voting on the question of pictures on Sunday. The necessary number was 3,145. It seems likely that the question will be submitted, and as the number of names on the petition is enough to carry the election, it looks as if advocates of Sunday picture shows will win. It remains a problem to get out the vote, however. The opponents, including the Ministerial Alliance, are making their plans for a campaign against the move, and a warm fight is in prospect.

CRAWFORDSVILLE, IND., BARS CHILDREN FROM THEATRES

Dr. J. N. Taylor, city health officer of Crawfordsville, Ind., has issued an order barring children less than ten years old from moving picture theatres, as a precaution against an infantile paralysis epidemic.

NEW CORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

REALKRAFT FILM CORPORATION; Manufacture and production of motion picture films; capitalized at $100,000; in Dover, Del.; incorporators are: William Boyd, Dover, Del.; W. I. N. Lofland, Dover, Del., and George W. Morgan, Dover, Del.

LINCOLN FILM CORPORATION; Manufacturer of and taking of motion picture films; capitalized at $400,000 in Dover, Del.; incorporators are: G. W. Hall, 167 W. Washington St., Chicago, Ill.; J. P. Grier, Ohio Bldg., Chicago, Ill., and N. D. Cross, Chicago, Ill.

In Illinois:

L. & T. AMUSEMENT COMPANY; Operate places of amusement; capitalized at $40,000 in Chicago; incorporators are: J. M. Arvey, John J. Griffin, and Mark D. Goodman.

THE ARISTO CORPORATION; Moving pictures; capitalized at $20,000 in Chicago; incorporators are: I. Karl Davidson, Herbert M. Lautman, and T. Behr.

THE CHOPIN THEATRE COMPANY; Operate a theatre; capitalized at $75,000 in Chicago; incorporators are: Victor Bardouski, Wladyslaw Jawrowski, and John B. Ballasch.

REX THEATRE COMPANY; Operate a theatre; capitalized at $2,500 in Chicago; incorporators are: Herman Begoenstadt, Isador Brecker, and Hyman L. Weiss.

In New Jersey:

CRESCENT AMUSEMENT COMPANY; Amusements; capitalized at $10,000 in Toms River, N. J.; incorporators are: Albert P. Grein, Toms River, N. J.; J. Edgar Todd, Toms River, N. J., and August Martbrecht, Toms River, N. J.

THE ENDLESSGRAPH MANUFACTURING COMPANY; Manufacturing moving picture machines, etc.; in Irvington, N. J.; incorporators are: Mayk Melnyk, Irvington, N. J.; Paul D. Rudky, Edmondton, Canada, and Wlademir J. Sieminowiez, Chicago, Ill.

In New York:

UNITED FINANCE CORPORATION; Stock and bond broker, motion picture theatres, construction, contracting, etc.; capitalized at $10,000 in Manhattan; incorporators are: Bernard M. Wood, 110 W. 40th St., New York City; Frank L. Clough, 110 W. 40th St., New York City, and Bertha E. Wood, Atlanta, Ga.

CARTOON FILM SERVICE, INC.; Motion picture business; capitalized at $10,000 in Manhattan; incorporators are: Watson B. Robinson, Grenwolde, Great Neck, L. I.; Leonard E. Lisner, 129 Pierrepont St., Brooklyn, N. Y., and Marion E. O'Brien, 2116 Dorchester Rd., Flatbush.

ANCHOE FILM CORPORATION; Conduct motion picture industry in all its branches; capitalized at $50,000 in Freeport; incorporators are: Wilbur Hubbell, 20 E. Milton St., Freeport, N. Y.; Wm. Brewster, 14 Weeks Ave., Hempstead, N. Y., and Chas. E. Whitehouse, Wood Ave., Rosevelt, Nassau Co.

EDWARD SMALL, INC.; Manage and represent motion picture stars. Produce motion pictures, manage vaudeville acts and gen. theatrical bus.; capitalized at $10,000 in Manhattan; incorporators are: Chas. F. Pope, 123 W. 44th St., New York City; Jules Bernheim, 456 W. 180th St., New York City, and Max Obendorfer, Baldwin, L. I., N. Y.

In Pennsylvania:

GRAND THEATRE COMPANY; Establishment and maintenance of a theatre, &c.; capitalized at $20,000 in Natrona, Pa.; incorporators are: L. C. Schweitzer, Natrona, Pa.; L. D. Reese, Natrona, Pa., and Daniel Schweitzer, Natrona, Pa.

In Virginia:

TIDEWATER AMUSEMENT CORPORATION; Theatrical business; capitalized at $15,000 in Norfolk, Va.; incorporators are: Otto Wells, Norfolk, Va.; Moe Levy, Norfolk, Va., and Jake Wells, Norfolk, Va.

EXHIBITOR IS NOW BIG FOUR SALESMAN

What is considered by Frank Harris, Denver Manager of the V-L-S-E, as the height of efficiency in film salesmanship, was reached last week, when S. M. Bower, for years an exhibitor of pictures, and for more than a year an exclusive exhibitor of V-L-S-E features, was appointed to a position of salesman in the Denver branch.

Mr. Bower is half owner of the Olympic theatre, Pocatello, Idaho, where he has handled nearly every feature produced by the V-L-S-E. Mr. Bower will not only be enabled to make film sales, but his suggestions on exhibiting films will be cordially received.

Dallas Is to Get New Margaret Anglin Winter Studios

Corporation Decides on Texas City as Home for Winter Operatives and Others are Expected to Follow—"Scarlet Letter" One of First Pictures

DEFINITE announcement that the winter studios of the Margaret Anglin Picture Corporation will be located in Dallas was made last week following a luncheon-meeting to James D. Barton of New York, president of the corporation, at the Adolphus Hotel by a number of prominent business men of the city. After an investigation of the company the proposition was discussed by those present and approved as a project of great benefit to Dallas.

Among those at the luncheon were Royal A. Ferris, D. E. Waggoner, John R. Babcock, Herbert Hughes, Judge John L. Young, Edward Titche, Fred Rogers and E. H. Fitzhugh. All made short talks indorsing the proposition and promising aid in bringing the studios to Dallas.

The Margaret Anglin Picture Corporation has a capital of $750,000. Its summer studios will be located in Detroit. In a recent visit to Dallas Mr. Barton submitted a proposition to the Chamber of Commerce and Manufacturers Association that if $75,000 should be subscribed by the citizens of Dallas the winter studios would be located in this city.

Mr. Barton said that the company will not confine itself to producing pictures to star Miss Anglin, but will also feature other celebrated actors and actresses. He said that the highest grade pictures would be produced, both comedy and otherwise.

Miss Anglin is under contract with the company to make eight pictures a year for two years. The first will be made this fall, Richard Mansfield's version of Nathaniel Hawthorne's "Scarlet Letter." Among others will be "Chosen People," "Half a Life" and other well known plays taken from books and stage successes.

Mr. Barton said that Dallas is a logical and attractive location for a producing company, as Dallas has 289 days of bright sunshine annually, more than any other city in the United States, not excepting Los Angeles, where there are morning fogs.

It is expected by those interested that the coming of this film concern will likely bring the attention of others to this locality for film production purposes.

British Censors Bar V-L-S-E "Suspect" from Canada

Feature Based on Russian Espionage Is Pronounced a Reflection on Political System of One of England's Allies—Producers May Appeal

THE thorough-going extent of the censorship set up by England and her Allies as the result of the world war was brought home to the film industry last week when a decree was signed in Ottawa, Canada, permanently barring from exhibition in the province the five-part Vitagraph feature, "The Suspect," which is being released through the V-L-S-E.

"The Suspect" is an expose of the relentless system of espionage in Russia.

In handing down the decree, the Canadian officials explained that "The Suspect" was condemned because of its obvious reflection upon the Russian political system.

They attempted lamely to alleviate the effect of their decree by explaining that "The Suspect" would be allowed to be shown if certain scenes and titles were eliminated, but when the list of these was read by the Canadian V-L-S-E representatives, it was found that such eliminations were impossible, for each scene and title constituted a vital part of the photoplay.

The chief scenes objected to by the Ottawa officials were the attempted assassination of a Russian royal general, the murder of his son, the masquerading by this general as a revolutionist in order to catch plotters red-handed, the beating to death of a political offender in prison, the torturing of other prisoners in the Russian third-degree methods, and various others.

The V-L-S-E representatives are planning to resubmit the picture to the Board of Appeal at Ottawa.

Many of Original Cast in "Husband and Wife"

W. A. Brady Gives Personal Attention to Screen Version of Play Which He Produced on Speaking Stage—Barry O'Neill Directed the Film

ANOTHER of the William A. Brady stage successes to be released on the World Film program is "Husband and Wife," the Charles Kenyon piece which played at the Playhouse the entire season of 1915, with such well known stars as Robert Edeson, Montagu Love, Dion Titheradge, Emmett Corrigan and Olive Tell playing the leading roles.

In producing this play for the screen Mr. Brady not only personally supervised the entire taking of the picture, and the scenarioizing by Gerdner Hunting, but also cast in it several of the stars who appeared in the original Broadway production. Emmett Corrigan, Dion Titheradge and Montagu Love play in the film version the same roles which they made famous on the speaking stage.

Others appearing in this cast include Ethel Clayton, Holbrook Blinn, Gerda Holmes and little Madge Evans. It was directed by Barry O'Neill, while Mr. Brady himself attended to all the arrangements for the film production. Having himself seen to the proper development of all the details of the play for the stage, he also looked after these same details in the screen version. The same procedure will be followed in other pictures hereafter.

This is one of the first Brady-made all-star pictures, and more will follow from now on, and will replace the Nos. 2, 3, 4 and 5 companies on the road, giving the Broadway plays with Broadway casts throughout the country simultaneously with the New York showing of the original play.

AMONG THE EXCHANGES

V-L-S-E Kansas City Salesforce Holds Bi-Monthly Convention

A SALESFORCE convention of the salesmen of the Vitagraph-Lubin-Selig-Essanay, Inc., Kansas City exchange was held at the exchange officee on August 5 and 6. The following men were at the meeting: R. L. White, Iowa; Milton Feld, Nebraska; Y. Darnell, Kansas; A. J. Reed, Kansas; J. H. Gilinsky, Oklahoma; J. E. Storey, Missouri; R. N. Abbey, general salesman; F. F. Nine, manager of the booking department; L. J. Scott, manager of the publicity department; F. F. Gettinger, and E. R. Pearson, manager of the Kansas City branch. At these meetings, which are held every two months, questions concerning the improving of the business of the branch are discussed.

Joe Levy, manager of the exchange of the United Film Service, has been notified by the head office at Chicago that he will have charge of a sub-branch at Omaha, Nebraska. This branch will handle the advertising and booking of "The Yellow Menace" only and will be in charge of William Beckenstein. Extensive advertising is being launched in Kansas and Missouri from the Kansas City exchange for this serial. The force of the Kansas City office has been doubled in preparation for this campaign. Miss Esterre Kantor, who has been taking the place of her sister, Miss Helen Kantor, as stenographer, will be retained and C. W. Potter, formerly with the Universal, will work in "The Yellow Menace" department. Miss Helen Kantor will return from her vacation next week.

M. A. Levy, president of the United Film Service, after visiting the Kansas City exchange, is making a tour of all the exchanges throughout the western United States. He will first visit Denver, then Salt Lake, Los Angeles, San Francisco, and Portland, Oregon. At each of these exchang cities Mr. Levy will put on a trade show for all of the exhibitors which will feature the new serial "The Yellow Menace." Three episodes will be shown. No admission will be asked. The trade show held at the Royal theatre while Mr. Levy was in Kansas City was a great success. A large number attended.

A letter has been received from Roy Bettis, formerly with the United Film Service, who went to the front when the call to arms reached Kansas City, stating that he will be back early in November.

Two of the traveling representatives of the Mutual Film Corporation's branch are in Wichita, Kansas, helping in the fight for Sunday moving pictures. They are L. B. Douglas and S. Brunk.

Charles ("Kid") Nichols, the famous baseball player, who has been traveling for the George Kleine moving picture exchange through Nebraska and northern Kansas for some time, came off the road with the report that Nebraska had gone wild over "Gloria's Romance." The business in Kansas was very rushing for Billie Burke also.

Arthur C. Melvin, manager of the George Kleine moving picture exchange, has gone to Fort Scott, Kansas, where he is specializing on the booking of Billie Burke and "Gloria's Romance."

The United Amusement Company, of which P. J. Hall is president, is located at 315 Gloyd Building, Kansas City. Mr. Hall said that the large supply of Bio carbons with which the company started out is rapidly decreasing.

The Screen Club of Kansas City has suspended meetings until a big celebration of the first session in the new club house will be given. Fitting decorations for the ballroom are being decided upon by the committee which selected the club house location. This ballroom will be the pride of the house.

Frank L. Newman, president, said that in the selection of the floor above the Columbia theatre two things were considered. One was that the club should be in the downtown district. The other was that there should be no danger of elevator breakage in case of fire or accident. The Columbia theatre building is one of the few places in that city which fit the qualifications expected by the committee.

Although the club is receiving new applications for membership every day only the members now belonging will be admitted to the house-warming.

The exchange managers of Kansas City are divided in their opinion about the success of the Sunday picture fight which is going on at Wichita, Kansas. Some of them have the opinion that if the fight is conducted properly there can be no doubt of the success of the moving picture exhibitors.

Their position has for a foundation the fact that if Sunday exhibitions are to be allowed in any town or city in Kansas they should be allowed in every town or city. Sunday moving pictures are shown in Kansas City, Kan., Topeka, and many of the smaller mining towns. Letters have been received by exchange managers from exhibitors saying that the writers will support the moving picture side of the question by slides and pamphlets. However, some doubt as to the outcome of the fight has been expressed by several of the managers who have seen that the moving picture side has been losing ground.

They base their opinion on the result of the primaries, especially in the winning of W. D. Ross for the republican nomination for superintendent of public instruction, against a candidate who it had been thought would have been less hostile to the moving picture interests.

George C. Beidler, manager of the Pearl theatre, Newton, Kansas, was in Kansas City last week booking pictures for the future.

J. G. Tindale, manager of the Elite theatre, Iola, Kansas, visited the exchanges last week.

Oscar Reinhardt, Humbolt, Kansas, was at the Kansas City exchanges last week.

EXCLUSIVE FEATURES, INC., MET EPIDEMIC CRISIS

Letters of appreciation are coming in very fast, to Moe Streimer, of Exclusive Features, Inc., from most of the Brooklyn exhibitors, expressing their appreciation of the fact that they are being treated fairly during the panic caused to the theatres on account of the Infantile Paralysis.

The exhibitors are getting fifty per cent. discount, during the time that the order not admitting children under sixteen years of age to moving picture theatres, is in force.

CROPPER IN CHARGE OF "U" MIDWEST TERRITORY

R. C. Cropper, manager of the Universal Film and Supply Company, Kansas City, Mo., has been made manager of the Midwest Territory of the Universal Film Manufacturing Company. This territory includes the major exchanges of Kansas City, St. Louis, Omaha, and Oklahoma City, and five branch exchanges in the district. All of the exchanges will henceforth receive publicity help from George Bowles, manager of this department of the Kansas City office.

OMAHA NOW HAS "MOVIE INN"

"The Movie Inn," a place especially decorated and arranged to accommodate the Omaha Screen Club and a number of motion picture fans, has been fitted up in connection with the restaurant department of the Brandeis stores, Omaha, Neb. Here the Screen Club was entertained at the opening, and here it will hold its regular Thursday meetings.

The walls of the room are decorated with pictures of stars and at one end is a screen, arranged for exhibitions. At every meal time a number of exhibitors and exchange men gather there.

UNICORN MANAGER EXPLAINS SUCCESS OF PROGRAM

For a distributing company to secure as satisfied customers one-fourth of the theatres in the country in the short space of a few months is a surprising accomplishment. When General Manager Schlank of the Unicorn Film Service Corporation was asked how this was brought about he replied:

"The Unicorn is a flexible program which can be used to advantage anywhere, regardless of the size of the theatre or the policy of the house.

"The program is composed of three reels of selected film each day, of the best quality, with prominent picture stars. The big feature houses use Unicorn service to back up their long subjects, confident that if the long picture should prove lacking the audience will feel satisfied in seeing a couple of snappy, unpadded, well-acted comedies and dramas.

"The smaller houses find the Unicorn program profitable because they can satisfy their audiences with less film. The public prefers to see three good reels to six or seven indifferent ones. By thus cutting down on the number of reels the small house reduces its film rental bills, is able to give more shows per day, and consequently the box office is benefited.

"Of course we profit by this condition, by reason of the fact that twenty-one reels per week of good film will work as many days, gross, as forty-two of mediocre subjects, and we are thus enabled to make reasonable prices for our service.

"Whether a house seats 300 or 3,000 it can use the Unicorn program, and we don't make the small exhibitor wait until the films are rainy and worn out before he gets them. Each office has an adequate supply of clean, fresh prints."

"THEDA BARA," NEW PORTER YACHT, CHRISTENED

Carl F. Senning, manager of the Washington, D. C., exchange of the Fox Film Corporation, has just returned from Atlantic City, as the personal representative of William Fox in the christening of the yacht of Mr. and Mrs. Edward Porter, the "Theda Bara," in honor of the famous Fox screen star.

The occasion proved one of the big social events of the seaside resort, Mr. Senning assisting the host and hostess in receiving their guests and seeing that their wants were properly looked after.

Hilda von Sibel of Baltimore, Md., was the sponsor for the christening. L. M. Brandeis, of Washington, was also one of the guests.

The silver service of one hundred pieces, the gift of Mr. Fox, president of the Fox Film Corporation, was the source of admiration during the sojourn of the guests.

Among those entertained on board the yacht Theda Bara were: Mr. and Mrs. J. H. Valentini, Baltimore; Mr. and Mrs. James Shallcross, New York; Mr. and Mrs. L. San Toy, Boston; Mr. and Mrs. Frank Hathaway, San Francisco; Mr. and Mrs. Julian Sheldon, New York; Mrs. T. R. Mattingly, Lexington, Kentucky; Miss Emily Stevenson, Pittsburgh; Miss Irene La Mome, New York; Miss Louise Earle Marshall, Winston-Salem, N. C.; Miss Grace Compere, Norfolk; Miss Hilda Von Sibel, Baltimore; Carl F. Senning, Washington, D. C.; L. M. Brandeis, Washington, D. C., and Chester Norman, Atlantic City.

Sixty Members of Cleveland Screen Club Attend Annual Outing and Picnic

ABOUT sixty members of the Cleveland Screen Club went to Cedar Point recently to attend the first annual outing and picnic. They left Cleveland on a special over the Lake Shore Electric, arriving about noon, and no sooner had they landed at the point than the fun began.

First on the program were "eats." Those who came without baskets dined at the Breakers. Soon after dinner someone suggested a ball game between the exhibitors and exchange men; whereupon the crowd journeyed south and picked out a nice, soft spot in the marsh for the diamond.

Emery Downs, of the Knickerbocker, was elected captain of the exhibitors' team, while Lusk, of Mutual, was the "foreman" of the exchange nine. The game started in with a rush, and the teams were so good that two home runs were made without hitting the ball. The score was 8 to 7 in favor of the exchange team in the sixth inning, when Harry Reavy, George Kleine's salesman de luxe, took a dip in the surf and flooded the diamond.

Great work was done by Johnson, of the Pathe; Williams, of Fox; Erdman, of Victor; but the busiest man of them all was Max Milder,. of the General; "Battleship" Morris, of the Bluebird, was the umpire, and managed to escape without being drowned.

Dancing, bowling and bathing finished out the day at the point. The crowd returned to Sandusky for the final meal before the journey home. The outing was a great success in every way; everybody sunburned and happy.

CHANGES AT OMAHA UNIVERSAL RUMORED

Wind of widespread changes to be made in the Universal, formerly the Laemmle exchange, in Omaha, has reached the ears of the force. The interior arrangement of the building is to be remodeled, and heads will be appointed for every department. These heads will be responsible to Jake Mitchell, exchange manager.

The bookings for "Liberty," the new Universal serial, exceed anything the Universal ever introduced into the middle western field, says Jake Mitchell, manager of the Omaha exchange.

When Jake Mitchell, manager of the Universal exchange in Omaha, heard pictures of the Deutschland's sailing had been taken by his company, he sent out several score telegrams offering the feature, telling the exhibitor to "never mind the price." Getting the pictures to Omaha was a piece of quick work, and Mitchell's arranging for their distribution was another piece of rapid action.

E. Oleson, booker for the General in Omaha, has gone on the road and Ed Rostermundt, an experienced film man, has taken his place.

INTERNATIONAL BRANCH MANAGERS GIVE BURGER LOVING CUP

J. K. Burger, assistant general manager of the International Film Service, Inc., was once referred to by George R. Allison, manager of the Atlantic branch, as Simon Legree, and Simon Legree Burger he has been ever since.

Just to show that the cognomen was applied in love, and not in anger, Allison and the other ten branch managers of the International have just presented Mr. Burger with a magnificent loving cup. The presentation marked no particular occasion, but the branch managers just decided that it would be the best way in which they could show their appreciation of Mr. Burger.

The cup is of solid silver, three feet high, and even Mr. Burger admits that it is "some cup."

TO HANDLE IVAN PRODUCTION IN TWO STATES

Arrangements have been concluded between the Ivan Film Productions and John Pekras, president of the Ohio Feature Film Company, whereby the latter will become exclusive distributors of all Ivan productions in the states of Ohio and Kentucky.

The Ohio Feature Film Company was organized by John Pekras, the largest theatre owner in Columbus, in which city he operates the Dreamland, Hippodrome, Rex and Broad Street theatres. Elyria, Ohio, is another city in which Mr. Pekras controls several motion picture theatres, the most notable being the American.

Offices of this company have been opened in the Belmont Building in Cleveland, and in Cincinnati. Other offices will be opened immediately in Louisville, Ky.

The first Ivan subject to be released by the Ohio Feature Film Company will be "The Faded Flower," the all-star cast Ivan. This will be followed by "Her Husband's Wife," after which "The City of Illusion" and "The Immortal Flame" will be released.

D. J. CHATKIN PUSHING "YELLOW MENACE" IN WEST

D. J. Chatkin of the United Film Service, Chicago, which is handling the Unity Sales Corporation's sixteen episode serial "The Yellow Menace" in the West, is making a tour of the principal cities in his territory to direct the booking of "The Yellow Menace" through the Unity's branch offices in Kansas City, Denver, Seattle and San Francisco.

Mr. Chatkin is sure that "The Yellow Menace" will be well received by exhibitors.

ARTHUR WERNER GETS JERSEY RIGHT TO "CIVILIZATION"

Arthur Werner, formerly a member of New York's police, who resigned from the force to become the husband of Julia Morosini, a daughter of the late Gioviani Morosini, the millionaire Italian banker, has purchased the New Jersey state rights for "Civilization."



Scenes from "A Daughter of the Gods," the William Fox Multiple, Revealing Annette Kellermann as a Mermaid and as the Central Feature of the Slave Market in the Big Spectacle

BUFFALO TIMES ANNOUNCES SERIES OF FIFTEEN TWO-REEL EPISODES

The Buffalo Times has just completed a fifteen-episode two-reel series of feature pictures, and will release them under their trade mark, "Niagara Film Service."

This series of stories were written by Edith Sessions Tupper from actual happenings of some of our leading newspaper women, and entitled "Perils of Our Girl Reporters." The pictures were made under the personal supervision of the management of the Buffalo Times, under the direction of Mr. George Terwilliger, formerly principal director for the Lubin Film Co., and being acted by an all-star cast: Mr. Earl Metcalfe, formerly a newspaper reporter, Miss Zena Keefe, Helen Green, Wm. H. Turner, principal leads, and assisted by Arthur W. Matthews, Edith St. Clair, Mabel Montgomery, Louis Huntington, Julia R. Hurley, Felix Hainey, and others of the Buffalo Times Stock Company.

This series is ready for release and will be put on the market shortly.

KEMBLE WILL ALSO HANDLE 5 AND 10 REEL DRAMATIC FEATURES

William H. Kemble, the president of the Kemble Film Corporation, who is distributing "America Preparing," a ten-part patriotic film spectacle, on the State rights basis, will shortly distribute dramatic features of from five to ten reels. it is said. It is not known whether these pictures will be handled on the State rights basis, or whether Mr. Kemble will establish a series of branch offices throughout the country.

Mr. Kemble is known to be negotiating with several manufacturers of feature films, several of whom are at present releasing their product through the larger distributing organizations. He also controls the rights to the Triangle service for Brooklyn and all of Long Island, besides being the owner of the Triangle theatre in Brooklyn.

ROBARDS FILM AT WORK ON 7 CHAPTER FEATURE

The sudden discovery in Arizona of the marriage between brother and sister contains many vital points which are embodied in a seven-chapter feature which the Robards Film Manufacturing Company of Santa Paula, Cal., is just completing. The production will be ready for offering in about three weeks.

Fox Scenes Taken in Spots Alive with Maneating Sharks

Many of the Actresses Were in Constant Danger from the Sea Monsters During Filming of Episodes for "A Daughter of the Gods"

THE recent panic over sharks along the Atlantic coast, has just brought to light the fact that these creatures of the sea were a great problem for the William Fox company when the Annette Kellermann spectacle was being filmed in Jamaica.

The mermaid scenes for this picture, "A Daughter of the Gods," were made in St. Ann's Bay, a beautiful cove in an island which Mr. Fox took over in its entirety, for the filming of the spectacle. The surrounding waters were alive with sharks of every species, and their record of human beings killed and mangled was enough to terrify the bravest of the mermaids.

When work was first started on these scenes, dozens of fins could be seen streaking the water on all sides. But the pictures had to be made, and so Mr. Fox establishes a motor-boat patrol at the mouth of the bay, and at intervals, dynamite was exploded from these boats, to keep the big fish away.

In spite of this the girls worked in a state of constant terror; dressed as they were in suits representing fish-scales, with nets which encased and entangled their feet, the best swimmers were unable to make any speed, and they felt that their chance of escape would be small in case of an attack.

In addition, native experts were on hand to harpoon any of the sharks that came in close enough, and many were killed in this way. Mr. Fox seized upon this opportunity to add a new thrill to the picture, and a scene of Annette Kellermann, the star of "A Daughter of the Gods," is shown pursued by a huge man-eating shark, and escaping by the narrowest margin.

Owing to the unusual precautions taken, the sharks were unable to attack any member of the company, although at times, several hundred girls were disporting in the water, before the camera, with the maneaters hanging around only a few rods away.

Andrew J. Cobe Goes South to Boost New Serial

Vice-President of Unity Sales Corporation Will Help Exchange Men In Placing "The Yellow Menace" Before Exhibitors

IN keeping with the Unity Sales Corporation's determination to give every assistance possible to the exchanges and exhibitors who book their features, Andrew J. Cobe, the Unity's vice-president, left last week for an extended tour of the South and Southwest.

While away, Mr. Cobe will stop in Atlanta, Jacksonville, Mobile, New Orleans, and the larger Texas cities.

The release of "The Yellow Menace" is set for Labor Day, and Mr. Cobe's present trip to the South is but one of the many ways devised to help the exchange man put the "Yellow Menace" before the exhibitors in the most attractive form.

"We knew 'The Yellow Menace' was a great picture, said Mr. Cobe, and we also knew that it would prove a big drawing card for the exchange men, to be able to show the exhibitors the entire sixteen episodes of the serial before they were asked to book it.

"Everyone of our exchanges throughout the country has the sixteen episodes of 'The Yellow Menace' to show. This we believe is a record in the film business. Other distributing organizations have been able to book their serials without showing more than one, two or three episodes of the picture. And this is the reason we are so proud of being able to show our entire production."

CLUB HOUSE FOR STUDIO GIRLS OPENS

Ninety girls from the motion picture studios were present at the opening night of the Hollywood Y. W. C. A. club house recently. Lois Weber, Universal City directress, authoress and actress presided.

An impromptu program was given under the direction of Miss Gertrude Griffith, the Club President, a number of the guests giving recitations and musical numbers.

At the next meeting, Ruth Stonehouse was hostess, and tea was served and a general invitation extended to all the girls working in the studios. A resident worker will keep the house open constantly for the girls of the studios.

JUST TO MAKE TALK

By LONGACRE

ARTHUR BRISBANE; THE SPEAKER AND THE ACTOR

Arthur Brisbane, WHO NEVER SAW BUT ONE motion picture, and only did that because his Boss MADE HIM DO IT; Arthur Brisbane, who BOASTED that he knew NOTHING ABOUT MOTION PICTURES, and didn't know the DIFFERENCE between MARY PICKFORD and THEDA BARA; Arthur Brisbane, who, admitting he KNEW NOTHING about Pictures, thought censorship was A GOOD THING, and got a SWELL BAWLING OUT from his BOSS for SAYING It—this same Arthur Brisbane is now a Motion Picture ACTOR.

HE APPEARS BEFORE THE CAMERA IN THE FIRST CHAPTER OF "BEATRICE FAIRFAX" AND MAKES OUT HE IS AN *EDITOR*.

And he is a GOOD ACTOR. After Dinner SPEECHES are great things, and the PRIVILEGED CLASS, who can sit back in their AUTOMOBILES, and palatial MANSIONS, may enjoy them keenly, but the COMMON PEOPLE demand ACTION. And they are going to GET IT.

The following verse, from "V-L-S-E Pals," strikes us as being not only clever, but so excellent an aid in keeping up the morale and spirit of a sales force, that it is well worth reprinting:

"Hoo's Hoo in V-L-S-E"
No. 13—*By V. M. Shapiro*

Who's slipshod, erratic, careless and late,
Who's willfully wasteful, ideas out of date,
Who skips through the Family ten miles at a clip,
Who's always complaining, makes many a slip,
Who spends all his time when calling on trade,
Knocking competitors of whom he's afraid,
Who says wrong, "I think," when he should say, "I know,"
Whose quota of work is invariably low,
Unlucky Thirteen, whom this rhyme is about,
It's NO ONE in Big Four, let's stand up and shout.

Another of those "Honest Japanese Svhoolbiy" letters reaches us. This one is vouched for as genuine by the Kalem publicity department:

"Miss Ses Hopkins, dear madame:—May I have the pleasure cummunicating to you? I am one of the most admirers of foreign films of Cinema that come to Japan from America, England, France, Italy & etc.

"My room is decorated with nice pictures of foreign actresses and actors whose interesting performances appear on films in this City of Tokio.

"But to my great reget your likeness is not among them which make me very unsatisfactory.

"By above reason I should be much obliged if you will kindly send me you nice photo at your earliest convenience.

"My desire in having your nice photo is out of description. Hoping you will grant my favour for which thank you in advance for your courtesy. I am remain, Yours sincerely, H. Toviyama."

Parcel-post cards from far-off Farmingdale, N. J., indicate that Irene Howley is having a good time in the making of her latest picture.

Harry Reichenbach's World Film days are a thing of the past. As we throw in third speed and dash to press, he is cleaning off his new desk in the offices of the Frohman Amusement Company, and installing the gold desk-set which was presented to him by the World Film officials when he terminated his contract. We have invoiced the desk-set in question, and conclude that it is sometimes profitable to give up a good job. Yet, our feet begin to shiver when we think of trying it ourself.

Off to the west again is Samuel Goldfish, the official commuter of the Famous Players-Lasky combination. As usual, Hollywood is his ultimate goal, but he will make many stop-overs, and talk to exhibitors and exchangemen in various parts of the country.

Charley Ver Halen has severed his connection with the Raver interests. He has accepted a promotion proposition from Paramount, and will go west immediately to get to work on it. His headquarters will be Minneapolis, and his territory will be the Dakotas, Minnesota, part of Iowa, Wisconsin, and Montana—one of the best picture regions in the country. It is safe to predict a great success for him.

Ed. McCarthy of the Nickel theatre, Westfield, Mass., is on his first vacation in five years, and is riding around New England in an automobile.

Earnest Horstman of Boston, Mass., who recently sold out his interest in Gordon's Olympias, just returned from the Chicago conventions. He says he is to announce the plans of Horstman, Lord and Howard shortly. Rumors are that it is to be an exchange proposition.

Henry Burke of the Princess Theatre, Marlboro, Mass., who won the fat man's race at the outing last month at Nantasket, declares that he will not enter again, as it has ruined his bank balance receiving congratulations.

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." Bayside, L. I., August 19, 1916.

Editorial.

—While we dislike to mention names, or object to the personal tastes of our fellow citizens, it seems to us that it is too much when prominent actresses begin to keep pigs, and we mean the four-footed squealing animals of common or barnyard variety as pets. As is well known this is a country of free speech, personal liberty & etc., which is all very well and as it should be, and we suppose an actress has a right to keep a pig or any other kind of animal as a pet if she wants to, but the BUGLE cannot help coming out as opposed to it. *"Sic hog in Vincennes, Ind.,* as the latin scholars have it.

Local News

—Cliff Bruce, of here, is back from his second trip to Maine.

—Ray Hyde has just won a cup offered by Oak Rhinelander because he got most men to join the militia during the recent war with Mexico. Here's our ☞ Ray.

—Bill Barry is catching the 5:22 train from N. Y. almost every aft. these days.

—Leon Searl has sold his Mitchell auto, and is going to get another one, a different kind this time, Leon says he could run the old one fine, only he couldn't stop it or start it.

—Dick Schayer, who writes ecomiums on Clara Kimball Young, the w.k. screen actress, has opened a typewriter repair shop in Lamartine avenue, he repairing nearly all makes, pretty much, when he can find out what the matter with them is. Dick learned his trade at sea.

—Harry Reichenbach, the poker player and chauffeur, has quit his job with World filum, and is going to work with the same company that Geo. Irving works for. Harry has been a popular man this week, the boys all getting together and eating two $ worth of lunch in his honor, at Rectors, and the World staff giving him a handsome gold desk set, last week.

—Jack Bruce, son of the popular actor, was unable to join the golf tournament at the Oakland club, last wk.

—Ralph Dean, who is helping Geo. Irving shoot a new picture, gets off at Flushing Main st. station these mornings.

—Pretty hot this last week, in our view.

—There was quite a time down at the yacht club, last Sat. the crowd getting together for one of their famous dances, etc.

A Regretable Incident.

While handling his yacht over near City Id., one evening last wk., E. Richard Schayer, commodore of the Steppingstone Yacht clb., which it is expected will be organized some time next summer, provided members sufficient are found, was the subject of a disagreeable accident. Leaning out of the charthouse of his sound-going Yacht, the Primavada, giving instructions to a boatswain who was casting off the mooring, Mr. Schayer's gold cigarette case, a present to him from Tackhammers Union Local No. 612, slipped from his pocket, and before he could recover it, was sunk in nine fathoms of water.

It was useless to attempt to regain it, as night was coming on, and it was necessary to order full speed ahead on all engines. Commodore Schayer has hopes of regaining the valuable case, however, as it bore his initials on both sides.



Scenes from "The Human Orchid," First of the Florida Feature Films Productions

IN AND OUT OF TOWN

Alexander Gaden, Gaumont star, is enjoying his vacation at Saratoga Springs.

Hugo Riesenfeld, director of the New York Rialto orchestra, has returned from his vacation spent along the Jersey coast.

Dr. Alfred G. Robyn, chief organist of the Rialto theatre, New York, has gone to Maine for a month's vacation.

Bert Angeles is back from a vacation spent with Frederic Pittam in Chicago.

Dr. Thatcher, of the Kathol Manufacturing Company, New York City, has just returned from a hunting trip in Northern Canada.

Charles Urban is here on a visit from England.

George M. Browning, of the World Series Score Board Co., Inc., has just returned from Utica, N. Y.

F. H. Mullen and Frank McKay, of Kriterion, 205 Pleasant street, Boston, Mass., are in town stopping at Hotel Brazel.

Messrs. Lynch and McAvoy, also of Boston are in town.

Sol Lesser is at the Knickerbocker, New York.

H. A. Sherman, of Minneapolis, is in town.

A. J. Gillingham, of Detroit, is expected in New York this week.

George Baines has returned from London.

LITTLE EM GORMAN SAVED FROM SHARKS

Nathan Hirsh, president of the Pioneer Feature Film Corporation, announces that his first production under the Pioneer brand is rapidly nearing completion. Em Gorman, the juvenile star, plays the leading role. William Plater, recently with the Famous Players, and John Dunn, well-known through his part in the "Iron Claw," also have leading parts.

While babe Gorman was being filmed on a large rock out in a stormy sea, sharks suddenly appeared and boats immediately put out to rescue her. Suddenly consternation was turned to horror, for little Em had been swept from the rock by a huge wave, and for several moments was lost to sight. After brief, but furious efforts the rescuers found her.

This feature will be sold on the state right basis.

WILL BOOST SERIAL AND FEATURES IN CANADA

I. Soskin, special representative of the Famous Players Film Service, Ltd., which controls the distribution of the Paramount program throughout the Dominion of Canada, has arrived in Vancouver in the course of a trip from coast to coast, boosting the new Clara Kimball Young features and the "Yellow Menace" serial, recently completed by the Unity organization.

The Famous Players have secured the Canadian rights to both these products and are expecting a large business with them. Mr. Soskin brought with him the first episodes of "The Yellow Peril," and had it run off for local exhibitors at the Colonial and Globe theatres.

PAYS $100,000 FOR EUROPEAN RIGHTS TO COMEDIES

The "Bergsford," which sailed from New York Saturday August 5, bound for Copenhagen, carried as a passenger Ben Blumenthal, president and general manager of the Export and Import Film Company, Inc.

One week prior to his sailing Mr. Blumenthal completed arrangements with Mr. H. Grossman of the Mutt and Jeff Film Company, and paid the sum of $100,000 for the European rights to Mutt and Jeff and Hans and Fritz comedies.

BESSIE EYTON RETURNS TO COAST

Special to Motion Picture News.

Chicago, Ill., Aug. 12.

Bessie Eyton, the Selig star, returned to Los Angeles, Calif., Sunday, August 6, after six months in the East. Miss Eyton took the leading feminine role in 'The Crisis" and has been enjoying a several weeks' vacation following the conclusion of her work. She spent two weeks in Vicksburg, Miss., the guest of friends. Miss Eyton will be cast for a leading role in "The Light of Western Stars," a forthcoming Selig feature drama with Tom Mix.

THORNBY FINISHES WORLD PICTURE

Robert T. Thornby, director at the Paragon studio, has completed the five-reel production called "The Little Comrade," featuring Gail Kane and Carlyle Blackwell. Mr. Thornby will take up the producing of another feature at once.

CONWAY TEARLE LEAD FOR CLARA KIMBALL YOUNG, STAGE AND SCREEN GRADUATE

Conway Tearle, who is playing the role of the artist here, Kelly Neville, opposite Clara Kimball Young, in the film version of Robert W. Chambers' novel, "The Common Law," is known to the theatre-goers of England and America. His career as a leading man for many prominent women stars, has, in spite of his youth, covered a considerable number of years.

Mr. Tearle, contrary to general belief, is an American and not an Englishtman. He was born in New York City, but in his early youth was taken to England and educated there.

Disregarding his appearance as a child five years old in a New York production of "Damon and Pythias," Mr. Tearle's first real stage experience was in Shakesperian repertoire with his father, Osmond Tearle and his mother, the noted actress Minnie Conway. His first real hit was in London at the Garrick Theatre in "The Queen's Double."

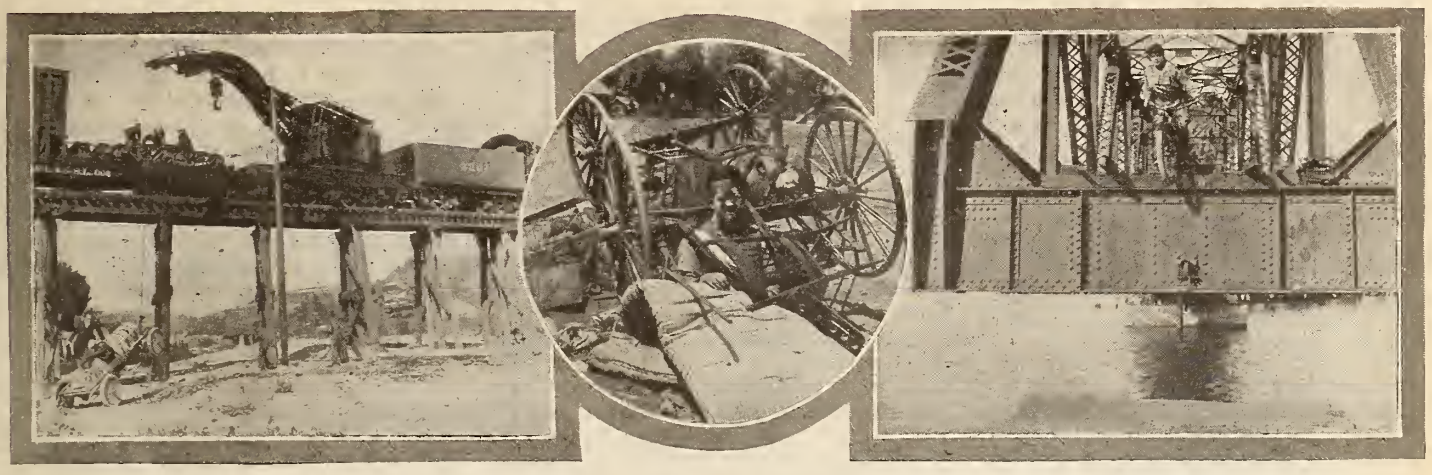
After this he created the role of Ben Hur in Australia.

Tearle's first American appearance of note was as leading man with Grace George in "Abigail," twelve years ago. Since then he has played the leading male roles in such productions as Ethel Barrymore's "Mid Channel"; Billie Burke's "Susanne"; Violo Allen's "The Toast of the Town"; William Faversham's "The Hawk" and Miss George's "The Truth."

In pictures Mr. Tearle has appeared only three times, first as leading man for Miss Barrymore and then in two pictures in support of Marguerite Clarke.

With the addition last week of Edna Hunter to play the important role of Rita the cast of principals for "The Common Law" was completed. Miss Hunter is well known to motion picture patrons for her beauty and talent as shown in many productions of Universal and Vitagraph companies. She is a native of Toledo, Ohio, and a graduate to the screen by way of musical comedy and the legitimate stage. In the former line of work she played important roles in "Over the River," with Eddie Foy; "Papa's Darling" and "Little Miss Fix-it."

Her last stage appearances before taking up screen acting was in "Officer 666."



Two Thrillers from One of Kalem's Latest "Hazards of Helen" and Bud Duncan at the End of a Mix-Up in a Kalem Ham Comedy

IN AND OUT OF WEST COAST STUDIOS

(*Continued from page* 1231)

Nelson, Rex de Roselli, Ann Dodge and Molly Malone, are home from spending about a month in the vicinity of Huntington Lake in the high Sierras where they filmed ten reels of pictures, making both interiors and exteriors. Eight of these are one-reel subjects titled "Marta of the Sierras," "The Wood Nymph," "Playing the Game," "The Maid O' the Pines," "Mountain Blood," "Maid O' the Mountains," and "Across the Border." The two-reel subject is "The Little Camp Doctor." During the stay in the mountains the players were guests almost every evening at the summer homes of Fresno, San Francisco and Oakland wealthy families. These pictures were the first in which Miss Malone appeared as leading woman. Prior to joining the Universal, she played small parts in several Lasky productions. Director Cochrane believes in selecting her as leading woman for his company, he has found a girl who will ultimately make a big name for herself in films.

Carey In Two-Reel Slum Story

Harry Carey is playing the featured part in a two reel slum story being produced by Director Henry McRae. Carey takes the part of a socialistic author who goes to the slums to get local color for a story. There he finds adventures which end in a romance following a number of melodramatic situations in which he is charged with murder, but is able to prove his innocence when confession is made. Peggy Coudray appears as the slum girl, Edith Johnson as the daughter of the millionaire tenement owner, taken by Mark Fenton. Others in the cast are L. C. Shumway, Lee Hill and Edwin N. Wallock. The title is "The Oppressed." This company will next take up the filming of a three-reel railroad drama, "The Underling."

The Harriet T. Comstock story "The Place Beyond the Winds," has been adapted for the screen by Ida May Parks of the U scenario department, and is now in production under the direction of Joseph de Grasse. Jack Mulhall and Dorothy Phillips appear in the featured parts, and Director de Grasse plays an important role himself. The cast is an unusually large one, and is made up of Lon Chaney, C. Normand Hammond, Grace Carlisle, Countess Du Cello, and others.

Carleton Company In 'Frisco

The Lloyd B. Carleton U Company composed of Dorothy Davenport, Emory Johnson, Richard Morris, Mattie Witting, Alfred Allen, Fred Montague and others, went to San Francisco by boat during the past week filming scenes for the five-reel production "The Road of Destiny." Johnson takes the part of a young man of a fishing village, who is offered the opportunity of saving the life of a millionaire's daughter on several occasions, and ultimately she comes to understand that she loves him. The story is by Clarke Irvine, and the scenario was prepared by Fred Myton.

A Mediterranean sea island atmosphere is being given to a five-reel production now being made by Burton George. This was writen by Stephen French Whitson and is titled "The Isle of Life." Roberta Wilson plays the feminine lead, Hayward Mack the juvenile, and others in the cast are T. D. Crittenden, Lillian Concord, Hector V. Sarno, Babe Sedgwick and Dick Ryan.

The Jack Conway U feature company headed by Jack Kerrigan and Louise Lovely are still in the vicinity of Eureka, California, making exteriors for "The Measure of a Man."

Hobart Henley, who has been appearing as leading man in Universal films for the past two years, is now busy with his first production in which he will also play the male lead opposite Claire McDowell. The title is "November 1915," and will consist of two reels.

The "Liberty" serial company has now completed the first four two-reel episodes, and is engaged on the fifth. The last scenes made for the fourth episode were those showing Mexican bandits raiding Columbus, New Mexico, with war waged against them by the U. S. troops.

The weekly release for news film made in and about the San Diego Exposition, are being sent each week as far east as Kansas City. One hundred prints are now being made from each negative, and the managers find the films are proving to be the greatest advertisers the Exposition has had. The making and distribution of these films is in charge of C. J. Marley, formerly secretary of the Los Angeles film exchange men's Board of Trade.

Director Apfel is engaged in filming another William Farnum subject from a story written by Henry Christeen Warnack. Farnum will be supported in this picture by Gladys Brockwell and Nell Shipman.

The first photoplay to be made by Otis Turner for the Fox Company, will be an adaptation from a western novel with George Walsh in the featured role. Juanita Hansen, late of the American Company, where she is featured in "The Secret of the Submarine," will play opposite Mr. Walsh.

R. A. Walsh Finishes Ten Reeler

Director R. A. Walsh has given his final O. K. to his ten-reel picture which has required his attention for the past four months, and it will be given its first showing before an audience of newspapermen, and those who took part in the subject—within the next few days at Miller's theatre, where Fox film are shown regularly. Throughout the production of this big picture, it has been known under the working title of "The Honor System."

Both William Fox comedy companies, one under the direction of Charles Parrott, with Hank Mann and Carmen Phillips in the leading parts; and the other in charge of Walter Reed, are now working at the Hollywood Fox studio. The Reed company has just returned from a ten day trip to the high Sierras in the Huntington Lake district where exteriors were made. Anna Luther is the featured player.

The general western representative of the Fox Film Corporation, A. Carlos, hopes to have five comedy companies working shortly, but so far has been unsuccessful in securing directors.

SOUTHERN TRADE PAPER CHANGES HANDS

The Motion Picture Journal, a monthly trade publication for the Southern exhibitor and exchangeman, published at Dallas, Texas, has changed hands. C. A. Walker, formerly editor and owner, sold his interests to S. G. Howell, of Dallas, who has been identified with the trade as manager of the United Seating Company of Dallas.

Mr. Walker will be retained as an associate editor, however; the business and editorial management of the publication will be in Mr. Howell's hands in future. It is understood that Mr. Walker will soon become aligned with one of the film exchanges in the Southwest.

HAROLD ENTWISTLE SEEN IN NEW WORLD SUBJECT

Harold Entwistle, screen and stage actor and director, is to be seen in the latest World Film release, "The Summer Girl," in which he appears in an important character part in support of Mollie King.

Mr. Entwistle has had a varied stage career, serving with Wilson Barrett, Mr. and Mrs. Kendall, Mrs. Langtry, Sir John Hare, Mrs. Patrick Campbell, and working directly under the late Charles Frohman for five years, in which time he was actor, stage director and manager.



Harold Entwistle

Mr. Entwistle has also had extensive experience on the screen. He has served with Vitagraph, California M. P. company, Universal and New York Motion. He was director with California for the period of a year, having scenarioized and directed "Mrs. Wiggs of the Cabbage Patch," "Lily of Poverty Flat" and "A Phyllis of the Sierras" for that company, and "The Surrender" for Universal.

ADVERTISING NOVELTIES FOR UNIVERSAL "LIBERTY" SERIAL

The Universal is making unusual preparations for the launching of its new serial, "Liberty." Already the first two episodes have been shown in the Pompeian Projection Room at 1600 Broadway. Synopses of the first five reels, a working synopsis of the entire serial and biographies of the principals in the cast have been sent out by the press department.

The following advertising novelties may now be obtained from the Stern Publishing and Novelty Company, Candler Building, New York City: Buttons, four-colored and lithographed; banners, four-colored ballyhoos lithographed on canvases ten by three feet; large pennants work up in combination of six colors on assorted colored felt, size twelve by thirty inches; lapel pennants in assorted colors, three by seven inches; leatherette mirrors in assorted colors and printed in gold; paper novelty guns with a "Liberty" advertisement on one side and a "Universal" advertisement on the other side, eight by four inches, and "Liberty" scarf pins three-quarters of an inch in length and a quarter of an inch in width, showing the statue of Liberty and the Universal trade mark made out of brass with a dull gold finish.

NEVER MIND THE HOT SPELL—JULY WAS A RECORD-BREAKER FOR BUSINESS

In making the rounds of the Detroit film exchanges the past week, the "News" representative found that every manager reported record-breaking business for the month of July. This is really quite phenomenal in face of the hot weather which continued throughout the entire month.

The exhibitors did not attempt to cut down on their programs, but kept up the quality and the number of reels, realizing that the weather would soon be cool again. After all, exhibitors can well afford to stand a small loss during the extreme hot spell rather than disappoint their patrons.

SIDNEY LEAVES INCE FOR MOROSCO

Los Angeles, Aug. 12.

Scott Sidney, for several years director of Ince subjects has been engaged in that capacity by the Morosco-Pallas studio organization, and has taken up the filming of his first subject there which will be "The Conflict," starring Lenora Ulrich. A portion of the photoplay deals with life in an Indian village, and a company including fifty Indians have gone to Bear Lake Valley where a village is being built on the banks of Bear Lake.



Alex Duane and Howard Young, of Metro, and Seventh, New York, on the Mexicon Border

ELABORATE SOUVENIRS FOR "CIVILIZATION'S" 200th PERFORMANCE

At the 200th performance of Thomas H. Ince's big cinema spectacle, "Civilization," which takes place at the Criterion Theatre, Saturday evening, September 2, a beautiful 24-page souvenir booklet will be presented to every person in the audience. This brochure has a handsomely embossed cover with allegorical design in four colors, over fifty illustrations, a biography of Mr. Ince, a poem dedicated to "Civilization," by Stanley Olmstead and considerable interesting reading matter.

After the 200th souvenir performance it will be sold in the lobby at 25c. per copy along with the "Peace Song" by Victor L. Schertzinger, published by Leo Feist which is already on sale. State right buyers are sending in their orders for thousands of copies of this song which is being orchestrated for hotel orchestras all over the country and has proved highly popular not only when sung by Mr. Fields at the Criterion Theatre accompanying the scenes of a serious picture like "Civilization," but also as the big final number of Nora Bayes' vaudeville act. Miss Bayes writes Mr. Ince she has never had a more popular song, and other vaudeville artists, concert and cabaret singers are writing for permission to add this stirring melody to their program.

EXTRAS' ORGANIZATION FORMED ON WEST COAST

Special to Motion Picture News.

Los Angeles, Aug. 12.

An attempt is being made to perfect an organization of extra people to be known as The California Motion Picture Producers and Actors Exchange. The plan provides that there shall be only twenty-five hundred members, and membership will make unnecessary the tedious going to the studios daily for work, as it is the plan of the promoters for the producing organizations to daily make requisition for extras. The members will be notified by the exchange officers.

At the present time it is estimated there are five thousand people bucking the extra line, and by this plan it is claimed the number will be greatly reduced and make possible for good extras to secure compensation equivalent to their services. Five dollars membership fees are to be charged and two dollars monthly dues. The promoters are F. T. King, James R. Fish, and M. A. Harris.

WOMEN'S CLUBS IN CLEVELAND ON HUNT FOR ACCEPTABLE KIDDIE PICTURES

Special to Motion Picture News.

Cleveland, Aug. 5.

The advisability of running special children's matinee programs at moving picture houses was discussed at the last meeting of the civic committee of the Cleveland Federation of Women's Clubs in the parlors of the Old Stone Church, Public Square.

Bertelle Lyttle, chairman of the better film movement committee, told of the committee's hope to arrange a plan whereby the public schools would co-operate with the picture houses in their neighborhoods when films of special interest to children were shown.

SCREEN EXAMINATIONS

"BEATRICE FAIRFAX"

(International—Chapters One and Two)

REVIEWED BY PETER MILNE

THE motion picture serial or series never tends to gain new adherents to the silent drama. It caters exclusively to the large following the picture already boasts. "Beatrice Fairfax" is no new departure in series, in the respect cited above, but it is a new departure in that it beats most other serials and series at their own game. It is melodrama foot by foot, an unlimited supply of coincidence has been introduced by the author, and there are thrills and comedy galore in the course of each episode's unwinding.

The name Beatrice Fairfax needs little introduction to those who have had occasion to glance at the magazine page of the New York Evening Journal and other Hearst papers. The name conducts a column entitled "Advice to the Lovelorn" and advice is handed out freely to any heartbroken youth or maiden who writes in. The series "Beatrice Fairfax" will most certainly appeal to correspondents of this column and their numerous brothers and sisters.

To the title role Grace Darling lends an attractive personality and a generous supply of good looks, while her playing is sincere in every scene. Harry Fox as Jimmy Barton, a combination reporter and amateur sleuth plays with a dash and zest that will soon win him admirers. In his comedy scenes he is the best, being a comedian by profession, although in the serious parts he appears well at home.

The pictures were made by the Whartons, who ought to know how to produce such a picture, if anybody does. The scenarios by Basil Dickey are well put together, considering the type of stories used, and the directors have produced them well. The camera work, however, is not up to the Wharton standard in several scenes in the first two numbers, while the extras employed are a bit camera shy.

Preceding the first picture there is a prologue introducing Arthur Brisbane, who makes a fairly good actor. He gives friend Beatrice a job writing "Advice to the Lovelorn," and then the real story starts. She receives a letter from a young lady who states that her lover, a bank watchman, has snubbed her on the street. At the same moment Jimmy Barton rushes in with a story concerning a bank robbery in the Bronx. The two put their heads together, and by exciting detective work Jimmy discovers that the bank robbers had found out the likeness of one of their band to the workman, and after blackjacking the real fellow put their own man in his place. The rest was easy and the bank robbed, but the villains forget there are people like Jimmy in the world, and he with the aid of the policemen rounds up the band and restores the watchman to his love. This number is entitled "The Missing Watchman."

"The Adventure of the Jealous Wife" is a black hand story. A musician is blackmailed by the order and his wife thinks these letters, which he will not show her, are from some other woman. She enlists the aid of Beatrice, while Jimmy goes on a hunt for the black hand band disguised as an Italian. Suffice it to say that he gloriously succeeds in rounding the crowd up in a way that is both humorous and exciting, the former element predominating.

"THE PATRIOT"

(Kay-Bee Triangle—Five Reels)

REVIEWED BY PETER MILNE

IN reviewing "The Patriot," our mind quite naturally travels back to the Ince offering of last week, "Lieut. Danny, U. S. A." Both subjects have to do with Mexican villainy and American heroism, and both contain scenes of the American flag waving aloft on a pole—but in the vital respects there is no such similarity.

"The Patriot" introduces the villainy, the flag and the heroism for a reason—to tell an absorbing story that contains a wonderful psychological study of character. The other introduced them in an appeal to the gallery. "The Patriot" is an excellent picture.

Bob Wiley, a prospector, father of a little boy whose mother is dead, is an ex-soldier, a believer that America spells Liberty and that every man in the country is honest. His ideals are shattered by a dishonest land agent who steals his mine and indirectly causes the death of his son. Broken in spirit he crosses the border and becomes intimate with Zapilla, an insurrecto leader. He plans to betray an American village into the hands of the Mexicans and as a ruse journeys to its garrison and gives the commanding officer a false warning.

When the town is practically deserted of the soldiers, Wiley plans to bring on the Mexicans, but the whole course is changed by a litle boy who tells him much in the manner that this son told him before, that he always feels safe in the presence of soldiers. Completely changed in heart he manouvres affairs with the result that the town is saved.

The character of Bob Wiley is ever in the foreground and in this part William S. Hart has what appears to us the best role



Two Scenes from the First Episodes of the Beatrice Fairfax Serial, in Which Grace Darling is Starring for the International Film Service, and Harry Fox—First Glimpses of it Were Had Last Week

of his career. In it he seems to put his whole self and we are willing to swear that many of his scenes will bring tears of sympathy to the eyes of his audience.

Chief of these is that scene where Bob returns to the west to discover a bowed old Indian standing by the grave of his (Bob's) son. Actor and director have done much that will make this scene long remembered.

The story was written by Monte M. Katterjohn. In its whole makeup it is original, but perhaps, the most noticeable thing about it is the absence of a love story between man and woman. Instead there is the great love of a man for his son, and finally, for his country. Technically the story is developed perfectly.



Bob Lauds America to His Son

The introduction of a dog, Rags, also does much to win the audience's sympathy in the early scene.

Georgie Stone plays Bob's son, and Francis Carpenter is the other child who succeeds in awakening in the man a sense of the terribleness of his contemplated act. Joe Good-Boy, the old Ince Indian, appears as himself, while others are Roy Laidlaw, Milton Ross, P. D. Tabler and Charles K. French.

"THE DAWN OF FREEDOM"

Vitagraph–V-L-S-E—Five Reels)

REVIEWED BY HARVEY F. THEW

WHAT might have been a good, and even striking, idea appears to have been badly bungled. The result is a collection of rather mawkish sentiment, punctuated with dramatic situations of the staler sort. Even these situations have been weakened by the insertion of long and didactic titles at the moment of greatest dramatic intensity; several of these titles contain forty to fifty words each.

The chief character is Captain Richard Cartwright, a patriot of revolutionary days. At the close of the war, he is granted an immense tract of land in Pennsylvania; he takes a party of friends, and leaving his sweetheart, Elizabeth Bradbury, behind, starts to survey the property.

Cartwright becomes separated from his companions, and is attacked by Indians; he is shielded by Father Ambrose, a missionary, who has spent his life in India. The Indians demand Cartwright's life, and as a means of saving him, Father Ambrose tries "suspended animation," an art which he learned of the Hindus.

He hypnotizes Cartwright, tells the Indians he is dead, and allows them to bury him.

That night he goes out to dig up the coffin. The Indians discover him and realizing that they have been fooled, they kill Father Ambrose and leave his body lying on the grave.

In 1916, the Cartwright property, owned by a descendant of Cartwright's brother, to whom the property was willed, in connection with Elizabeth Bradbury, is a rich mining land. The miners, desperate over the owner's refusal to grant them living wages and safe conditions of labor, are on strike. They blow up parts of the mine, and one of these explosions throws up the coffin in which Captain Cartwright was buried, 139 years before. He revives, and is astounded at the development of the country, but horrified at the terrible industrial conditions.

More than all, he is enraged to find that his brother's descendant has cheated Elizabeth's descendants out of their share of the property. He ambles about like an amiable "Servant in the House," champions the cause of the strikers, and does what he can to settle things. The owner of the lands is killed in a riot, and the Old Patriot himself is mortally wounded. The property goes to Dick, the younger Cartwright, who marries a descendant of Elizabeth Bradbury, and the old wrong is righted and everybody is happy.

Charles Richman and Arline Pretty head the cast. Joseph Kilgour, James Morrison, Thomas R. Mills, Templer Saxe, Edward Elkas and Billie Billings also have important roles. The story was written by William J. Hurlburt, and directed by Paul Scardon.

"THE GIRL OF LOST LAKE"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THE scenic beauty of this drama comes before all its other merits. It surpasses the acting, which is good, and the story, which is pretty and harmless, free from any element of sex whatsoever.

All but a mere handful of scenes were taken up in the Sierra Mountains in the vicinity of a lake. The charm of them is not to be underestimated. Their very tranquility and beauty is ever uppermost in the spectator's mind. For such a locale none but the plainest of stories would suit, and "The Girl of Lost Lake" is innocuous, but pleasant.

Lynn Reynolds is the author and director of this Bluebird. His last production, "The Secret of the Swamp," was a gem. This one is of the same clean sort, but is purely a romance in which the two principals have a few difficulties to straighten out before its happy culmination—of suspense it is, strange to say, practically void.

Mr. Reynolds goes deep into detail and makes much of incidents which other directors would lightly pass over. Much of the strength of his work lies there. By developing comparatively petty details of the action, he places his audience on an equal footing with his characters, giving the former an introduction that is almost personal to the latter. Creating such an atmosphere in his pictures is a means to an end—the lack of tense situations is consequently overlooked.



The Second Meeting

Credit must also be given the cameraman, Clyde R. Cooke. Given a photographer's paradise to work in he has procured some of the most delightful "shots," marred not in the slightest. Some of the scenes have also been appropriately and very handsomely tinted.

Myrtle Gonzalez gives a likable performance as the girl who has been reared in the mountains. Val Paul is the city man—not a villain—and acts pleasingly. Jack Curtis is the girl's father, and gives a sterling character performance, as does also George Hernandez as the old judge. Others are Fred Church and Bertram Grassby.



A Corner of Ince's Culver City Plant, Showing Dressing Rooms, Administration Building and Stages

"GOD'S HALF ACRE"

(Rolfe-Metro—Five Reels)

REVIEWED BY PETER MILNE

ALMOST pleasing picture is "God's Half Acre," which presents Mabel Taliaferro in the stellar role of Blossom. Blossom is first introduced as the hapless little slavey of an asylum for old folks, called Rainbow's End. The touches of pathos with which Miss Taliaferro supplies this part are some of the most excellent and unusual things in the piece. Slaveys as usually done are always the same—endowed with the same characteristics and mannerisms—but Miss Taliaferro's Blossom is a role created by her, distinct from others purporting to be of the same type.

The scenario furnished by June Mathias gives Miss Taliaferro all the opportunities she can handle, and at the same time the star has not been allowed to walk away with the entire picture. The story, however slight, is presented in a way that keeps the interest well up. It is plentiful in suspense, and though conventional in most respects, very well done.

Henry Norman, a novelist, goes to Rainbow's End to get local color for a coming novel. He meets Blossom and in her he discovers the central figure of his story. Blossom, who has never known the companionship afforded by anyone her own age, soon falls in love with Norman. Then he tells her of his wife. The wife in the meantime has been openly receiving the affections of Westley, and on the night of her husband's return, elopes with him. They meet with an automobile accident and both are killed. Consequently there is nothing more between Norman and Blossom, although the last reel is given over to paving the way for their reunion, and comes as an anti-climax, even though it contains some very pretty scenes.

J. W. Johnston gives a sincere and pleasing performance of Norman. Helen Dahl is his wife, and Richard Neill the other man. Others are Lorraine Frost, John Smiley, Daniel Jarrett and Miriam Hutchins.

The direction of Edwin Carewe is good in every respect. His scenes are well handled, particularly those in the old folks' asylum, which must have been difficult to take, considering the large number of old and inexperienced people in them. The rainstorm, which indirectly causes the automobile accident, is excellent and the accident itself realistic in every degree.

"A WALL STREET TRAGEDY"

(Mutual Masterpiece—Five Reels)

REVIEWED BY E. DRAW

FOR his initial appearance as a screen star this Mutual Masterpiece presents Nat Goodwin in a role in which he has long since become famous and his delineation of the part is equal to any of his stage interpretations. It is to be regretted that, with the exception of Mary Norton as Lois, the supporting cast was very weak.

Given a fair opportunity Miss Norton has a promising future before her. Lola Telmzart, who played "Yvette," a semi-Vampire role, was far too stolid and her acting was forced and uneven.

The photography was excellent throughout. The settings were appropriate and the situations in parts were well worked up. At times the action was very rapid and although the film as a whole will please some it will disappoint many. Without Nat Goodwin this production would sadly miss fire, as it is it will just pass for a fair show.

Norton's most powerful enemies are Reid and Richard Ranson, brokers. He catches them short and forces them to the wall. Ranson, the junior partner, plans revenge and is assisted by Yvette, an adventuress.

Norton goes to the sea, followed by Yvette, who succeeds in meeting her prey. After a riotous night at Yvette's apartment, Norton's valet is summoned to take him home. Mrs. Norton follows the valet and after seeing her husband at another woman's house she has a relapse and shortly afterwards dies.

Meanwhile Lois, Norton's daughter, is at school and has become interested in Roy Simms. After her mother's death she returns home only to find that her father has married Yvette. The girl and her stepmother disagree and Lois leaves home and takes lodging in a cheap boarding house. Yvette gets control of Norton's property and after ruining him turns him out of the house.

Not satisfied with the havoc she has wrought, Yvette tries to ruin Lois's life. She sets The Rat on her trail but Norton is able to save his daughter.

Yvette seeking to double cross Ranson quarrels with him and in a fight shoots him.

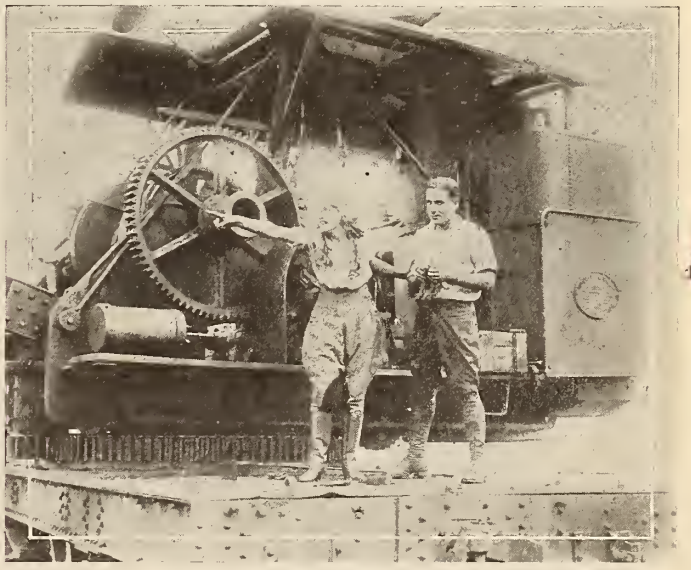
"THE STOLEN JAIL"

(Kalem—One Reel)

REVIEWED BY H. S. FULD

IT is a relief to see a so-called comedy that is a comedy, after seeing so many that are comedies in name only. For one that is screamingly funny from beginning to end commend me to "The Stolen Jail."

Frank Howard Clark is the author of this little gem and Robert Ellis the director. Together they have produced a vehicle that shows Ivy Close at her best. There are so many laughable situations in this one reel that it would take too much space to innumerate them all, so just a few must suffice.



Watching the Jail Fall into the Water

A country constable sees a young lady speeding in an auto and estimates her gait at ninety miles an hour with the aid of his speed indicator (this latter is laugh number one). He gives chase on an old time high-wheel bicycle and takes a few clever spills but catches her after she has arrived at her destination, the home of her aunt and uncle. Her uncle fixes things and all go fishing.

The young lady's lover discovers them but is arrested for going swimming where swimming is not allowed, even though said swimming was indulged in to save the constable, who thought he was drowning.

Lodged in the jail, which is just big enough for two (the prisoner and the jailor) we see the lover in the cell on one side of the building and the constable on guard in the room on the other side.

The young lady by the aid of a traveling crane hooks the jail with the bucket hanging from the crane and lifts the entire building and runs off with it. The antics of the occupants furnish a few more laughs.

The young man escapes and joins his girl on the crane. The crane is then started, turning in a circle faster and faster, swinging the jail around, finally letting go and flinging the jail out over the water and dropping it.

The constable is emerging from the chimney just as the jail topples over in the water and sinks.

Ivy Close plays the young lady, Arthur Albertson the young lover, and Henry Murdock the constable.

There is exceptionally good photography to enhance the good work of the principals.

"A WOMAN'S WAY"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

CATERING to the public taste with a theme proven, approved of by the public and featuring two such capable and well liked players as Carlyle Blackwell and Ethel Clayton, this picture will without a doubt prove of value to the exhibitor. The main plot shows the manner in which a woman cured her husband of his foolish desire for an adventuress, and this is done in a half-comedy style that dispels any thought of disagreeableness. In fact there is as much humor as there is dramatic suspense—the two elements are blended to a nicety.



Confronted by the Scandalous Story

In respect to the most prominent plot of the picture, the author, Thompson Buchanan, has acquitted himself creditably. He has, however, introduced a number of sub-plots which tend at times to crowd out the real story for no particular reason. These are taken up with the depiction of the adventuress' experiences with various of her toys. On the other hand, we may have judged too harshly, for there are some audiences that take pleasure in witnessing foolish men fawn over a woman of bad repute.

The scenario was done by Frances Marion and, on the whole, she has made a smooth running continuity. There is a severe case of love at first sight registered which may get a laugh and which has a slight chance of passing as pure romanticism. The subtitles contain quotations and stock phrases quite often and the cause for their use is not always clear. Also some of the characters are introduced through a roundabout fashion, a mine explosion serving to bring to the fore a character of little import.

Barry O'Neill's direction is somewhat out of kilter in specific cases. His spectacular scenes, including the mine bits and the society pieces, are stagey and unrealistic, respectively. He has also permitted Mr. Blackwell to become completely cured of a broken arm during the short space of a night. The settings and photography are good.

Mr. Blackwell as the husband acts with conviction and Miss Clayton leaves nothing to be desired as the wife. Montagu Love, Alec Francis, and Edith Campbell Walker are others.

Despite its faults, "A Woman's Way" is certainly an entertaining picture. Its errors are never obtrusive enough to work material damage on the sustaining effect created by the principal story.

"SPORTING BLOOD"

(Fox—Five Reels)

REVIEWED BY E. DRAW

THIS is a very interesting picture and one which is out of the ordinary run of photoplays. It is highly commendable for the realistic atmosphere and direction which was handled by Bertram Bracken. The story has been worked out very completely and with infinite care notwithstanding the improbable and unconventional happenings which occur.

Dorothy Bernard is very good in the role of Mary Ballard. De Witt C. Jennings will make an impression while Glen White plays with force and is convincing as James Riddle.

As is usual with the Fox photography-setting and location, there is nothing to be desired and the supporting cast adds materially to the production. Any audience with a sporting turn of mind will enjoy every foot.

Billy Ballard has become a devotee to the race track where he has gambled and lost stolen monies. In despair he sends for his sister Mary and confesses his misappropriations. Dave Garrison, a notorious figure on the turf, informs his friend Riddle that he desires to rid himself of a woman. Riddle discovers that Garrison's friend is his own sister. He becomes enraged and leaves his apartment determined to kill the gambler. Seeking Garrison at his office he encounters Mary Ballard there and they decide to combine against Garrison.

Riddle introduces Mary Ballard to Garrison without explaining who she is. Garrison invites Mary to take supper with him in his apartment and once there she soon realizes what his intentions are. Arousing Garrison's sporting blood she wagers herself against $10,000 that his horse, "Shooting Star," will not win the race. Mary sends for "May Belle," her own horse, which is an exact double of "Shooting Star."

The day of the race dawns and the horses are exchanged. In the race "Shooting Star" riding under "May Belle's" colors wins and Garrison is ruined. Riddle and Mary approach Garrison demanding the ticket of the wager on the race, but Garrison realizing his loss destroys the card. Later Mary makes good her brother's deficit and all return home.

"MUTT AND JEFF ON THE GAY WHITE WAY"

(Fisher Funny Films—590 Feet)

REVIEWED BY PETER MILNE

ALTHOUGH slightly similar to other of Bud Fisher's animated cartoons, this subject unreels with a good many laughs and will be heartily received by Mutt and Jeff followers. The animation, while not perfect, is even enough to allow the observer to follow the pictures without eye strain. As usual Mutt and Jeff pull a good many popular jokes and stock phrases which are written into the pictures themselves.

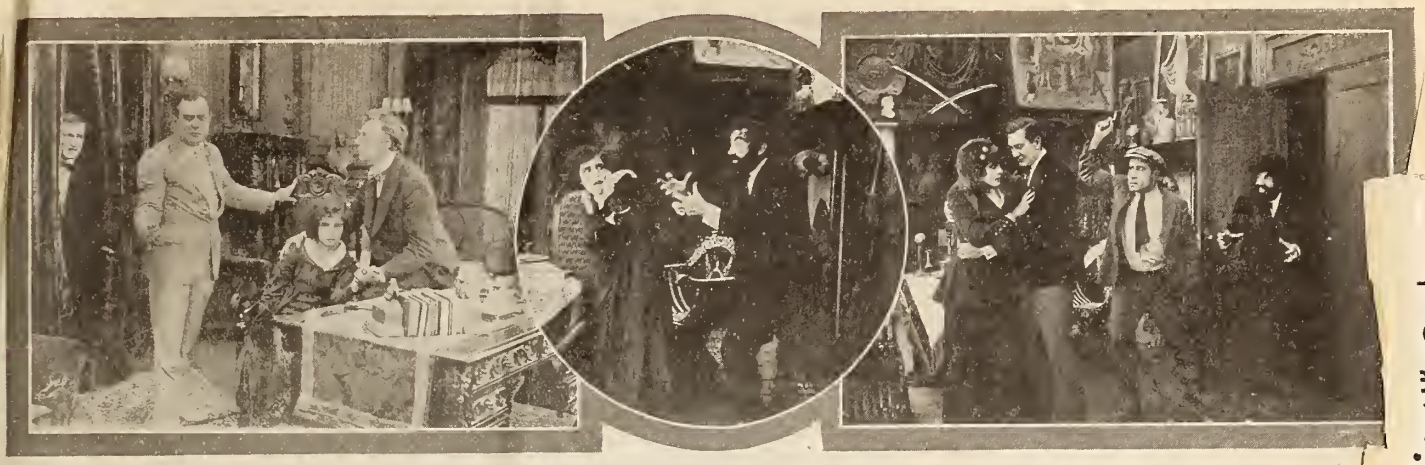
A bet is made by a clubman, who believes that ten thousand can't be spent in one day. Jeff gets the money and starts in to prove that it can be, aided in a large measure by his side-partner Mutt. They succeed in divers ridiculous ways in spending the money. They buy out a whole theatre for themselves to see Gaby Deslys and Sam Bernard, they play at nine-pins with full champagne bottles as targets, go joy riding with a couple of dozen chorus girls in a sight-seeing car and scatter money right and left through the streets of the city. The ending is somewhat detached from the main idea although it is humorous of itself.

"THE STAMPEDE"

(Educational Film—One Reel)

THIS picture should be of unusual interest at the present moment, depicting as it does many extraordinary scenes of horsemanship, broncho-busting, wild horse racing, bull dogging steers, buffalo riding and other sensational and exhilirating feats similar to those which have thrilled New Yorkers at Sheepshead Bay Speedway during the past month.

This film was taken at a Western county fair last year, but for that announcement it might have been taken at the recent Stampede. Some of the very best trick riding, roping and wild riding ever shown on the screen is contained in this thousand-foot film. There are thrills, sensation and action from beginning to end which should satisfy any audience.



Ethel Grandin and Maurice Costello in Scenes from the "Crimson Stain Mystery," Consolidated's New Serial

"A SOCIAL CUB"

(Keystone-Triangle—Two Reels)
REVIEWED BY PETER MILNE

IN an obvious attempt to introduce more of a connected story in this two-reeler than is usual with Keystone, those concerned in its production seem to have forgotten the laughs. In most instances they have been left to be created by the situations that arise in the plot, but they are very few and far between.

The picture is a burlesque. An engagement between a very pretty young lady and a jealous youth opens the picture. The very pretty young lady plays the lead in a costume play, and makes such a hit, along with the leading man, that the jealous youth gets rampant.

The burlesque goes on and the scene shifts to a roadhouse of questionable character, where the leading man takes the very pretty young lady. She escapes from his villainy, realizes her love for the jealous youth and dashes home to prevent him from reading a note she had written him in a spirit of anger. The jealous youth, having been a witness to the scene in the roadhouse, dashes home to get his note, which is of like import. The leading man gets a change of heart and effects a reunion between the two lovers.

Clarence Badger had a hand in the direction of this, and as there is nothing mystifying in the way of trick work he had a comparatively easy job. Gloria Swanson is the girl, Bobbie Vernon the boy and Reggie Morris the leading man. All in all it is an exceedingly mild picture with few laughs and nothing resembling the usual hilarious Keystone.

"THE FAR JOURNEY"

(Selig—Three Reels.)
REVIEWED BY WILLIAM C. ESTY, 2ND

AFTER seeing 500 feet of this feature, it takes no great amount of shrewdness to predict the trend of the remaining 2,500. But while the general motif is easily discerned, there are periodical incidents of an exciting and unexpected nature that keep the spectator on the alert.

Since these recurrent "punches" are not wholly necessary for the plot development, one suspects Frank Beal, the director, of stirring them in to give piquancy to his offering. They serve this purpose admirably.

The cast is well chosen. Harry Mestayer plays the lead skillfully, and William Sheerer, Lillian Wade, and Marion Warner do good work in his support. The interiors and exteriors are suitable, and all the details of production are satisfactory.

David Bucklin, son of a haughty Southern plantation owner, quarrels with his father and leaves home. He does a "single" violin turn in a vaudeville show, and becomes friendly with a married couple who are putting on a dangerous gymnastic act. When this pair is killed in an accident David adopts Dorothy, their daughter.

At a great sacrifice he sends Dorothy abroad to study music, and she becomes a famous prima donna. David is ashamed to receive her in his squalid tenement room, and so gives his beloved violin to a rich man in return for the use of his house. He receives Dorothy there and poses as a rich man. Later she discovers his real condition, and makes him marry her. Then David gets word that he has inherited his father's vast estates.

"MARRIED COQUETTE" IS FIRST WILCOX FILM THIS

"A MARRIED Coquette," the title of the September 15 re of the Ella Wheeler Wilcox Photoplay, Inc., deals w theme of which the public never seems to tire. Peter Bristol wife Marion and their two children, Grace and Marion, are liv the happy life of a contented family. The foundation of all t happiness, the picture shows, is The Golden Rule and the love one for the other. Mr. and Mrs. Bristol attend a reception whe the latter snubs Laura Russell, a social butterfly and a rival Mrs. Bristol. During the course of the reception, Jack Payne introduced to the couple. Payne immediately becomes infatuate with the pretty Mrs. Bristol and commences a serious flirtatio with her.

When brought to task by her husband, Mrs. Bristol says: "Ther is no harm in an innocent flirtation," but she is answered wi "There is no such thing as an innocent flirtation."

The affair progresses with varied complementary actions un such a stage as Mrs. Bristol realizes that the words spoken her husband are true.

The leading parts are taken care of by the following: Pe Bristol by Richard Garrick; Marion Bristol, his wife, by Carl de Felice; Grace and Marion, their children, by Pauline and Pa Mason.

STEINER FORCED TO TAKE A VACATION

WILLIAM STEINER, who supervised the sixteen episodes of "The Yellow Menace," has for the first time in twenty years been forced to take a vacation.

The doctor told "Bill" to take a month in the Adirondacks. So "Bill" jumped in his motor-car with Mrs. Steiner as chauffeur, and told her to keep on going until the gas ran out, then to contribute to John D. for more of the fluid anywhere the car called for it. Never mind where the route lay so long as the going was good.

So Mr. Steiner is on his way, but will be back Labor Day, to see the opening of the "Yellow Menace."

LAEMMLE LOOKED FOR IN LOS ANGELES SOON

PRESIDENT CARL LAEMMLE of the Universal, Los Angeles is shortly expected to arrive at Los Angeles, to spend several weeks becoming acquainted with conditions as they exist in the producing field today. Since his visit here in January, Universal City has been almost doubled in capacity.

Upon the arrival of Mr. Laemmle, it is believed some impo changes will be made. Harry Carey and Olive Golden, acco to rumor, will leave the Universal at the expiration of Ca contract in September, at which time they will become affili with the Stern Film Company, according to the rumor, and m Bluebird subjects exclusively for that program.

MARCEL PICARD MADE HEAD IVAN CAMERAMAN

Marcel le Picard, cameraman, who is responsible for most of th effects in the Herbert Brenon spectacle, "The Daughter of th Gods" and who was also engaged by D. W. Griffith in the filmin of "The Birth of a Nation" has become chief of the battery o cameramen employed by the Ivan films.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Face in the Mirror." (Essanay. Three reels. Sat., Aug. 26.)—Not shown for review; the story follows. Royle, a bank clerk, is convicted of theft and sent to prison. He asks Helen, his sweetheart, to marry Terrane, his fellow clerk. Some time later Royle escapes and hides in Helen's home. That night another bank clerk visits Terrane and they gleefully reminisce on how they sent Royle to jail for a crime they themselves committed. Helen overhears this conversation, and at the point of a revolver forces her husband to telephone a confession to the police. Before they arrive Terrance commits suicide. Royle and Helen start life anew. In the cast are Edmund F. Cohb, Patrick Calhoun, Josephine Sylvester, and John Thorn.

"A Man for a' That." (Essanay. Two reels. Re-issue. Tues., Aug. 22.)—Not shown for review; the story follows. Willard, a wealthy clubman, becomes disgusted with the shams of society and decides to mingle with the poor. He sublets a room in the tenement district from a newsboy and his sister. He gradually falls in love with the girl. Later the newsboy sees an article on the society page of a newspaper saying that Willard is engaged to an heiress. He confronts Willard with this, and the rich man goes to the girl's house to find why she inserted the announcement of their betrothal. He finds that she has eloped with a Count, and so goes back to the slums to claim the girl he loves. The cast is composed of Francis X. Bushman, Bryant Washburn, Ruth Stonehouse and Irene Warfield.

"e Fable of How Wisenstein Did Not L ut Buttinski." (Essanay. Wed., Aug. eorge Ade fable not shown for re- story follows: Once there was a o Over-played his Stand-in and came Ace of losing his Ticket. One evening riend Buttinski to inspect the One Best is friend was a clever, two-handed boy w a few holds of his own. When Wisen- w that his pal was making a Play for en he told the Doll that Buttinski was a and that all the Frails were After him. ne asked Butt to show a few parlor tricks and he sang in a Tenor that straightened her out and had her biting the doilies. Then Buttinski whispered that Wisenstein was a no-good Drinking Man. The Princess thought it was Mean of him to roast a man who had spoken of him so Highly and so classed him as a False Alarm. MORAL: Beware of the Friend who tells how Good you are.

"Ham's Strategy." (Kalem. Tuesday, August 5.)—In this Ham and Bud Comedy, some very clever comedy situations are exceedingly well handled. There is practically no plot and all the action hinges on Ham securing a girl, a horse(?) and buggy, to the discomfiture of Bud, who on seeking revenge gets the worst of it as usual. The finale, where Ham and the Girl (Ethel Teare) are hoisted by a dynamite explosion, he landing on the roof of a house and she on the top of a telegraph pole, is a wonderful laugh provoker.

"He Wrote Poetry." (Kalem. Friday, August 18.)—A poet (Henry Murdock) presents his poems for publications to two rival country newspapers. The editors throw him out but he wins the sympathy of the daughter of one of them. She (Ivy Close) by various machinations gets her father to believe that he is the cause of the poet's self-destruction. Her lover, who is the son of the other editor, tricks his father in the same fashion. As a result the poet lands his poems, and the two young folk are again happily joined. A fair comedy.

"With the Aid of the Wrecker." (Kalem. Saturday, August 19.)—This is another of the "Hazards of Helen" series and is up to the same high standard set by others of the series. By the aid of a wrecking crane, Helen is rescued from her precarious situation, clinging to the top of a telegraph pole while the "villain still persued her." Again the wrecker is called to aid and the long swinging chain and hook is induced to hook the pursuing automobile as it is about to pass under the trestle. The machine is caught and the front lifted into the air and the diamonds are safe. A thriller if there ever was one.

"Star Boarders." (Kalem. Tuesday, August 22.)—In this release Ham and Bud with the aid of a colored second-hand furniture dealer, start to clean out a boarding house. Squirting chloroform through the keyholes of the doors to the different rooms where the boarders and landlady are sleeping one night, all are put to sleep and Ham and Bud make off with the furniture. Just as they drive off, the sleepers awake and give pursuit. The horse runs away and the last we see of the trio is the wagon tumbling over the cliff and Ham and Bud buried in the wreckage. A sleep-walking stunt by one of the boarders in which he rolls off the sloping roof of the house is one of the features of this picture.

"The Stolen Jail." (Kalem, Friday, August 28.)—Reviewed at length elsewhere in this issue.

"At Danger's Call." (Kalem. Sat., August 29.)—This latest of the "Hazards of Helen" series hands one a great surprise. After having saved at least one train a week for goodness knows how long, sent innumerable train robbers to jail, and altogether saved the road incalculable millions, Helen discharged for accidently placing the superintendent's little son in danger through no fault of hers. How she saves the life of the little boy who was being rushed to destruction on a runaway flatcar loaded with dynamite, by swinging from the end of a rope hanging from a bridge is thrillingly portrayed. The runaway finally brings up on a siding and explodes. Needless to say Helen gets her place back and will be on the job again next week.

"The Far Journey." (Selig. Three reels. Mon., Aug. 21.)—Reviewed at length elsewhere in this issue.

"Roping a Sweetheart." (Selig. Sat., Aug. 26.)—This Tom Mix Western comedy is more exaggerated and more given over to slap-stick than are his average offerings. There is plenty of good stuff in it, however, and it will be appreciated by audiences that like the ordinary Western. Victoria Forde and Sid Jordan appear in Mr. Mix's support.

Vicky, a ranchman's daughter, returns West after a long sojourn in the East. Tom and Sid, two cowboys, fall in love with her and become bitter rivals. Sid practices the gentle art of proposing on a calf, and Tom rehearses his sweet nothings in the ear of a goat. Then they decide to hold a roping contest, the winner to marry Vicky. Tom is the victor, but when he tries to kiss Vicky, she kicks him in the face. Sid also gets a facial massage at the end of her shoe. The two cowpunchers decide that women are fickle.

MUTUAL PROGRAM

"Courtin' of Calliope Clew." (Mustang. Fri., Aug. 11.)—This story by Kenneth B. Clark has many human touches and much heart interest, dealing as it does with the deserts of the Far West. Both Anna Little and Frank Borzage are convincing in their respective parts. Dr. Mathews, a discharged professor, and his daughter Prudent start on a journey across the prairie to the Far West. En route they meet Calliope Clew, an old prairie schooner, who assists the strangers through the many difficulties they encounter. Shortly after Clew is compelled to leave them at the same time assuring the girl that he will be near and will protect her.

The hardships of the desert are too much for the Doctor, and he dies leaving the girl alone. She wanders on but finally finds a note pinned to the trunk of a tree which directs her to Clew. When the pair meet Clew offers his his name and protection. The cast includes Anna Little, Frank Borzage, Charles Newton.

"For Her Good Name." (Centaur. Sat., Aug. 12.)—This is an interesting dramatic offering dealing with adventure, love and mystery, gripping and working up to an unusual and unexpected end. Crane Wilbur, the author-star is seen in the role of a society gamhler. Mentally and physically he is a power among men and honorable to a thought when dealing with women. One night while visiting the House of the Mask he becomes interested in the actions of a society adventurer toward a wealthy woman, whose only weakness is her fondness for the gambling table.

The adventurer insults the woman, the gambler interferes and in the struggle the former meets an accidental death. The gambler who is ever loyal to the woman proves a big obstacle in the way of the detectives, though eventually he makes the extreme sacrifice. The cast includes Crane Wilbur, Harrish Ingraham and Mae Gaston.

"Too Bad Eddie." (Beauty. Sun., Aug. 13.)—This is quite a good comedy in which some new business is introduced and it should please any audience. Eddie Tost runs a newspaper assisted by Tad who is printer, proofreader, secretary and general factotum. He is supposed to earn a salary but never get it, consequently Tad is growing mighty thin.

Bettina, the banker's daughter, is in love with Eddie, who on this day was entertaining his creditors. She rushes in upon the meeting and embraces her lover fondly. The creditors realizing the probability of a marriage give Eddie time to pay his debts. Upon Eddie's request for Bettina's hand her father boots him out.

The disconsolate one seeks revenge and writes a stinging editorial slandering the hanker. Tad, playing the printer's devil rewrites the story and thus spoils Eddie's scheme. The cast includes Orral Humphrey, Jose Massey, Joe Taylor and Hugh Bennett.

"Jerry's Celebration." (Cub. Fri., Aug. 11.)—This comedy is only fair, as the same kind of business has been done many times before by Ovey. Some of the situations are laughable but on the whole the offering does not reach the usual Cub standard.

Jerry celebrates the Fourth by blowing up some fireworks and awakens a slumbering cop who arrests him for violating the law. At the police station Jerry (as usual) escapes in an auto. In his getaway he runs into a tribe of Indians and the Chief insists on purchasing the car. Jerry names a large sum and much to his astonishment it is paid. Meanwhile the police are on Jerry's track and fight between the police and the Indians ensues. Jerry had to get home so he purloins the inspectors new car leaving the Indians and police to settle their own differences.

The cast includes George Ovey, Gordon MacGregor, Claire Alexander.

"Some Liars." (Vogue. Sun., Aug. 13.)—An exhilarating comedy with some new "stunts." Ben and Rube meet in a saloon. They quarrel and a general fight follows. Later they wander on to the pier intending to bathe. Discarding their clothes they flounder in the water and as neither can swim are rescued by the police boat and given thirty days. Believing them to be dead their wives mourn them.

On the culprits' release they return to their respective homes and concoct weird stories of their adventures. Their story is overheard by a cop who put the wives wise to the true state of affairs and they speedily seek revenge. The cast includes Rube Miller, Gypsy Abbott, Eva Thatcher, Ben Turpin.

Mutual Weekly, No. 83.—Scenes along the French front; Salvation Army opens fresh air camp, Boston, Mass.; excursion boat, rammed by tug sinks in N. Y. harbor; sailors hold field day, Newport, R. I.; street car strike, San Francisco, Cal.; last picture of late James Whitcomb Riley; demonstration of diving hood, New York City; state naval militia off to Alaska, Seattle, Wash.; Christy Mathewson, manager, Cincinnati ball cluh and other players, New York City; sunken steamer blocks traffic in Cape Cod channel, Provincetown, Mass.; western musicians parade, San Francisco, Cal.; field artillery at practise, El Paso, Texas; trap shooting, Holmeshurg, Pa.; Blackwell's Island prisoners hosts to Warden Murtha, New York City.

INTERNATIONAL

"The Mysteries of Myra." (Episode 14.)—As in the past thirteen episodes the Wharton's maintain unusual interest and action in this chapter. There are wonderful photographic effects and the mystery is still unsolved. Myra, once again in the Master's power, is taken to a farm house. Verney and another man who are charged to murder her, rebel against the Master, but are forced into submission. A woman has been


Articles on This Page by Beatrice Fairfax and Her Advice to t
Advice to the Lovelorn
By BE FAIRFAX
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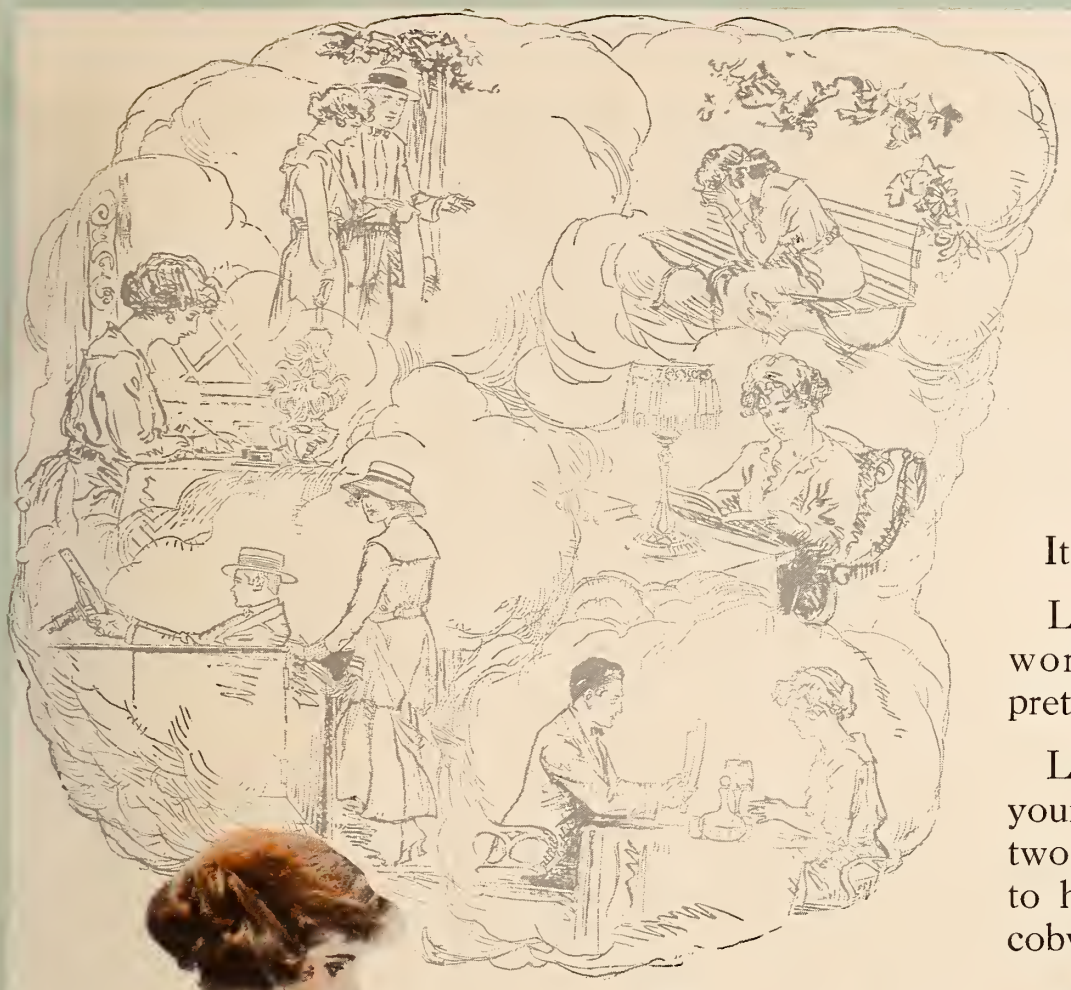
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"Beatrice Fairfax" has been produced for the International Film Service by Wharton, Inc., under the personal direction of Theodore and Leo Wharton, from stories by Beatrice Fairfax; scenarios by Basil Dickey.







Vitagraphia for the Week Beginning August 21—Left, a Scene from Their Decorative playlet, "The Yellow Girl," one Part Released August 25

Center, Lillian Walker in a Fetching Riding Habit—Right, Scene from "Did He or Did He Not?" One-Part Comedy Released August 21

given to administer poison to Myra, but Verney warns Myra to change the cups; this she does and escapes, but the woman dies. The Master believes Myra to be dead and orders her body to be sewn up in a bag and taken to the lodge. Verney and she accompany the Master, and upon their arrival at the lodge the Master discovers the body of the woman he had hired. In the conflict which ensues Verney's friend is killed.

Hearst International News Pictorial, No. 60. (Fri., July 28.)—Japanese fleet reviewed by Emperor; infantile paralysis continues to take babies' lives in New York City; water sports, Larchmont, N. Y.; polo and tennis at Narragansett Pier, R. I.; swimming meet, New York; Massachusetts Infantry on border; Christy Mathewson, new manager, Cincinnati ball team; German army in training camp, Darmstadt, Germany; fashion section posed by Dolly Hackett of the Winter Garden; cartoon by T. E. Powers.

Hearst-International News Pictorial. No. 61. (Tues., Aug. 1.)—Scenes from battle of Somme, France; Salvation Army fresh air camp, Canton, Mass.; fashion pictures; training German troops; Germans erect statue to Von Hindenburg in Berlin; market scene in Berlin; German Zeppelin in flight over Berlin; explosion on Black Tom Island, New York Bay which caused $7,000,000 damage.

Hearst-International News Pictorial. No. 62. (Fri., Aug. 4.)—German merchant submarine leaves Baltimore, Md.; rodeo at Medora, North Dakota; General Leonard Wood addresses soldiers training at Plum Island, N. Y.; preparedness parade, San Francisco, Cal.; General Joffre reviews Russian soldiers, France; bathing girl draped with cloth forming street costume, Long Beach, Cal.; Ensign Vincent Astor reviews naval battalion, Bay Shore, L. I.; cartoon by T. E. Powers.

Hearst-International News Pictorial, No. 64. (Fri., Aug. 11.)—German submarine captured by English, Sheerness, Eng.; Charles E. Hughes at Detroit; German fleet at Wilhelmshaven; fashion section; Admiral Caperton takes command of Pacific fleet, San Diego; girls of Berkeley University take swimming lessons on land, California; shark caught off Sayville, L. I.; war scenes from France.

UNIVERSAL PROGRAM

"The Castle of Despair." (Gold Seal. Three reels. Tues., Aug. 22.)—This picture takes up the fate of the money-mad man who neglects his wife with the result that she deserts him. This takes the picture through two reels and a logical ending is reached but in the last reel the usual reunion is effected. This is a conventional subject, produced in a fairly good manner by Ben Wilson. Malcolm Blevins, Neva Gerber and Carl von Schiller are the principals.

"A Double Double Cross." (L-Ko. Wed., Aug. 23)—Staged entirely on the water front and containing some dare devil motor boat chasing this comedy makes a very good impression. The business is quite funny and the players capable. Billy Armstrong is one of the leads while an attractive girl and a capable acrobat-comedian are others.

"You Want Something." (Victor. Two Reels. Thurs., Aug. 24.)—Made by the old Joker comedy company under Allen Curtis' direction this picture is designed to show the value of advertising and it puts its moral in a story of fairly humorous proportions. The comedy is not as fast as in the usual run of Joker's but this is more than balanced by a story that is somewhat interesting in its development. Stella Ellis wrote the story while Clarence Badger did the scenario. In the cast are Max Asher, Gale Henry, William Franey and Arthur Moon.

"The Devil's Own." (Big U. Thurs., Aug. 24.)—A Western in which a shiftless bandit turns gentleman when he sees a girl attacked by his leader. He makes off with the girl but pursued by the others sends her on ahead and stopping to fight is finally killed by his opponents Harry Carey, Joe Rickson and Olive Fuller Golden put this exciting thriller over in excellent style. George Marshall directed from a scenario on which he worked with W. B. Pearson.

"The Panel Game." (Imp. Two reels. Fri., Aug. 21.)—In which a banker from a small town is neatly swindled by a man and a woman at a summer hotel. Their method is out and out. The woman invites the banker to her room and presently enters the man. Then the banker for fear the news will get to his wife makes out a fat check. This has been done very well by Jacques Jaccard. It is very spicey and it is interesting from first to last. Roberta Wilson is excellent as the woman while G. Raymond Nye and Walter Belasco in the other important parts do effective work.

"The Trail of Chance." (Bison. Two reels. Sat., Aug. 26.)—The attempt to build up suspense by casting the life of the hero in jeopardy is only partially successful in this two reeler because the hero has done nothing to make himself such and, furthermore, the actor is not suited to the part. The locale is the north and there are a number of good scenes while Mary Fuller takes care of the feminine side of the cast entirely by herself. Lucius Henderson directed.

"Snowing in High C." (L-Ko. Sun., Aug. 27.)—A number of fairly humorous situations and a chase roundabout a hotel caused by the ravings of the defeated rival manage to get this comedy over in average style. Reggie Morris, Gertrude Selby and Dave Morris are the principals.

"The Lady from the Sea." (Big U. Sun., Aug. 27.)—A subject containing no subtitles is this, telling how a shipwrecked woman came into the life of a savage for one day and then was taken away. This drama has been exceptionally well produced and is one of these pictures that may be taken as meaning anyone of a dozen things. Raymond Wells directed Claire McDowell and Nobel Johnson.

"The Beckoning Trail." (Red Feather. Five reels. Week of Aug. 21.)—Reviewed at length in the issue of August 12.

"A Thousand a Week." (Special Universal Feature. Two reels. Week of Aug. 21.)—This, which is the second number in the Timothy Dobbs series featuring Carter De Haven and Robert Milash, was reviewed in the issue of August 19 together with episodes one and three. It is a fairly good comedy burlesquing studio work, in which De Haven appears as the anxious extra. The separate title is "A Thousand a Week."

"Liberty." (Universal Special Feature. Two reels. Week of Aug. 21.)—Reviewed at length elsewhere in this issue.

Universal Animated Weekly, No. 31. (Wed., Aug. 2.)—Preparedness parade, San Francisco; ex-power boat racer converted to freighter; gasolene engines for use in Europe tested in Philadelphia; Blackwell's Island prisoners celebrate on anniversary of Murtha's wardenship, New York; sword-fish caught off Jersey coast; cadets inspected, London; with the militia on Texas border; Preparedness parade held July 4, Juneau, Alaska; Washington officials at target practice, Winthrop, Md.; raising of sunken excursion steamboat Keyport, New York harbor; Christy Mathewson, long star pitcher, now manager Cincinnati baseball club; cartoons by Hy Mayer.

Universal Animated Weekly, No. 32. (Wed., Aug. 9.)—With the militia on the border; General Carranza feted, Durango, Mexico, allegorical group erected over entrance to House of Representatives unveiled, Washington, D. C.; Liner Shnayak ashore off Montery, Cal.; building speedway, Cincinnati, O.; cats rounded up in N. C. City; bicycle parade, Los Angeles, Cal.; society women sell flowers for wounded, London, Eng.; Deutschland, German merchant submarine makes dash for open sea, Baltimore, Md.; whale caught off N. Y. C.; girl takes 110 foot dive, Cincinnati, O.; autoped, latest motor vehicle tried out in N. Y. C.; cartoons by Hy Mayer.

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Yours very truly,
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Philadelphia, Pa.

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, August 21, 1916.

BIOGRAPH—The Adopted Brother, D., 1000 (Re-Issue) 21059
SELIG—The Far Country, D., 3000..... 21055
SELIG—Selig-Tribune, No. 67, News, 1000..... 21058
VITAGRAPH—Did He or Did He Not? C., 1000.... 21057

Tuesday, August 22, 1916.

ESSANAY—A Man for A' That, D., (Re-Issue)..... 21060
KALEM—The Star Boarders (Ham Comedy), 1000.... 21062
LUBIN—The Usurer's Due, D., 2000..... 21063

Wednesday, August 23, 1916.

BIOGRAPH—Seven Days, C., 3000..... 21067
ESSANAY—The Fable of How Wisenstein did not lose out to Buttinsky, C., 1000..... 21065
KALEM—The Oil Field Plot (Third of the Girl from 'Frisco Series), D., 2000..... 21070
VIM—The Lemon in Their Garden of Love, (Myers and Theby Comedy), 1000..... 21066

Thursday, August 24, 1916.

SELIG—Selig-Tribune, No. 68, News, 1000..... 21072
VIM—Their Honeymoon (Plump and Runt), C., 1000 21074

Friday, August 25, 1916.

KALEM—The Stolen Jail (Ivy Close), C., 1000..... 21077
KNICKERBOCKER STAR FEATURE—Faith's Reward (Henry King), D., 3000..... 21074
VIM—The Try-Out (Pokes and Jabs), C., 1000..... 21079
VITAGRAPH—The Yellow Girl (Decorative Playlet, Novelty), 1000..... 21078

Saturday, August 26, 1916.

ESSANAY—The Face in the Mirror, D., 3000..... 21080
KALEM—At Danger's Call (H. of H. Series), D., 1000 21083
SELIG—Roping a Sweetheart (Tom Mix), C., 1000.... 21084
VITAGRAPH—No Broadway Star Feature This Week

RELEASES FOR COMING WEEK

Monday, August 28, 1916.

BIOGRAPH—A Change of Spirit, D., 1000.....
SELIG—Out of the Mist, D., 3000.....
SELIG—Selig-Tribune, No. 69, News, 1000.....
VITAGRAPH—The Fair Fare, C., 1000.....

Tuesday, August 29, 1916.

BIOGRAPH—Enoch Arden, D., 2000.....
ESSANAY—Title Not Reported.
KALEM—Ham in the Drug Store, C., 1000.....
LUBIN—For His Family's Honor, D., 2000.....

Wednesday, August 30, 1916.

ESSANAY—Title Not Reported.
KALEM—Tigers Unchained (Fourth of the "Girl from 'Frisco" Series), D., 2000.....
VIM—The Tormented Husband, C., 1000.....

Thursday, August 31, 1916.

SELIG—Selig-Tribune, No. 70, News, 1000.....
VIM—An Aerial Joy Ride, C., 1000.....

Friday, September 1, 1916.

KALEM—Tangled by Telephone (Ivy Close), C., 1000
KNICKERBOCKER STAR FEATURE—None this week.
VIM—The Reward, C., 1000.....
VITAGRAPH—Love and Trout, C., 1000.....

Saturday, September 2, 1916.

ESSANAY—Title Not Reported.
KALEM—The Secret of the Box Car (H. of H. Series). D., 1000 .....
SELIG—Tom's Strategy (Tom Mix), C., 1000.....
VITAGRAPH—A Fool and His Friend. D., 3000.....

MUTUAL FILM

Monday, August 21, 1916.

AMERICAN—Enchantment, D., 2000..... 04987

Tuesday, August 22, 1916.

VOGUE—Going to the Dogs, C., 1000..... 04989
FALSTAFF—Fare Lady, C., ... 04990

Wednesday, August 23, 1916.

MUTUAL—Mutual Weekly, No. 86, Topical, 1000.... 04991
BEAUTY—In a Prohibition Town, C., 1000..... 04992
GAUMONT—See America First, Sc., and Kartoon Komics, Cart.-C., Split reel..... 04993

Thursday, August 24, 1916.

THANHOUSER—Getting the Grafter, D., 2000..... 04994

Friday, August 25, 1916.

MUSTANG—Nell Dale's Men Folks, D., 2000..... 04996
CUB—The Rookie, C., 1000..... 04998

Saturday, August 26, 1916.

CENTAUR—The Spite Husband, D., 2000..... 04999

Sunday, August 27, 1916.

FALSTAFF—A Swiss Sea Dog, C., 1000..... 05001
GAUMONT—"Reel Life," Magazine reel..... 05002

Monday, August 28, 1916.

AMERICAN—The Key, D., 2000..... 05003

Tuesday, August 29, 1916.

FALSTAFF—In Mexico, C., 1000..... 05005

Wednesday, August 30, 1916.

MUTUAL—Mutual Weekly, No. 87, Topical, 1000.... 05006
BEAUTY—Two of a Kind, C., 1000..... 05007
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split reel..... 05008

Thursday, August 31, 1916.

MUSTANG—The Forgotten Prayer, D., 3000..... 05009

Friday, September 1, 1916.

MUSTANG—The Gambler's Lost Love, D., 2000..... 05012
CUB—Jerry and the Bandits, C., 1000..... 05014

Saturday, September 2, 1916.

CENTAUR—The Trap, D., 2000..... 05015

Sunday, September 3, 1916.

VOGUE—The Stolen Booking, C., 2000..... 05017
GAUMONT—"Reel Life," Magazine Reel..... 05019

Please Get Your Release Dates in by Saturday

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

For the Week of August 21, 1916.

RED FEATHER—The Beckoning Trail, D., 5000.... 01707
UNIVERSAL SPECIAL FEATURE—A Thousand a Week (No. 2 of "Timothy Dobbs Series"), C., 2000 01708
UNIVERSAL SPECIAL FEATURE—"Brennon O' the Moor," D., 2000..... 01709
UNIVERSAL SPECIAL FEATURE—Riding With Death, (No. 2, of "Liberty"), D., 2000..... 01710

Monday, August 21, 1916.

NESTOR—Broke but Ambitious, C., 1000..... 01695

Tuesday, August 22, 1916.

GOLD SEAL—The Castle of Despair, D., 3000..... 01695

Wednesday, August 23, 1916.

L-KO—A Double Double Cross, C., 1000..... 01697
ANIMATED WEEKLY—Weekly No. 34, News, 1000 01698

Thursday, August 24, 1916.

VICTOR—You Want Something, C., 2000..... 01699
BIG U—The Devil's Own, D., 1000..... 01700

Friday, August 25, 1916.

IMP—The Panel Game, D., 2000..... 01701
POWERS—Sammy Johnsin in Mexico, Cart.-C., and Creating life from a dead leaf, Ed., Split reel.... 01702

Saturday, August 26, 1916.

BISON—The Trail of Chance, D., 2000..... 01703
JOKER—A Marriage for Revenge, C., 1000..... 01704

Sunday, August 27, 1916.

BIG U—The Lady From the Sea, D., 1000..... 01705
L-KO—Snoring in the High C, C., 1000..... 01706

RELEASES FOR COMING WEEK

For the Week of August 28, 1916.

RED FEATHER—The Folly of Desire, D., 5000..... 01723
UNIVERSAL SPECIAL FEATURE—He Becomes a Cop (No. 3 of "Timothy Dobbs Series"), 2000.. 01724
UNIVERSAL SPECIAL FEATURE—The Heart of a Show Girl (Ella Hall), D., 2000..... 01725
UNIVERSAL SPECIAL FEATURE—American Blood (No. 2, of "Liberty" Serial), D., 2000..... 01726

Monday, August 28, 1916.

NESTOR—The Terrible Turk, C..... 01711

Tuesday, August 29, 1916.

GOLD SEAL—The Chance Market, D., 3000..... 01712
VICTOR—A Lucky Leap, C., 1000..... 01713

Wednesday, August 30, 1916.

L-KO—The Right Car but the Wrong Berth, C., 2000. 01714
ANIMATED WEEKLY—Weekly No. 35, News 1000.. 01715

Thursday, August 31, 1916.

POWERS—Japan's Gateway to the Temple of the Gods, as seen by Dr. Dorsey, Ed., 1000..... 01716

Friday, September 1, 1916.

IMP—The Call of the Past, D., 2000..... 01717
POWERS—Little Brownie's Bravery, D., 1000..... 01718

Saturday, September 2, 1916.

BISON—The Desert Rat, W. D., 2000..... 01719
JOKER—The Elixir of Life, C., 1000..... 01720

Sunday, September 3, 1916.

BIG U—The Song of the Woods, D., 1000..... 01721
VICTOR—Arthur's Desperate Resolve, C., 1000..... 01722

UNICORN PROGRAM *

Monday, August 14, 1916.

BUFFALO—The Fall of the Cherokee, W. D., 1000.... 875A
JUDY—Simple but Sweet, C., 1000..... 876B
PURITAN—The Secret of the Glen, D., 1000..... 877C

Tuesday, August 15, 1916.

LILY—The Open Safe, D., 2000..... 878A
HIPPO—A Fly Time., C., 1000..... 879B

Wednesday, August 16, 1916.

RANCHO—The Cowpuncher's Trust, W. D., 1000.. 880A
JOCKEY—Censored by Sweeney, C., 1000..... 881B
SUPREME—An Idyl of the Snows, D., 1000..... 882C

Thursday, August 17, 1916.

RANCHO—The Message from the Prairie, W. D., 2000 883A
GAYETY—The Sandpaper King, C., 1000..... 884B

Friday, August 18, 1916.

RANCHO—The Winning Punch, W. D., 1000..... 885A
GAYETY—He Couldn't Afford It, C., 1000..... 886B
LILY—The Younger Brother, D., 1000..... 887C

Saturday, August 19, 1916.

UTAH—The Half Breed Parson, D., 2000..... 888A
SUNSET—Truth's Toll, D., 1000..... 889B

Sunday, August 20, 1916.

BUFFALO—Her Mountain Home, W. D., 1000..... 890A
HIPPO—A Spanish Onion, C., 1000..... 891B
SUPREME—Via Telephone, D., 1000..... 892C

Monday, August 28, 1916.

RANCHO—The Struggle, W. D., 1000..... 875
GAYETY—Caretakers, C., and the Living Dead, Split reel 876
PURITAN—The Ace of Spades, D., 1000..... 877

Tuesday, August 29, 1916.

SUNSET—The Open Secret, D., 2000..... 877A
JUDY—Whistling Jim, C., 1000..... 877B

Wednesday, August 30, 1916.

RANCHO—The Other Woman, W. D., 1000..... 878
JOCKEY—Disposing of a Lover, C., 1000..... 879
PURITAN—The Lure of the Yukon, D., 1000..... 880

Thursday, August 31, 1916.

UTAH—The Poisonous Brand, W. D., 2000..... 880B
JOCKEY—A Mediocre Medium, C., 1000..... 880C

Friday, September 1, 1916.

RANCHO—The Scar, W. D., 1000..... 881
JOCKEY—A Question of Bossing, C., 1000..... 882
SUNSET—His Mother's Prayer, D., 1000..... 883

Saturday, September 2, 1916.

BUFFALO—A Westerner's Daughter, W. D., 2000.... 884
SUPREME—His Son's Sweetheart, D., 1000..... 885

Sunday, September 3, 1916.

RANCHO—The Gold Seekers,, W. D., 1000..... 886
HIPPO—The Sea of Matrimony, C., 1000..... 887
SUPREME—Into the Depths, D., 1000..... 888

*Releases every Two weeks during August.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

7—10. The Squaw's Love, D. (Re-Issue)....1000
7—12. Men and Women, D. (Re-Issue).....3000
7—17. The Informer, D. (Reissue).....1000
7—18. By Man's Law, D. (Reissue).....2000
7—24. A Sailor's Heart, D. (Re-Issue).....1000
7—26. The Billionaire, C.....3000
7—31. Gold and Glitter, D., (Re-Issue)....1000
8— 1. The House of Discord, D., (Re-Issue) 2000
8— 1. The Telephone Girl and the Lady, D., (Re-Issue) 1000
8— 9. The Fatal Wedding, D. (Re-Issue)...3000
8—14. Saved from Himself, D. (Re-Issue)..1000
8—15. A Temporary Truce (Re-Issue).....2000
8—21. The Adopted Brother, D. (Re-Issue).1000
8—23. Seven Days, C.....3000

ESSANAY

7— 8. Power, D.....3000
7—11. The Private Officer, D. (Re-Issue)...2000
7—12. The Fable of the Small Town Favorite Who Was Ruined by Too Much Competition, C.....1000
7—15. The Secret of the Night, D.....3000
7—18. The Other Man, D. (Reissue).....2000
7—19. Vernon Hoew Bailley's Sketch Book of New Orleans and Scenic..Split Reel
7—22. The Grouch, Com-D.....3000
7—25. A Brother's Loyalty, D. (Re-Issue).2000
7—29. Repentance, D.....3000
8— 5. The War Bride of Plumville, Com-D.3000
8— 8. The Three Scratch Clue, D..... 200
8— 9. The Fable of "Books Made to Balance," C.....1000
8—12. Worth While, D.....3000
8—15. My Country 'Tis of Thee, D.....2000
8—16. Canimated Nooz Pictorial, No. 14 and 500 ft. Sc.....Split Reel
8—19. A Little Volunteer, Com. D. 3000
8—22. Title Not Reported.
8—23. Title Not Reported.
8—26. Title Not Reported.

KALEM

7—11. The Baggage Smashers, C.....1000
7—12. The Quack Quakers, C.....1000
7—14. The Wishing Ring, C.....1000
7—15. The Broken Brake, D.....1000
7—18. The Great Detective, C.....1000
7—19. A Watery Wooing, C.....1000
7—21. A Double Elopement, C.....1000
7—22. In Death's Pathway, D.....1000
7—26. A Mixup in Art, C.....1000
7—28. The Girl and the Tenor, C.....1000
7—29. A Plunge from the Sky, D.....1000
8— 4. Peaches and Ponies, C.....1000
8— 5. A Mystery of the Rails, D.....1000
8— 8. Good Evening Judge, C.....1000
8— 9. The Fighting Heiress (First Episode of "The Girl from 'Frisco"), D... 200
8—11. Daisy the Demonstrator (Ivy Close).1000
8—12. Hurled Through the Drawbridge, D..1000
8—15. Ham Comedy (Title not decided)....
8—16. The Turquoise Mine Conspiracy (Second of "The Girl From 'Frisco Series), D. 2000
8—18. He Wrote Poetry (Ivy Close), C. ...1000
8—19. With the Aid of the Wrecker (H. of Series), D. 1000
8—22. The Star Boarder (Ham Comedy)....1000
8—23. The Oil Field Plot (Third of the Girl from 'Frisco Series), D. 2000
8—25. The Stolen Jail (Ivy Close), C.....1000
8—26. At Danger's Call (H. of H. Series), D3000

KNICKERBOCKER STAR FEATURES

7—14. The Dupe, D.....3000
7—21. Sybil's Scenario, D.....3000
7—28. The Sand Lark, D.....3000
8—11. The Better Woman (Reaves Eason)..3000
8—18. No release this week.
8—25. Faith's Reward (Henry King), D....3000

LUBIN

7—10. Otto the Sleuth, C.....1000
7—11. The Half Wit, D.....2000
7—13. Expiation, D.....3000
7—15. Hang On Cowboy, C.....1000
7—17. Otto's Vacation, C.....1000
7—20. The Rough Neck, D.....3000
7—22. Americans After All, C.....1000
7—24. Otto the Salesman, C.....1000
7—25. By Right of Love, D.....2000
7—27. In the Hour of Disaster, D.....3000
7—29. It Happened in Pikersville, C.....1000
8— 8. Their Mother, D.....2000
8—15. A Lesson in Labor, D.....2000
8—22. The Usurer's Due, D.....2000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

7—15. Legal Advice, C.....1000
7—17. The Private Banker, D.....2000
7—22. Shooting Up the Movies, C.....2000
7—24. The Conflict, D.....3000
7—29. Local Color, C.....1000
7—31. The Old Man Who Tried to Grow Young, Com-D.....3000
8— 5. An Angelic Attitude, C.....1000
8— 7. The Gold Ship, D.....3000
8—10. Selig Tribune, No. 64, News.....1000
8—12. A Western Masquerade (Tom Mix), C. 1000
8—14. The Germ of Mystery, D. 3000
8—19. A Bear of a Story (Tom Mix), C. ...1000
8—21. The Far Journey, D.....3000
8—21. Selig Tribune, No. 67, News.....1000
8—24. Selig Tribune, No. 68, News.....1000
8—26. Roping a Sweetheart (Tom Mix), C..1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

7—12. Spring Cleaning, C.....1000
7—13. Spaghetti, C.....1000
7—14. The Great Safe Tangle, C.....1000
7—19. The Connecting Bath, C.....1000
7—20. Aunt Bill, C.....1000
7—21. Help! Help! Help! C.....1000
7—26. Will a Woman Tell? C.....1000
7—27. The Heroes, C.....1000
7—28. What Will You Have? C.....1000
8— 2. Hubby's Relations, C.....1000
8— 3. Human Hounds, C.....1000
8— 4. Wait a Minute, C.....1000
8— 9. That Tired Business Man, C. 1000
8—10. Dreamy Knights, C. 1000
8—11. Rushing Business, C. 1000
8—16. Their Dream House (Myers and Theby), C. 1000
8—17. Life Savers (Plumb and Runt), C. ..1000
8—18. Comrades (Pokes and Jabs), C. 1000
8—23. The Lemon in Their Garden of Love (Myers and Theby Comedy).....1000
8—24. Their Honeymoon (Plump and Runt), C. 1000
8—25. The Try-Out (Pokes and Jabs), C....1000

VITAGRAPH

7—10. Wrong Beds, C.....1000
7—14. The Man from Egypt, C.....1000
7—15. The Waters of Lethe, D.....3000
7—17. The Musical Barber, C.....1000
7—21. The Fur Coat, C.....1000
7—24. A Cheap Vacation, C.....1000
7—28. A Jealous Guy, C.....1000
7—31. A Hard Job, C.....1000
8— 4. A Race for Life, C.....1000
8— 5. The Bond of Blood, D.....3000
8— 7. Pa's Overalls, C. 1000
8—11. Romance and Rough House, C. 1000
8—14. Conductor Kate, C. 1000
8—18. There and Back, C. 1000
8—19. The Wandering Horde, D. 3000
8—21. Did He or Did He Not, C.....1000
8—25. The Yellow Girl (Decorative Playlet).1000
8—26. No Broadway Star Feature This Week.

MUTUAL PICTURES

AMERICAN

7— 3. Killed by Whom? D.....2000
7—10. Love's Bitter Strength, D.....2000
7—13. Quicksands of Deceit, D.....3000
7—17. The Dancer, D.....2000
7—24. Pastures Green, D.....2000
7—27. Out of the Rainbow, D.....3000
7—31. The Dreamer, D.....2000
8— 3. The Madonna of the Night, D.....2000
8— 7. The Little Troubadour, D. 2000
8—10. The Power of Mind, D. 3000
8—14. Ruth Ridley Returns, D.....2000
8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000

BEAUTY

7— 5. Billy Van Deusen Masquerader, C..1000
7— 9. The Gink Lands Again, C.....1000
7—12. Two Slips and a Miss, C.....1000
7—17. The Rummy Act of Omar K. M., C...1000
7—23. A Studio Satire, C.....1000
7—26. Gamblers in Greenhacks, C.....1000
7—29. A Germ Gem, C.....1000
8— 2. Daredevils and Danger, C.....1000
8— 6. Just as He Thought, C.....1000
8— 9. Billy Van Deusen, the Cave Man, C..1000
8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000

CENTAUR

7—16. The Fool's Game, D.....2000
7—22. The Ostrich Tip, D.....2000
7—29. The Haunted Sympony, D.....2000
8— 5. Fate's Decision, D.....2000
8—12. For Her Good Name, D. 2000
8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000

CUB

7— 7. A Merry Mix-Up, C.....1000
7—14. The Hero of the E. Z. Ranch, C.....1000
7—21. Jerry's Stratagem, C.....1000
7—28. The Masque Ball, C.....1000
8— 4. When Jerry Comes to Town, C.....1000
8—10. Jerry's Celebration, C. 1000
8—18. Jerry and the Counterfeiters, C.....1000
8—25. The Rookie, C. 1000

GAUMONT

7— 5. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
7— 6. The Hidden Face, D.....3000
7— 9. "Reel Life," Magazine Reel.....1000
7—12. See America First (Glacier National Park), and Kartoon Komics....Split reel
7—17. Reel Life, Magazine Reel.....1000
7—20. Gate of Divorce, D.....3000
7—23. "Reel Life," Magazine Reel.....1000
7—26. See America First, Sc., and Kartoon Komics .....Split Reel
7—29. "Reel Life," Magazine Reel.....1000
8— 2. See America First, Sc., and Kartoon Komics .....Split Reel
8— 6. "Reel Life," Magazine Reel.....1000
8— 9. See America First, Sc., and Kartoon Komics, Cart. .....Split Reel
8—13. "Reel Life," Magazine reel.....1000
8—16. See America First, Kartoon Komics, Sc. Cart. .....Split Reel
8—20. Reel Life, Magazine 1000
8—21. See America First, Sc., and Kartoon Komics, Cart.-C. .....Split Reel
8—27. "Reel Life," Magazine reel.

MUSTANG

7— 7. The Taming of Wild Bill, D.....2000
7—14. The Good-for-Nothing Kid, D.....2000
7—21. The Dyspeptic, D.....2000
7—28. That Girl of Burke's, D.....2000
8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

VOGUE

7— 4. The Chaser Chased, C.....1000
7— 9. Hired and Fired, C.....1000
7—11. Stung by Gum, C.....1000
7—17. A Deep Sea Liar, C.....1000
7—23. For Ten Thousand Bucks. C.....2000
7—25. Jealousy a la Carte, C.....1000
7—29. Bungling Bill's Dress Suit, C.....1000
8— 1. Painless Extracting, C.....1000
8— 6. Lost and Found, C.....1000
8—13. Some Liars, C. 1000
8—20. Her Luckless Scheme, C. 2000
8—22. Going to the Dogs, C. 1000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of August 7, 1916.

Who's Guilty? No. 14, "The Irony of Justice," D.....2000
The Grip of Evil, No. 4, "The Looters," D, 2000
Luke's Lost Lamb, C.....1000
Tokio, Japan, and Jumping analyzed, Ed., Split reel.
Florence Rose Fashions (A Day With Betty Young).....1000

Week of August 14, 1916.

The Grip of Evil No. 5, "The Way of a Woman," D.....2000
Braver Than the Bravest, C.....1000
Losing Weight, and Nature's Tireless Energy, Cart.-Com. .....Split Reel
The Fugitive, D. 5000

Week of August 21, 1916

The Grip of Evil No. 6, "The Hypocrites," D 2000
Luke Does the Midway, C.....1000
Florence Rose Fashions (Cool Weather)....1000
A Woman's Fight, D.....5000

Week of August 28, 1916

The Grip of Evil No. 7, "The Butterflies," D. 2000
Caught in a Jam, C. 1000
Weapons of War, Topical and History of St.... Augustine (Picturesque America), Sc. Split Reel

UNICORN FILM PROGRAM

BUFFALO

7—12. The Heart of an Indian, D.....2000
7—19. The Redemption, W. D.....2000
7—22. The Slumhering Memory, W. D.....2000
7—26. The Honor of the Trihe, W. D.....2000
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000
8— 6. A Westerner's Daughter, W. D.....2000
8—14. The Fall of Cherokee, W. D. 1000
8—20. Her Mountain Home, W. D. 1000

GAYETY

7—14. Daddy Puts One Over, C.....1000
7—17. The Love Doctor, C.....1000
7—23. Love and Overalls and Borrowed Finery, Com. Split.....1000
7—20. Wifie's Frame-Up, C.....1000
8—17. The Sandpaper King, C. 1000
8—18. He Couldn't Afford it, C. 1000

HIAWATHA

7— 3. Wisdom of the White Man, D.....1000
7—10. The Mohawk's Treasure, W. D.....1000
7—27. The Call of the Desert, W. D.....1000
8— 4. An Indian Maid's Vengeance, W. D..1000

JUDY

7— 4. Family Troubles, C.....1000
7— 8. Caught in the Movies, C., and Eastern China, Ed.....Split reel
7—13. A Telephone Entaglement, C.....1000
7—18. Half a Chance, C.....1000
7—27. Fifty-Fifty, C.....1000
7—31. The Lost Ring, C., and U. S. Fighting Craft, Ed. .....Split Reel
8—14. Simple but Sweet, C. 1000

HIPPO

7—10. Love and Carnations, C.....1000
7—16. Romantic Miss Fortuce, C.....1000
7—20. Galloping Romeo, C.....1000
7—24. Guilty Neighhors, C.....1000
8— 2. Love Sick Larry, C.....1000
8— 3. The Missing Link, C.....1000
8—15. A Fly Time, C. 1000
8—20. A Spanish Onion, C. 1000

PURITAN

7— 8. Little Joe's Daddy, D.....2000
7—14. The Temple of Mammon, D.....2000
7—15. Loved and Lost, D.....1000
7—16. When Love is Law, D.....2000
7—21. Whom God Hath Joined, D.....2000
7—23. The Accusing Conscience, D.....2000
8— 1. The Silent Battle, D.....1000
8—14. The Secret of Glen, D. 1000

LILY

7—11. The Triumph of Right, D.....1000
7—13. The Torn Note, D.....1000
7—17. The Springtime of Love, D.....1000
7—20. Diverging Paths, D.....1000
8— 5. The Vicar's Trust, D.....1000
8— 6. Shadows of the Past, D.....1000
8—15. The Open Safe, D. 2000
8—18. The Younger Brother, D. 1000

JOCKEY

7—11. A Gay Deceiver, C.....1000
7—21. Make-up and Marriage, C.....1000
7—25. The Terrible Turk, C.....1000
8— 4. A Foolish Romance, W. D.....2000
8—16. Censored hy Sweeney, C. 1000

RANCHO

7—13. The Outlaw Colony, W. D.....1000
7—17. His Leading Lady, W. D.....1000
7—24. The Black Mask, W. D.....1000
7—29. The Man Who Came Back, W. D...1000
7—31. The Dare Devil Ranch Girl, W. D...1000
8— 1. The Sentinel on the Mountain, W. D.1000
8— 2. Bad Man of Angel Trail, W. D.....1000
8— 5. Soldier's Squaw, W. D. 2000
8—16. The Cowpuncher's Trust, W. D. 1000
8—17. The Message from the Prairie, W. D.2000
8—18. The Winning Punch, W. D. 1000

SUNSET

7—10. Mother, D.....1000
7—18. As of Old, D.....1000
7—22. Love's Awakening, D.....1000
7—27. The Brand of Shame, D.....1000
7—29. The Stolen Jewels, D.....1000
7—30. Life's Lottery, D.....1000
8—19. Truth's Toll, D. 1000

SUPREME

7—12. Threads of Fate, D.....1000
7—19. The Nohle Sacrifice, D.....1000
7—24. Shadows of Doubt, D.....1000
7—25. The Greenville Code.....1000
7—28. The House on the Hill, D.....1000
7—31. In the Governor's Keeping, D.....
8— 1. Panhadle Pete, C.....1000
8— 2. The Little Sister, D.....1000
8— 3. Nostrand's Discovery, D.....1000
8—16. An Idyl of the Snows, D. 1000
8—20. Via Telephone, D. 1000

UTAH

7—11. For the Papoose, E. D.....1000
7—15. His Promise, W. D.....2000
7—18. Fortune's Turn, W. D.....1000
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000
8—19. The Half-Breed Parson, D. 2000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U

7—20. His Own Story, D.....1000
7—27. Priscilla's Prusiherm, D.....2000
7—28. A Great Love, D.....1000
8— 3. A Man's Hardest Fight, D.....1000
8— 5. The Captain of the Typhoon, D.....2000
8—10. The Silent Stranger, D.....1000
8—17. A Woman's Eyes, W. D.....1000
8—18. Weapons of Love, D.....1000
8—24. The Devil's Own, D. 1000
8—27. The Lady from the Sea, D. 2000

BISON

7—15. The Human Pendulum, D.....3000
7—22. A Midwinter Madness, D.....2000
7—29. For the Love of a Girl, D.....2000
8— 5. Under the Lion's Paw, D.....2000
8—12. The Guilty One, W. D. 2000
8—19. Beyond the Trail, W. D.....2000
8—26. The Trail of Chance, D. 2000

GOLD SEAL

7—11. Nature Incorporated, Com.-D.....2000
7—18. The Crystal's Warning, D.....3000
7—26. A Splash of Local Color, D.....2000
8— 1. Who Pulled the Trigger? D.....3000
8— 8. Onda of the Orient, D.....3000
8—15. A Son of Neptune, D.....3000
8—22. The Castle of Despair, D. 3000

IMP

7—11. A Stranger in His Own Home, C....1000
7—14. The Little Grey Mouse, D.....2000
7—16. Two Seats at the Opera, C.....1000
7—21. Le Blount Goes Home, D.....2000
7—27. Won by Valor, D.....1000
7—28. The Circular Room, D.....2000
7—20. Mutiny, D.....1000
8— 2. The Lucky Gold Piece, D.....1000
8— 4. A Daughter of the Night, D.....1000
8— 5. The Finishing Touch, D.....1000
8—13. The Speed King, D.....2000
8—16. The Toll of the Law, D.....1000
8—18. Good and Evil, D.....1000
8—25. The Panel Game, D. 2000

JOKER

7—15. The Harem Scarem Deacon, C.....1000
7—22. She Was Some Vampire, C.....1000
7—29. I've Got Yer Number, C.....1000
8— 5. Kate's Lover's Knot, C.....1000
8—12. She Wrote a Play and Played It, C..1000
8—19. Soup and Nuts, C.....1000
8—26. A Marriage for Revenge, C. 1000

LAEMMLE

7—13. No. 16 Martin Street, D.....2000
7—16. Baseball Bill, No. 2, C.....1000
7—19. The Garden of Shadows, D.....2000
7—22. A Social Slave, D.....1000
7—29. The Mask of a Fortune, D.....1000
8— 3. My Lady Millions, D.....2000
8— 9. A Knight of the Night, D.....1000
8—11. The Highway of Fate, D.....2000
8—12. Her Mother's Sweetheart, D.....1000

L-KO

7—12. Ignatz's Ice Injury, C.....2000
7—19. A Bold, Bad Breeze, C.....1000
7—23. Spring Fever, C.....1000
7—25. Lizzie's Lingering Love, C.....3000
8— 2. Where is My Hushand? C.....2000
8— 5. The Youngest in the Family, C.....1000
8— 9. Crooked from the Start, C.....2000
8—16. His Temper-Mental Mother-in-Law, C.2000
8—23. A Douhle Douhle Cross, C. 1000
8—27. Snoring in the High C, C. 1000

NESTOR

7— 7. Douhle Crossing the Dean, C.....2000
7—10. Henry's Little Kid, C.....1000
7—17. Kill the Umpire, C.....1000
7—21. The Come-on, C.....1000
7—24. Art for Art's Sake, C.....1000
7—28. The Unexpected Scoop, C.....1000
7—31, Beer Must Go Down, C.....1000
8— 7. All Bets Off, C.....1000
8—11. Some Medicine Man, C.....1000
8—14. The Battle of Chile Con Carne, C....1000
8—21. Broke hut Amhitious, C. .....Split Reel

POWERS

7—13. Sammy Johnsin Gets a Joh, Cartoon C., and Dittmars Ed.....Split Reel
7—20. The Devil Dancers of India, Ed....1000
7—27. Jitney Jack and Gasolena, Cart. C., and Creating Life from a Dead Leaf, Ed. .....Split reel
8— 3. Rough Riders of India, Ed.....1000
8— 8. The Henanpup, Juv.-Com.....1000
8—10. Ben the Sailor, C., and Salmon, from the Egg to the Table, Ed....Split Reel
8—17. The Riddle of the World, Japan as seen hy Dr. Dorsey, Ed.....1000
8—20. Pie, Juv. C.....1000
8—25. Sammy Johnsin in Mexico, Cart.-C., and creating life from a dead leaf, Ed. .....Split Reel

REX

7—11. The Laugh of Scorn, D.....1000
7—16. The Crimson Yoke, D.....2000
7—21. The Phone Message, D.....1000
7—23. Branscomhe's Pal, D.....2000
7—25. Cross Purposes, D.....1000
8—11. By Conscience's Eye, D.....1000

VICTOR

7—14. Little Boy Blue, D.....1000
7—18. The Gentle Art of Burglary, C.....1000
7—20. The Belle and the Bell Hop, C.....2000
7—26. Just a Few Little Things, C.....1000
7—30. The Latest in Vampires, C.....2000
8— 1. A Society Sherlock, C.....1000
8— 4. When the Minstrels Came to Town, C. 2000
8—10. The Marriage Broker, Com., D.....2000
8—13. What Darwin Missed, C.....1000
8—15. He Wrote a Book, C.....1000
8—17. Ashamed of the Old Folks, C. D.....2000
8—24. You Want Something, C. 2000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

7— 3. Broken Fetters (Violet Mersereau).5 reels
7—10. The Love Girl (Ella Hall).....5 reels
7—17. The Grasp of Greed (Louise Lovely).5 reels
7—24. The Silent Battle (J. Warren Kerrigan) .....5 reels
7—31. The Secret of the Swamp (Myrtle Gonzales) .....5 reels
8— 7. Love's Lariat (Harry Carey).....5 reels
8—14. Bettina Loved a Soldier (Louise Lovely, Francelia Billington, and Rupert Julian) .....5 reels
8—21. Little Eve Edgarton (Ella Hall and Herbert Rawlinson).....5 reels
8—28. The Girl of Lost Lake (Myrtle Gonzalez, Val Paul and Fred Church..5 reels

Fox Film Corporation

7— 3. The Man From Bitter Roots (William Farnum).....5 reels
7—10. Caprice of the Mountains (Harry Hilliard and June Caprice).....5 reels
7—17. A Tortured Heart (Virginia Pearson) .....5 reels
7—24. The Beast (George Walsh and Anna Luther) .....5 reels
7—31. Under Two Flags (Theda Bara)...5 reels
8— 7. The End of the Trail (Wm. Farnum and Dorothy Bernard).....5 reels
8—14. Sporting Blood (Glen White and June Caprice).....5 reels
8—21. Daredevil Kate (Virginia Pearson).5 reels
8—28. Little Miss Happiness (June Caprice and Harry Hilliard).....5 reels

Ivan Feature Productions

2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips).....5 reels
6.—The Faded Flower (Ivan All-Star Cast) .....5 reels

Metro Pictures Corporation

F. A. BALSHOFER

6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

6—26. The Flower of No Man's Land (Viola Dana).....5 reels
7—24. The Child of Destiny (Irene Fenwick) .....5 reels

POPULAR PLAYS AND PLAYERS

7— 3. The Eternal Question (Mme. Petrova) .....5 reels
7—31. The Devil at His Elbow (Dorothy Green and Clifford Bruce).....5 reels
8—14. The Weakness of Strength (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

7—10. The Quitter (Lionel Barrymore and Marguerite Skirwin).....5 reels
8— 7. God's Half Acre (Mabel Taliaferro)5 reels
8—21. The Pretenders (Emmy Wehlen)...5 reels
8—28. The Upheaval (Lionel Barrymore).5 reels

ROLMA FILM CORPORATION

7— 3. Love Me, Love My Dog (Max Figman and Lolita Robertson).....5 reels

QUALITY PICTURES

5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels
7— 3. A Virginia Romance (Francis X. Bushman and Beverly Bayne)...5 reels

YORKE FILM CORPORATION

7—17. The River of Romance (Harold Lockwood and May Allison).....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 122. Judith of the Cumberlands (Helen Holmes), Signal.....5 reels
No. 123. The Strength of Donald McKenzie (William Russell) American5 reels
No. 127. A Welsh Singer (Florence Turner .....5 reels
No. 128. A Million for Mary (C. William Kolb and Max Dill).....5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 118. Her American Prince (Ormi Hawley) Mutual.....5 reels
No. 124. Father and son, Com. D., (Henry E. Dixey).....5 reels
No. 125. The House of Mirrors, D. (Frank Mills) .....5 reels
No. 126. A Wall Street Tragedy (Nat C. Goodwin) .....5 reels
No. 129. The Mystery of the Riviera (Valentine Petit and Paul Manson).5 reels
No. 130. The Diamond Runners (Helen (Holmes), Signal .....5 reels
No. 131. The Man Who Would Not Die (William Russell), American...5 reels

Paramount Pictures

FAMOUS PLAYERS

7— 6. The Smugglers (Donald Brian)....5 reels
7—20. Under Cover (Hazel Dawn).....5 reels
7—27. Little Lady Eileen (Marguerite Clark). .....5 reels
7—31. Hulda of Holland (Mary Pickford).5 reels
8— 7. The Woman in the Case (Pauline Frederick) .....5 reels
8—10. Little Lady Eileen (Marguerite Clark) .....5 reels
8—21. Rolling Stones (Owen Moore and Marguerite Courtot) .....5 reels

JESSE LASKY COMPANY

7— 3. The Dupe (Blanche Sweet).....5 reels
7—10. The Selfish Woman (Cleo Ridgely and Wallace Reid).....5 reels
7—27. Common Ground (Marie Doro)....5 reels
8— 3. The House of the Golden Windows (Wallace Reid and Cleo Ridgely)5 reels
8—17. Public Opinion (Blanche Sweet)...5 reels
8—24. Honorable Friend (Sessue Hayakawa) .....5 reels
8—31. Each Pearl a Tear (Fannie Ward)..5 reels

MOROSCO PHOTOPLAY COMPANY

7—24. An International Marriage (Rita Jolivet) .....5 reels
8—14. The Stronger Love (Vivian Martin)5 reels

PALLAS

7—13. Davy Crockett (Dustin Farnum)..5 reels
9— 4. The Parson at Panamint (Dustin Farnum) .....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

6—19. A Matrimonial Martyr..... 5 reels
7—17. The Shadow of Her Past.....5 reels
8—13. The Fugitive .....5 reels
8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels

Red Feather Productions

7— 3. The Way of the World (Hobart Bosworth) .....5 reels
7—10. The Heart of a Child (Edna Flugrath) .....5 reels
7—17. The Seekers (Flora Parker DeHaven) .....5 reels
7—24. Temptation and the Man (Hobart Henley). .....5 reels
7—31. From Broadway to a Throne (Carter De Haven).....5 reels
8— 7. The Mark of Cain (Dorothy Phillips and Lon Chaney).....5 reels
8—14. The Yoke of Gold (Dorothy Davenport and Emory Johnston).....5 reels
8—21. The Beckoning Trail (J. Warren Kerrigan) .....5 reels
8—28. The Folly of Desire.....5 reels
9— 4. The Narrow Path (Violet Merserau).5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

7— 2. The Phantom (Frank Keenan)....5 reels
7— 9. The Deserter (Charles Ray).....5 reels
7—16. The Eye of the Night (W. H. Thompson) .....5 reels
7—23. The Captive God (W. S. Hart)....5 reels
7—30. The Payment (Bessie Barriscale)..5 reels
8— 6. Honor Thy Name (Keenan and Ray) .....5 reels
8—13. Shell Forty-Three (H. B. Warner).5 reels
8—20. The Jungle Child (Hickman and Dalton) .....5 reels
8—27. The Thoroughbred (Frank Keenan).5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

7— 2. Casey at the Bat (De Wolf Hopper) .....5 reels
7— 9. Flirting With Fate (Douglas Fairbanks) .....5 reels
7—16. The Little Schoolma'am (Dorothy Gish) .....5 reels
7—23. Strandad (De Wolf Hopper).....5 reels
7—30. The Half Breed (Douglas Fairbanks) .....5 reels
8— 6. The Marriage of Molly-O (Mae Marsh) .....5 reels
8—13. The Devil's Needle (Norma Talmadge) .....5 reels
8—20. Hell-To-Pay-Austin (Wilfred Lucas)5 reels
8—28. Pillars of Society (Henry Walthall) .....5 reels

Vitagraph-Lubin-Selig-Essanay

VITAGRAPH

7— 3. The Conflict (Lucille Lee Stewart) 5 reels
7—10. Fathers of Men (Robert Edeson, Noami Childers).....6 reels
7—17. The Tarantula (Edith Storey, Antonio Moreno) ..... 6 reels
8— 7. The Alibi (James Morrison and Betty Howe) .....5 reels
8—14. The Dawn of Freedom (Charles Richman) .....5 reels
8—21. The Footlights of Fate (Naomi Childers and Marc MacDermott).5 reels
8—28. The Jid (Lillian Walker).....5 reels
9— 4. His Wife's Good Name (Lucille Lee Stewart) .....5 reels
9—11. Phantom Fortunes (Barney Barnard) .....5 reels

LUBIN

5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels
7—31. The Light at Dusk (Orrin Johnson) 5 reels

SELIG

6—26. The Valiants of Virginia (Kathlyn Williams) .....5 reels
7—24. The Prince Chap (Bessie Eyton, Geo. Fawcett).....5 reels
8—21. The Country That God Forgot (Tom Mix) .....5 reels

ESSANAY

7—10. According to the Code (Marguerite Clayton) .....5 reels
8— 7. The Sting of Victory (Henry Walthall and Antoinette Walker)....5 reels
9— 4. The Return of Eve (Edna Mayo and Eugene O'Brien) .....5 reels

World Pictures

WORLD

7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Weakness of Men (Holbrook Blinn) .....5 reels
7—17. Sally in Our Alley (Carlyle Blackwell and Muriel Ostriche).....5 reels
7—24. Paying the Price (Gail Kane).....5 reels
7—31. Miss Petticoats (Alice Brady).....5 reels
8— 7. A Woman's Way (Ethel Clayton and Carlyle Blackwell).....5 reels
8—14. The Summer Girl (Mollie King and Arthur Ashley) .....5 reels
8—21. The Rail Rider (House Peters)....5 reels
8—28. Husband and Wife (All-Star Cast).5 reels
9— 4. The Almighty Dollar (Frances Nelson, E. K. Lincoln and June Elvidge) .....5 reels

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AUTHORS FILM CO., INC.
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4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

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March—The Unwritten Law (Beatriz Michelena). .....7 reels
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CELEBRATED PLAYERS' FILM CO.
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Willard-Moran Fight.....4 parts

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CLARIDGE FILMS, INC.
Heart of New York.....5 reels
The Birth of Character.....5 reels

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E. & R. JUNGLE FILM CO.
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No. 19. It Doesn't Pay.
No. 20. Teacher's Pet.
No. 21. Hitting the High Places.
No. 22. The Bear Idea.
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

E-K-O FILM CO.
The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.
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EXCLUSIVE FEATURES, INC.
Where is My Father?.....7 reels

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Bottom of the Sea.....5 reels

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Race Suicide .....6 parts
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For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?.....5 parts

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

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At the Front with the Allies.....

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers...2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KEMBLE FILM CORPORATION
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

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Germany on the Firing Line.....6 parts
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The Unhorn (Bessie Bondhill).....5 parts

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The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

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B. S. MOSS
Three Weeks.....5 reels
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NATIONAL DRAMA CORP.
7—24. Fall of a Nation.....10 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PATRIOT FILM CORP.
How Britain Prepared.....8 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
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The Price of Liberty.....5 reels
Aircraft .....1 reel

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The Princess of India.....5 reels
A Woman Wills.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

UNIVERSAL FILM MFG. CO.
Where Are My Children?.....5 reels

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks.....4 reels
Harhour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels

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EDUCATIONAL FILMS CORP., OF AMERICA
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The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
When the Mountains Call.....1 reel
The World's Road.....1 reel
Acute Spring Fever.....1 reel

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Ancient Cities of Asia Minor
In and Around the Delaware Water Gap
Winged Messengers of Death
In the Land of Fanaticism
The Invisible World
Life Beneath the Sea

AMERICAN STANDARD MOTION PICTURE CORP.
EMERALD BRAND
6—26. Tom & Jerry Series (Weekly)....2 reels

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International News Weekly
Comedy Cartoons (Weekly).

KALEM
Hazards of Helen Series (Weekly).
Girl from 'Frisco Series (Weekly).

GEORGE KLEINE
The Mishaps of Musty Suffer (Weekly).

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
ANIMATED CARTOONS (Weekly)

MUTUAL
Charlie Chaplin In
The Floorwalker.....2 reels
The Fireman .....2 reels
The Vagahond .....2 reels
One A. M. .....2 reels

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PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES (Weekly)
PARAMOUNT-BRAY CARTOONS (Weekly)

SELIG (V-L-S-E)
ATHLETIC SERIES (Weekly).

UNIVERSAL
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Victoria Falls.
Should a Bahy Die?.....5 reels

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The Secret of the Suhmarine.....Signal
Peg o' the Ring.....Universal
Liberty .....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
The Mysteries of Myra.....International Film Service
Gloria's Romance .....Kleine
The Yellow Menace.....Unity Sales
The Crimson Stain Mystery..Consolidated

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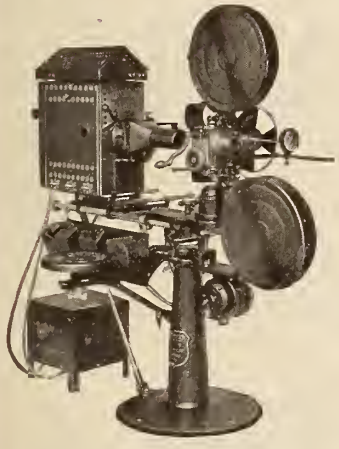


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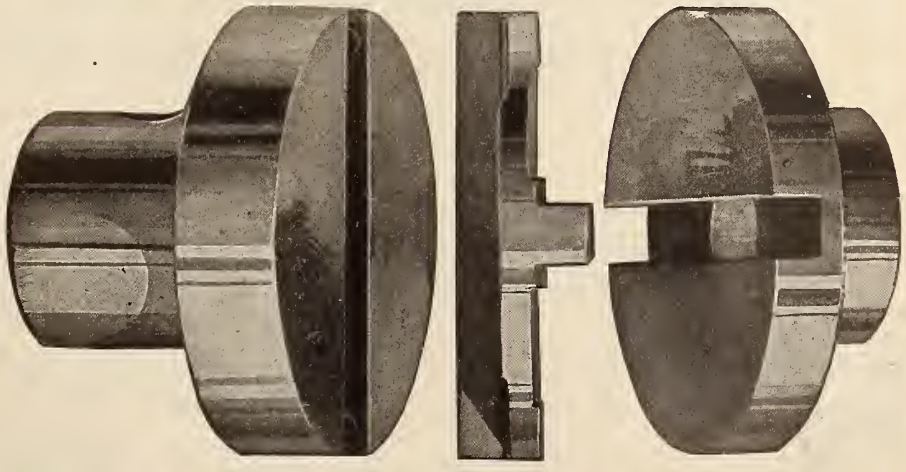
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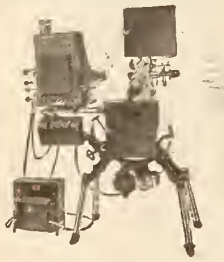
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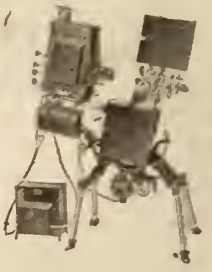


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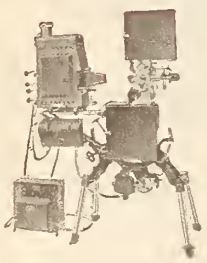
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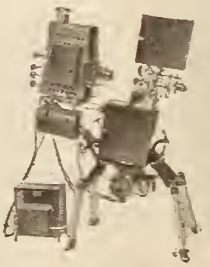
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SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Service

WHAT is *Service?* The Century dictionary says: "The performance of any office or labor for another." Is this all or are there other elements which enter in? To be sure there are degrees of service which make one kind of more value than another. It might be said that the mere sale of goods was a service—it may be for the manufacturer from whom you have bought them, but whether that sale is a benefit to the purchaser is a question. A sale is defined by the same dictionary as "The transfer of goods from one individual to another for a valuable consideration." Therefore, in making a sale are we to assume that all that is necessary is that money is received for it?

Some time ago, while on a trip, I was in the office of one of the best motion picture supply dealers in the country. He was telling of conditions which he illustrated as follows: He said that a theatre owner in his city was building a new house and needed two new projection machines. He came to our friend and asked for a price which was quoted at list. The exhibitor leaned back and laughed loudly. It developed that he could go up the street a short distance, and from another dealer purchase the same machine at exactly five dollars over the cost of the machines to the dealer after he had deducted not only his dealer discount, but his cash discount as well.

Here was a sale. A valuable consideration had been received—five dollars per machine. Yes, a service had been rendered—to the manufacturer, who had himself received all the money he had asked for the goods. One might say that the dealer was the only one who had lost—all the others had gained. It was his own fault. He had been willing to take five dollars per machine instead of about one hundred dollars. Wait: Is this true? Did not someone else suffer? How about the purchaser?

* * *

HERE was the exhibitor who had bought the machines as they stood. It was up to him to cart them away What he did with them made no difference to the so-called dealer—he did not care. As far as he was concerned the exhibitor could throw them in the river—he had made a sale. He had even done a service as far as the machines were concerned, for having them in his shop he had allowed them to be taken away for a consideration.

This is not the way the dealer in whose office I sat works. When he sells goods, he makes all the money the manufacturer allows him to make, but when he sells the goods his work has only started. He makes his sales, backed up by real service, for he performs a labor in behalf of another. He puts his personal guarantee behind the machines and will see that any defective parts are replaced within a given time. He takes the machine to the theatre, he has it set up by people who know how, he sees that it is properly wired, in fact, he takes entire charge of the installation. Then after this has been done, he is ready any time, either day or night to go to that theatre, make repairs or help the operator. In other words, he is prepared and ready to go further to give real service to the purchaser.

* * *

THE real dealer is an asset to the business—he is able to run a shop where he has experienced men and a regular delivery service. If the theatre owner needs any kind of supplies, he can telephone the dealer and have them sent around. In fact, he can receive help of any and all kinds at any and all times.

The other dealer is alone in his shop which looks like the one horse place which it is; all he knows is to sell goods for what he can get for them; whereas, if he were honest with himself he would sell at full price; but he is not. He is a leech on the trade, sucking the blood out of the business—to what end? Surely not for his own benefit or for the money he makes, for he hardly exists. Surely not for the benefit of the exhibitor, for here is the man he robs.

A dollar saved is a dollar made, but look out for the definition of the word saved. No exhibitor who buys goods as the man in question bought them ever saved any money. The difference in the price charged by the "junk" dealer and that by the "service" dealer is small compared with the loss sustained after the purchase by not having the goods backed up by the reputable dealer whose guarantee is as good as his bond.

Our advice, therefore, to all theatre owners and those who contemplate entering the business is to buy your equipment from a dealer who has a name for honesty and whose every sale is backed by his guarantee of service which guarantee has been proven by his past dealings.

E. K. GILLETT.

The A B C of the Motion Picture Operating Room

IT has often been said that nothing is known of electricity. This is contradictory, inasmuch as it is both true and false. We do not know what electricity is nor anything of its ultimate nature, but we do know a great deal about the laws which govern the action of electricity.

The ordinary statement that an electric current is flowing along a wire is only a conventional way of expressing the fact that the wire and the space around the wire are in a different state from that in which they are when no electric current is said to be flowing.

In order to make the average person understand the action of this so-called current, it is generally compared with the flow of water. In comparing hydraulics and electricity, it must be borne in mind, however, that there is really no such thing as an "electric fluid," and that water in pipes has mass and weight, while electricity has none.

Whatever electricity may be, it is *not* matter and it is *not* energy. We do not speak of water as energy, but we do mean by a water power a quantity of water under a head or pressure; so a quantity of electricity under a pressure is stored energy, and can do work, for when water flows from a higher to a lower level, it is capable of doing work by driving some kind of a water wheel. The greater the height through which the water falls, the greater the amount of work it can do. The same thing is true of electricity. The greater the difference in electrical level, or difference of potential, or the greater the voltage, the greater the amount of electrical work the electricity can do.

Unit of Difference Is the Volt

The unit of difference of electrical level is the volt, and we may say that the volt corresponds to one foot of "head" in a system for developing power by water. The amount of power that can be developed from a water fall depends on two things; first, the fall in feet or the head, and second, the size of the stream.

At Niagara Falls the power that can be developed is almost unlimited, not because the height of the fall is so great, but because the size of the stream is so great. Any water fall is capable of developing power, depending on the size of the stream.

The unit of flow may be taken as one gallon per second. The corresponding quantity in electricity is called current, and the unit of current is called the ampere. The ampere then corresponds to the one gallon per second in a flow of water.

The amount of water that can flow from a higher to a lower level depends on the size of the pipe line through which the water is led. For instance, if a pond of water fifty feet above the sea level were to discharge its contents through two pipe lines, one a six-inch pipe, the other a two-inch pipe, the quantity flowing through the six-inch pipe would be much greater than that which would flow through the pipe which only measured two inches.

Again, if there are two pipes of the same size leading from the pond to the sea and one is twice as long as the other, about twice as much water will flow through the short pipe as through the longer one. The friction of the water is greater in the long pipe, or the resistance to the flow is greater, and so less water flows.

Unit of Resistance Well Defined

There is no convenient unit for the resistance of a pipe to the flow of water, but the unit of resistance of a wire carrying an electrical current is well defined and is called the ohm. Remember, please, that a pipe of small diameter offers a greater resistance to the flow of water than a pipe of larger diameter. So a wire of small diameter offers more resistance to an electric current than a wire of large diameter.

If we double the cross-section of a wire, we cut its resistance in half, but if we double the length of the wire, we double its resistance. If we double the cross-section and double the length of the wire the resistance remains the same. This law may be expressed thus: For a wire of a given substance the resistance is directly proportional to the length, and inversely proportional to the cross-section.

A thorough understanding of Ohm's law is of invaluable aid to the operator, for by possessing this knowledge he will be able to figure out for himself many problems that would be almost impossible for him to do otherwise.

Now, we find that discharge or current equals head or pressure divided by friction or resistance. In a circuit carrying electricity the same thing is true and we have: Electrical discharge or current equals electrical head or pressure, divided by electrical friction or resistance.

Since the unit of electrical current is the ampere, and the unit of pressure is the volt, and the unit of resistance is the ohm, we have: Amperes equal volts divided by ohms, or to make it more clear we will put it in the form of a fraction, and have:

$$(C) = \text{Amperes equals } \frac{\text{(E.M.F.) Volts}}{\text{(R) Ohms}}$$

The Value of Ohm's Law

This is where we get to understand the value of Ohm's law. Since the electrical pressure is what causes the movement of the electrical current, it is called the electro-motive force, and as this term is very long it is abbreviated to E.M.F. Since the amperes measure the amount of flow of electricity, this flow is called current, and is abbreviated to C. Resistance is abbreviated to R., and thus we have our Ohm's law.

We now know that if we divide the voltage by the ohms we will be able to figure out the amount of current (amperes) we are using, but to figure out the voltage and resistance, knowing the amperage is a different matter and seems to puzzle a number of operators when it really should not. It is quite simple, and it will only require a few minutes study to be able to master it completely, or what is better, make a drawing on cardboard like this: $\frac{V}{A\ O}$, and when you want to find any one quantity, cover up that symbol or letter, and what remains will be the answer. For instance, supposing you knew the amperage and voltage, and wanted to know the amount of resistance to use to give you the proper voltage at the arc. By covering up the "O," you will see that the resistance is found by dividing the voltage by the amperage; likewise, if we want to find the amount of current we are using we cover the "A" and divide voltage by ohms which gives us the amperage.

I do not claim to be the originator of this method, although I have used it for many years and found it to be of great assistance.

In the formula, "V" represents the voltage; "A" the amperage, and "O" the resistance. To make my meaning more clear, we will suppose that we have a 110-volt circuit, and are using a rheostat of five ohms resistance, and we desire to know the number of amperes being delivered. By using the formula, and substituting figures for symbols we proceed as follows:

$$C = \frac{V}{O} = \frac{110}{5} = 22 \text{ amperes}$$

The answer would be 22 amperes, but this is only approximately for there are other things to be taken into consideration, such as wire and carbon resistance as well as the resistance of the arc itself, there is a high resistance offered to the current when it is passing from one carbon to the other and this resistance is made greater or lesser by the way in which the lamp is handled or in other words, the length of arc; for when a long arc is being held the resistance is greater while with a short arc the resistance is less, for resistance falls when the current is increased, and rises when it is decreased. You will see by this that the arc resistance is not like a wire resistance, but rather to the contrary.

The Watt Is the Unit of Power

Now we come to that which interests the manager most, the watt. The watt is the unit of power, and it is advisable for the operator to be able to figure out just how much power he is using so that he can inform his employer as to the correctness of the lighting bills as rendered by the lighting company. A watt is 1-746 of a horse-power, and to find out the number of kilowatts, and the cost of same you would proceed as follows:

On a voltage of 110, with an amperage of, say, 30, for convenience sake, you would multiply the voltage by the amperage, 110 x 30 equals 3,300, which divided by 100 gives as the kilowatts 3.3.

Supposing you were operating your machines ten hours a day, you know that the 3.3 kilowatts is for one hour, so you multiply 3.3 by 10, which is 33 kilowatts per day, figuring the cost at 10 cents per kilowatt, the daily cost of current will be about $3.30. To find the cost for the week or month, as the case may be, multiply

by the number of days the kilowatts used one day, thus if bills are rendered weekly, counting six days as a week you would multiply $3.30 by 6, which equals $19.80 as the cost of current for the week.

NOTE: I shall endeavor to give you in this series of articles as brief a description as possible compatible with "understandableness" of the arc lamp, wire systems (with diagrams), etc., before going into a detailed description of the operating room equipment which takes in rectifiers, compensarcs, motor-generators, and projection machines, with the various devices appertaining thereto.

I. G. SHERMAN.

A Musician's View of Motion Picture Music

Writer in Music News Tells of Her Visit to the Movies, and Gives a Humorous Description of What She Saw and Heard—Much In Suggestions Which Will Be of Value to the Exhibitor Sincerely Interested In Improving the Music In His House

A RECENT edition of Music News published a seriously humorous article on Motion Picture Music, under the caption, "Concerning the New Art of Movie Music. A serious subject handled lightly as befits the Summer season." I reprint it here, feeling that the exhibitor as well as the picture musician, will be greatly benefited by reading between the lines of this humor, and seeing how unsympathetic music and musicians in the Motion Picture theatre appeal to the person who is interested in the New Art of Movie Music.

I am sure that the writer, Belle Squire, of Chicago, wrote under the inspiration of actual occurrences, for she cites incidents which have often come to my personal notice. Only recently I was handed the same remark, namely "My musicians are all union men and they don't need any rehearsal, for they play any kind of music."

After the performance it was my painful duty to answer the question: How was the music? The most painful of all was the fact that the film manufacturers had believed the above statement, and took a chance to save $25.

The picture that is painted in the following article is not exaggerated, and the conditions spoken of will be found in eighty per cent. of the present motion picture theatres.

Most every exhibitor in the country has at some time seen how the better theatres in New York and other large cities are conducted, yet has not the ambition to at least rid his house of unnecessary tumult, so as to make possible the better rendition of music and inspire his musicians to better efforts.

Noises of all kinds are very trying and nerve racking to the well meaning musician and their elimination is the first essential in any theatre where the management desires good musical results. The travestry on musical programing as written by Miss Squire, is well taken, and is the one subject that is at the present time most agitated. This should be the uppermost thought in the mind of all producers of photoplays, for until the producers are less indifferent, the same indifference will be shown in every picture theatre, and the tonal atmosphere in every theatre will always be the jest of the patrons and the Photo Play theatre will continue to want the respect that is really due an Art such as Picturedom is destined to be.

The following is Belle Squire's very interesting article:

Finds Some Music Artists

"America will yet have its own music! It will evolve a music of its own!" said the editor of Music News. "Who can tell?" he continued with warning enthusiasm. "Maybe it will grow out of the music of the movies!"

We had been talking of the possibilities of movie music and kindred subjects. We had admitted that, though much of it was crude as yet, some of it was also artistic. We had been talking about the condition, past and present, of unmusical America. We were agreed that it was more than probable that something good might really come out of the movie music and that something might be looked for from the new race of movie musicians. Then we dropped into futures again.

"Will there be new forms?" I asked. "Is the music of the movies the beginning of a change?"

I contended that movie music was worthy of being reported like any other music, or should be, and, much more to the point—it ended in an assignment.

For a long time I had been so curious about it all. "Why—why did I hear the same commonplace tunes, no matter where I went?" "Why did they all keep up such an infernal racket on their tinpanny pianos?" "Where did the breed of pianos come from that infested movie houses?" "How did the players manage to keep things going hour after hour, day after day and night after night?" "Why—?" "How—?" "Could not a better class of music be demanded in movie houses?" "Why not the classics —?" A host of questions arose, clamoring for answers.

The obvious thing would seem to be to go to some movie house and find out. I went. I asked these questions here and there—with but little result. At the movie houses they are too busy to answer questions, as a rule. They did not know whether I was unbalanced or whether I was seeking a job. One player invited me to sit down in front and he'd show me how it was done. He averred it was easy, but tiresome. After listening to him for a while I agreed with him. He had talent, but he was either lazy or tired. His work was childish.

In the course of time I wandered into a studio where pictures are produced. A voluble gentleman engaged me in conversation, but he dodged my question, "Would it not be possible to play good music as well as poor music during a picture play?"

He did succeed, however, in imparting the information that he too, was a musician—a composer, in fact! Had I ever heard of him? I shook my head until he mentioned his chief work of art, "White Wings, They Never Grow Weary"—or was it "Oh, for the Wings of a Dove" that he produced?

Trying to Interview the Musician

When, finally, I diverted the conversation back to its original channel he suggested that I see the manager, and also directed me to the musicians' union, if I wanted a job. The manager, however, stared coldly at me, and as yet I have not been to the headquarters of the musicians' union. I'm going, though, and later I will tell you all about it. It is valuable advice.

In the course of my investigations I had many adventures, and still the "why" of movie music eluded me. Always I arrived too late or too early to see the right person. He had just stepped out. I interviewed managers and box office persons and ushers, but all to no purpose. I then decided to meet the player himself!

Sounds simple, does it not? It is not an easy thing, however, to meet the musician. Try it if you doubt my word.

Not being given to haunting stage doors (by the way, does the movie theatre have a stage door where the cunning little films go in and out?) I sought the box office man again and laid my quest before him. Nor was that an easy thing to do. The organ was thundering beyond and street cars were whizzing by the open door.

I had the good luck, however, to find the manager himself in the cashier's cage. He was an American who understood the English language, who could make change and run a theatre, but knew little about music. He invited me into his den.

He was a pleasant faced youth, frank and engaging, whose weather eye, though apparently at my service, did excellent detective work—to the secret chagrin of several small boys who were trying to slip unseen into the dark depths beyond from whence came roars and shrieks of laughter. Slipping by the ticket taker, I take it, is the modern equivalent of the historic feat of our fathers and brothers who boast to this day of how they managed annually to crawl unseen beneath the big tent of the one and only circus.

Poor little boys! I felt sorry for them. I hoped the manager would close his eyes for a few brief moments. But he neither slept nor slumbered.

It was disconcerting to explain my mission between these many distractions—cars whizzing by, the arrival of the manager's frugal supper, the entrance of ushers and musicians, and the detective work outside.

Music?

He grew eloquent.

(*Continued on page* 1276)

Projection Questions Answered

Operating Electricity

Repairing Equipment

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or difficult

AN OPERATOR FROM THE "STICKS"

THE following letter from an operator in Iowa, found its way to my desk and I am publishing it, and at the same time granting the request of the writer:

"Reading in the NEWS that you would like to have the boys send in anything that is out of the ordinary which they are using, I am enclosing a sketch of the way I have my rheostats wired. I have never seen nor heard of anything like this before, BUT THAT IS NO SIGN THAT THERE IS NO SUCH THING, as there are a good many things that I have never seen or heard of.

"Now I have just one favor to ask of you, and that is if this is not new or out of the ordinary, please do not publish this letter, because no matter how ignorant we are we don't want to publish the fact in any magazine. I will now let you in on the secret of this talk. As you will see from the sketch I have a three wire system. Just below the main switch are two ordinary switches, one for each machine and below them I have two double throw switches. The rest you can see from the sketch.

"The idea of all this is to do away with any delay from rheostat trouble. I generally use my rheostats, one on each machine and if anything should go wrong with one of them, all I have to do is throw the double throw switch over to the other side and put both machines on one rheostat, and the same way if anything should happen to the other. This makes it possible for me to continue my show, should either fuse burn out without having to stop and tear the place up trying to find a new fuse.

"I am enclosing photos of my booth as I think it is a dandy,



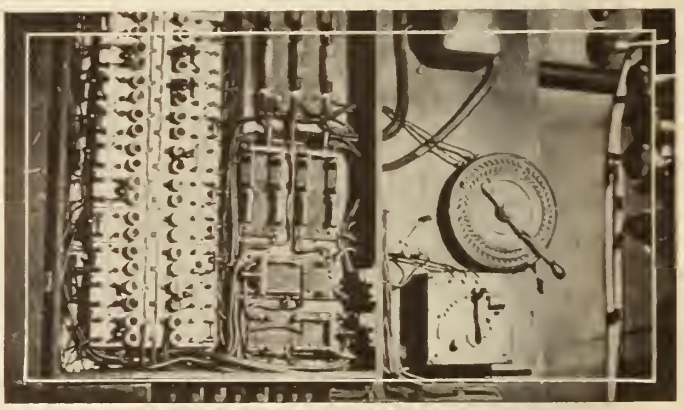
The Work Bench

and once more I ask you not to publish this unless it contains something new, not that I care so much for myself, but people might think that all of our boys were raised in the 'sticks.'"

COMMENT: I cannot understand your objection, brother, to your letter being published. It shows that you are a man possessed with the ability to keep your show running, and does you much credit. You handed me one laugh, though, where you say: "without having to stop and tear the place up hunting for a new fuse."

That should not be necessary, there should be a place for everything and everything in its place, but (whisper) I have been caught that way myself. There are none of us infallible, only we hate like the dickens to admit it. The accompanying photographs show the method of wiring as described by the brother and the neatness with which he keeps everything in its place (with the exception of "fuses."—Ed.). By the way, what are the saws for, to trim carbons?

I agree with you, the operating room as far as can be seen is a "dandy," and the work bench looks as though it were USED, so



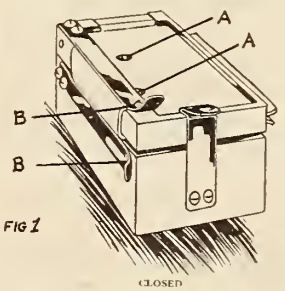
The Switchboard

many operators have work benches for *ornamental purposes.* The projection department is always open to any suggestions of those who have the welfare of their profession at heart, and I assure you, brother, that there are just as good operators in the "sticks" as you call it, as there are in the BIG TOWNS. So come again, you're always welcome.

NEAT AND INEXPENSIVE FILM CLEANER

TO the manager who wants to have an always "clean" show, so far as the physical condition of the film is concerned the film cleaner illustrated on this page will give them that result.

It is one of the neatest and most inexpensive pieces of apparatus that we have seen in some time, and what is more to the point, "it does the work." It not only washes the film, but *CLEANS* it; the chemical which is used in the cleansing process being without any harmful effect to the film; it also tends to keep the film in a flexible condition, thus prolonging its life.



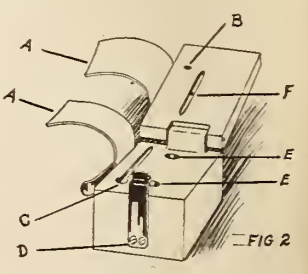


Fig. 1 shows the film cleaner closed; A-A being the holes through which the fluid is distributed to the pads; B-B the springs which hold the pads in place.

The device is of cast aluminum, making it proof against wearing out, and should meet with the hearty approval of the operator.

Fig. 2 illustrates the device open and shows the modus operandi; in Fig 2. A-A are the pads held in place by the springs as shown

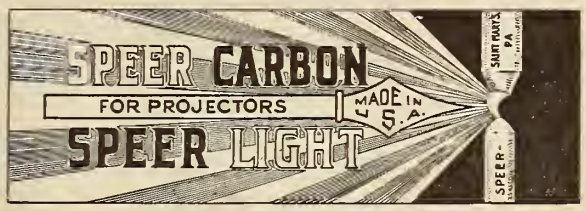
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G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

in Fig. 1-B the hole through which the liquid reaches the lower pad, flowing along the distributing groove C. E-E are holes for fastening the cleaner to the rewind table, using two inch wood screws. F the distributing groove for the upper pad, thus taking care of both sides of the film which is being cleaned. D is the spring that holds the device closed and the tension on the film can be regulated by loosening or tightening the two screws shown.

This film cleaner known as the "LELAND" is the invention of S. B. Leland, Montpelier, Vt., and is handled by the Picture Theatre Equipment Co., 1604 Broadway, N. Y. It is furnished complete and the cleaner, one pint of fluid, and 100 pads cost so little that it should be to the interest of every exhibitor to see that his operator is supplied with one.

110 VOLT COMPENSARC ON 220 VOLT CURRENT

O. P. McNutt, chief operator, Castle Theatre, Havana, Ill., *wants to know how to connect in multiple, two 110 volt Ft. Wayne Compensarcs on a 220 volt circuit, and how many amperes they would deliver at the arc.*

He has two 110 volt compensarcs (I presume he means the type A, which met with such great favor.—Ed.) *and the current coming into the building is 220 volts A. C. Now I want to connect the two together in order to handle the 220 volts the same as though I had one 220 volt compensarc. Your answer will be greatly appreciated.*

Answer: It can't be done. It is absolutely impossible to operate two 110 volt compensarcs in multiple on a 220 volt circuit. The reason for this is that they are auto transformers and connecting them up in this way would short circuit the windings if the lamp leads were connected in multiple, and if one set of lamp leads were not connected you would not be able to get any regulation. The only thing for you to do is to purchase 220 volt compensarcs.

Later.—Why not, if you have a three wire system, connect each compensarc to the outside wires of your line and operate them as 110 volt machines? By outside wires I mean connect one compensarc to the positive and neutral wire (or what would be positive and neutral if you had direct current) the other to the neutral and negative wire, thus balancing your system and utilizing the apparatus you now have. The 60 amperes you are able to get with the compensarc should be all that you would want to use, and with the proper sized carbons should give you excellent results.

WANTS TO IMPROVE PROJECTION AND REDUCE CURRENT BILLS

J. A. Kelerer, Rockport, Ind., *writes: We would like to improve our projection, and if possible at the same time reduce our current bill. We have a sixty-five foot throw on a screen 8 x 11 ft.; use 110 volt, 60 cycle A. C., we are at present consuming an average of 640 K.W. monthly on the following equipment:*

41—40 *watt tungsten lamps;*
10—16 *c.p. carbon lamps;*
8— 8 *c.p. carbon lamps;*
3—⅛ *h.p. 110 V. motors,*

and one arc lamp which carries 35 amperes through an oil transformer.

There are a number of small manufacturing plants that run large motors on the day current which causes the current to weaken and vary quite a great deal in voltage. What would be the result of installing a rotary converter, or would you suggest the installation of a mercury arc rectifier for arc lamps only?

Answer: I had purposely delayed answering this inquiry for the reason that I was tempted to suggest the installation of a lighting set, but after considering the matter from all angles I came to the conclusion that Mr. Kelerer had answered his own question in the closing paragraph of his letter. The mercury arc rectifier has its following, for it is a device that requires very little or no attention after once being installed, and on a sixty-five foot throw will give very good screen results, then too the cost of this machine as compared with others which obtain practically the same results is such as to make a strong appeal to the exhibitor who has to consider the initial outlay. The rotary converter (of which there are many types on the market) as well as the different motor generator sets put out by various manufacturers and advertised in the columns of the NEWS are all made with the same end in view: To reduce current bills. And there is no doubt, if you install any one of these devices that you will find a material decrease in the bills rendered you by the lighting company.

FILM CEMENT FORMULA

Robert Leslie, Owen Sound, Ont., *asks: Would you kindly oblige me with the best film cement recipe you know of?*

Answer: With the greatest of pleasure. The following is the formula of a cement which I myself used for some years and I found it to give very good results: Equal parts of amyl acetate and acetone. This will not turn white or dissolve the film as cement using ether in its composition will. Can be used on all kinds of stock, but MUST BE HANDLED QUICKLY. Scrape film clean, use a small brush, preferably of camels hair, and see that it is distributed evenly over the end of the film before making patch. And BE SURE TO KEEP THE BOTTLE TIGHTLY CORKED WHEN NOT IN USE.

YES—IT WILL

John A. Dawson, Clarksburg, Ohio, *writes: Will a meniscus bi-convex condenser combination give a better light than two plano?*

Answer: Such is the opinion of a great many operators who have been experimenting along these lines. The principal advantage of the meniscus bi-convex over the plano is that it is possible to have a much smaller "spot" at the aperture with the former when the equivalent focus is the same in each case. The most important factor in getting a better light is to see that your lenses, both objective and condensing are ABSOLUTELY *CLEAN,* not some of the time, but ALL THE TIME.

MAKING AN ELECTRIC FAN FROM A MOTOR

Herbert Schneler, Ft. Wayne, Ind., *writes: Having used your columns before and being well satisfied I would again like to have you help me if you will. Here's the problem: I have a 110 volt 60 cycle motor and have added a fan blade in order to make an electric fan out of it, but the motor is a little too speedy, therefore it wont stay where you put it, and another thing it heats up on this speed and is quite noisy. Would there be any way to cut down this speed through a coil of some kind or how are those speed regulators made. What would you recommend as an inexpensive way to reduce this speed a little; do you think if I were to put on a 12 or 16 inch blade that it would help me any?*

Answer: The most inexpensive way I know would be to get two porcelain weatherproof sockets and connect them in series with the motor, using an 8 c.p. lamp in one and a 16 c.p. lamp in the other. This would give you about all the resistance you would need for the reduction of speed and would also tend to eliminate the excessive heating you complain of. The size of the blade has nothing to do with it, there being no pull, consequently your motor would not heat up from that cause, it is more than likely that the heat is caused by induction and if so should not give you any concern. Try this scheme and if it does not work out to your satisfaction let me hear from you again.

AN APPEAL TO THE OPERATOR FROM THEIR FRIEND

To the Boys in the Projection Room.

Dear Boys:

While in Chicago at the Exposition it was so very warm that I could not help but think of the great discomfort you so often experience in order that we, the public, may enjoy the pictures which you project for us upon the screen, and I am hoping that a day will come when some great mind will invent for you a means of operating your motion picture machines without the necessity of confining you to the hot and all too small booth which is in use today.

Why do not some of you turn your minds and genius to that end and so have it to your credit that you are interested not only in yourselves, but in your co-workers as well?

It seems, sometimes, at least to me, that you do not always appreciate how very important your part in the Motion Picture industry really is. The manufacturers and artists may spend all their energies, and bend every effort, financially, mentally, and artistically to make a wonderful picture which by careless, inattentive projection is so often spoiled.

Now, boys, it is up to you to WAKE UP and take a greater and deeper interest in your profession. It is an injustice to yourself to let yourself be responsible for the ruination of a beautiful picture by letting your machine become dirty, by scratching the film,

(in process of rewinding—Ed.) and by other careless habits which perhaps your uncomfortable quarters cause you to fall into.

Wake up to the fact that you are the ARTISTS, whose handling of the film can either make it a success or otherwise, and let each man appoint himself a committee of one to correct these bad habits, beginning upon himself, and before long the manufacturer and exhibitor will become cognizant of the fact that good projection is as important a part of the whole as the acting and there will come a sifting of the fit and the unfit and the "Projection Department" of the motion picture industry will be recognized by all and a proper appreciation will be given it.

BE ONE OF THE FIT! Begin now to prepare yourself to reap the rewards which will surely come to the intelligent, conscientious operator. Be one of those who are constructive, not destructive; think this over boys and know that with all my heart I am with you in any efforts you may make in this direction.

Very sincerely yours,

(Signed) ROSE TAPLEY.

EDITOR'S NOTE.—In publishing this letter I do so with the full appreciation of all that Miss Tapley has tried to do in the past for the operator, she may well be termed "the operators' friend," for she is one of the few "stars" who is every ready and willing to be of assistance to the operator, as a number of local unions will testify. There is much food for thought in her letter and I hope that every operator who reads it will take the advice of her, who by her sweet personality and absolute unselfishness has endeared herself to countless thousands.

WHEN WILL THE *EXHIBITOR* WAKE UP TO THE FACT THAT AN OPERATOR CANNOT PRODUCE RESULTS unless he is treated more like a human being?

Why do not the various operators' organizations take up the matter of operating room construction with the building authorities, the board of health, and other municipal bodies? The different health boards are very solicitous about the welfare of everyone except the motion picture operator, whom they seem to regard as of no account. Something can be done by concerted effort on the part of the operator, and IT SHOULD BE.

With very few exceptions the operator has the hardest and most uncomfortable position of any skilled worker, and yet so many employers get the idea that as summer comes on and their trade slackens down, that the operator should have his salary reduced. How many of you managers, who reduce your operators' salaries ever voluntarily come to him with a "raise" when the business is good? Don't all speak at once. Think this over Mr. Manager, and try to put yourself in "the other fellows place," treat the operator as you would like to be treated were the positions reversed, and you were the operator.

HELP US TO HELP YOU

I WANT to impress upon the operators the absolute necessity of giving all information in their power when making inquiries concerning projection troubles. Give the make and model of machine used, whether using a.c. or d.c., size of picture, size condensers, E.F. of lenses, length of throw, whether using rheostat, converter, or motor generator set, as well as the size carbons used and the gauge of wire, for it is only by having this information that I will be enabled to try and help you.

So many seem to have an idea that a projection editor is a mind reader; for instance, an operator writes: "Am using an Edison machine, one of the old exhibition models with inside shutter, size of picture is 16 feet, and I can not seem to get the corners of the picture clear, that is, there are 'brown' corners. What must I do to brighten the picture?" He never says a word about the size of condensers, projection lens, throw, or anything else that would enable me to give a half-way intelligent answer. PLEASE BEAR THIS IN MIND WHEN MAKING INQUIRIES: IT IS ABSOLUTELY NECESSARY TO GIVE ALL THE DATA AT YOUR COMMAND IF I AM TO BE OF ANY ASSISTANCE TO YOU.

SOMEONE'S MISTAKE

THROUGH an oversight on the part of someone, perhaps myself, copy intended for this department giving the result of the election held by Local 384, I. A. T. S. E., Moving Picture Machine Operators of Hudson County, N. J., became mislaid.

In justice to the officers and members of that local, and to set myself right in the minds of those operators whom I met during my recent trip, I would say I did not resign from that organiza-

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tion upon my acceptance of the position as projection editor of MOTION PICTURE NEWS.

The election which this local held on July 1 was largely attended, and while the office of president could have been mine for another year, had I so desired, I did not believe it would be fair to the local, MOTION PICTURE NEWS, or myself, to accept the responsibility, and so I was forced to refuse the nomination for a second term, although I am with the "boys" in anything that will better their conditions and help them to further their knowledge of projection.

Congratulations to the New Officers

The officers elected to serve local 384 for the coming year are as follows: Walter A. Bemis, president; Edward W. Bordmann, secretary-treasurer; Harvey Sapp, vice-president; Conrad Daubener, Jr., recording secretary; John J. Giles, sergeant-at-arms; delegates to the State Federation of Labor to be held at Orange, N. J., August 21, 22 and 23, Walter A. Bemis, Frank Kirschgessner, and myself. I might say that I polled every vote east, which shows that the boys were with me in the things I tried to accomplish during my administration.

To the newly elected officers I extend congratulations, and I believe that much good will be wrought during the coming year, for Brother Bemis, their new president, is a man whose slogan is "get down to business," and since taking office he has been on the job at all times, which proves that his being elected unanimously was well merited, and I believe that an officer who has served in a minor capacity should be promoted. (Brother Bemis was formerly vice-president of the local).

The other candidate to be elected by acclamation was the secretary-treasurer, Edward W. Bordmann, whose work during the first year of the local's existence, merited his re-election. The recording-secretary was re-elected over the opposition of John Fels, and to him also we extend congratulations with the wish that he will maintain the record established by Brother Francis Steiner, who never missed a meeting of the local since it was first formed.

Meeting Nights Changed to Second and Fourth Saturdays

Meeting nights of the local have been changed from every Saturday night to the second and fourth Saturdays of the month and are held at Grube's Hall, No. 85 Washington street, Hoboken, N. J.

Address of the president, No. 123 Washington street, Hoboken, N. J.; that of the secretary-treasurer, No. 330 Fourth street, Union Hill, N. J. Exhibitors who are in need of operators can have their wants supplied on short notice by telephoning to either 1537 Hoboken or 4527 Union.

UNION ANNOUNCEMENTS

The publishers of the NEWS have allowed me to set aside this column for operators' gossip. In it will be publihsed any news or announcements that any local may wish to submit. Also, all local unions are requested to send in announcements of any and all elections of officers, change of date, time and place of meeting, etc., for publication in this column.

Get busy, Brother Secretaries, and let us see whether you are "on the job" or not.

LOCAL 171, I. A. T. S. E., PITTSBURGH, PA.

President, R. C. Freeman. Vice-President, J. A. Rhodes.

Secretary, Joseph Dean; address, 1529 Bidwell Street, N.S.

Business Agent, R. C. Freeman.

Meetings held the first Sunday of each month at the Century Building at 2 P. M.

LOCAL 199, I. A. T. S. E., DETROIT, MICH.

President, J. P. Murtaugh. Vice-President, Sam Johnstone.

Financial-Corresponding Secretary, M. A. Booth, 88 Porter Street.

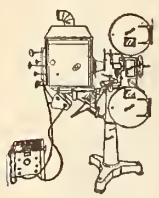
Treasurer, Max Ruben.

Recording Secretary, H. G. Brewer.

Sergeant-at-Arms, Abe Felstein.

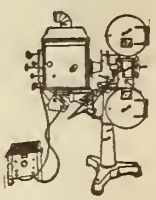
Business Agent, Jack Edwards.

Meetings held at 202 Sun Building, Detroit, Mich., where the local maintains an office for the transaction of all business, and is in charge of Brother Edwards, who is "*some* B. A."



IF

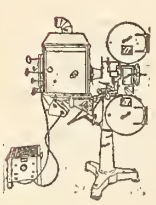
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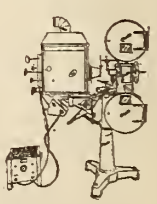
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HOW TO TAKE PHOTOS OF SCENERY AND TRANSFER THEM TO LANTERN SLIDES

H. P. A., Strand Theatre, Somers Point, N. J.:

I would like you to give me brief instructions as to how I could take photos of scenery and transfer them to lantern slides.

Answer:—The use of lantern slides depicting local events and scenes has long been indulged in by many progressive theatre managers. While many managers now attempt the more ambitious task of making local films, the stereopticon view still arouses the interest of an audience.

Negatives made with hand cameras (such as Kodaks), or any other form of still camera may be successfully utilized in slide making, provided they possess sharp images. As the lantern slide is much magnified in being projected it will immediately be seen that an unsharp negative will not produce a satisfactory screen picture. In this connection we also strongly advise that the camera used in making the negatives be fitted with an anastigmat lens, although this is not absolutely necessary.

Having taken the picture (preferably with a camera of 3¼x4¼ or 4x5 size), and developed, fixed, washed, and dried the negative we are now ready to consider making the slide. This may be done in two ways—by enlargement or reduction (using a lantern-slide or copying camera), or by contact printing (using a printing frame such as is employed in making prints on paper). The latter method will be found far the simplest and most practical for the amateur and occasional worker.

Having the negatives ready a printing frame is required and some lantern slide plates. Lantern plates are sensitized dry-plates having a much slower and more contrasty emulsion than that of negative plates and films. The negative is placed in the printing frame with its glass or smooth side out (or towards the exposing light). If a film negative is used a piece of clear glass must first be placed in the printing frame upon which to support the film. A sensitive lantern plate is next placed in the printing frame with its coated side against the negative, and the back of the printing-frame clamped on. This and the exposing and developing operations should be conducted in a suitable dark-room, of course.

The exposure for a lantern plate is much shorter than is that for any form of photographic printing paper, and may be made to any not too powerful light. The writer has exposed hundreds of lantern plates by the use of a lighted match held a foot or two from the printing frame for a number of seconds, depending, of course, on the density of the negative.

Exposure being accomplished the plate is next developed. Any non-staining developer suitable for plates or paper may be used, but the following will be found especially good.

SOLUTION A

Hydrokinone	150 grains
Potass. Metabisulphite	10 grains
Potass. Bromide	50 grains
Water	20 ounces

SOLUTION B

Sodium Sulphite	1 ounce
Caustic Soda	100 grains
Water	20 ounces

For use take equal parts of A and B.

The temperature of the bath should not be allowed to exceed 65° F. and development is allowed to proceed until the high-lights or whites of the image commence to veil over. If development is stopped too soon a thin weak picture will result.

Development completed the plate is given a quick rinse in clean water and transferred to the Hypo, where it is fixed as in negative making. Having been washed and dried the plate is bound up with a cover glass using black lantern slide tape or binders. The cover glass is simply a piece of clear glass, the size of the standard lantern plate (3¼x4 ins.), and is placed in contact with the emulsion side of the lantern plate.

The best lantern plates are the Seed and the Imperial Lantern Special, both of which are extremely fine grained and yield rich tones. The Seed Lantern Plate is so rich in silver (rapid), that it requires to be handled in red light in order that it may not become fogged.

MANY SUBSTITUTES FOR METOL ON THE MARKET, BUT ONLY A FEW GOOD ONES

F. H. P., Minneapolis, Minn.:

A moving picture client of mine desires me to write and ascertain where Metol, a chemical used in developing pictures, can be secured and its present price. If it cannot be secured, would you kindly send me the names and addresses of any companies manufacturing substitutes and the prices thereof.

Answer:—The genuine developing reagent Metol has become so scarce in this country that seldom is as much as a pound of it offered for sale in one lot . Occasionally, however, a small quantity of Metol will be offered and immediately grabbed by someone who wants the best, at a price ranging from $60 to $100 per pound.

The motion picture laboratories are, however, forced to rely, in most instances, on the better quality of substitutes for Metol which are now being marketed by several chemical concerns giving attention to the requirements of the photographic industry.

There are numerous Metol substitutes on the market which are not good value for the money, but among the American made developers obtainable we will mention two whose value has been demonstrated.

The Berlin Aniline Works of 213-215 Water street, New York, market a developer called "Metol Substitute." This developer is called a substitute merely to differentiate between it and the high quality "Agfa" Metol which the Berlin concern supplies in normal times. It is identical in chemical composition with the compound Monomethyl paramidophenol sulphate, which is the chemical name for Metol, and has been so declared by the U. S. Bureau of Standards. The "Metol Substitute" of the Berlin Works is rapid in action and possesses good keeping qualities when in solution.

Another developer which has proven its right to consideration is Dr. Thatcher's product "Kathol," made by the Kathol Manufacturing Company of 230th street and Riverdale avenue, New York. The reagent Kathol was described in an article appearing in the "News" of July 22. Kathol is also a rapid developer deriving its speed from the addition of a small quantity of Sodium Hydrate to the bath when mixing. As stated in the former description of the product "Kathol," the action of a bath containing it can be accelerated several times after it commences to slow down, by the addition of more Sodium Hydrate.

We cannot advise as to the price of either of these developers at present, as prices on material of this class are constantly changing. By communicating with the makers of these products the correspondent may ascertain the present prices.

Having seen thousands of feet of film processed with both of the reagents mentioned, we are in a position to state that the results were acceptable and either of these developers will be found good value for the money.

FOCUSSING WITH A "PATHESCOPE"

W. G. B. of New York City, writes:

"As a regular and interested reader of your department, I am

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We want a live wide awake cameraman with **A1** outfit in each city to act as our representative.

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Superior Films Co., Los Angeles

Entire Tenth Floor, Knickerbocker Bldg.

"EASTMAN"

in the film margin answers the question,

"How clear should a motion picture be?"

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

toking the liberty of writing to you for help on a subject that has bothered me somewhat.

"As you may know, the area of the picture on Pathéscope film is exactly one-half that of standard. In using our Professional Model Camera, which is exactly the same as the Pathé Model No. 1, except that it is built to carry this smaller sized film, I find that in focussing on the ground-glass or on a piece of matte film, there is a round spot in the center where the image is bright and clear, but that the edges are very dim and I can hardly see the image. Of course, by moving my eye the bright spot follows it, but not very far, as the picture is so small and the metal sides of the focussing block cut it off when viewed at an angle. It is extremely hard to get a good clean focus, and I don't want to go up and say that I can't get a focus. Any help that you can give me will be highly appreciated."

In reply: Upon receipt of the above communication, we immediately formed what proved to be the correct conclusions concerning Mr. B.'s difficulty. A visit to the conveniently located office of the Pathéscope Co., at Aeolian Hall in Forty-second street, facilitated our explanation of the seeming difficulty, and, because cases like this one are rare, we will relate the circumstances for the readers of the Camera Department.

Our first point was to demonstrate to the correspondent that the images of Pathéscope films are considerably more than ½ the size of standard film images. The measurements of a Pathéscope image are, roughly, ¾ x ½ inch.

The camera next received our consideration. It was identical in arrangement, attachments, and exterior dimensions with a regulation Studio Model Pathé camera. The lens, which in this case was the first thing we investigated was a Krauss Zeiss Ic Tessar (f. 3.5) of 40 mm. focus. We recalled that the lens generally used on Pathéscope cameras was a "Voigtlander Special Cinema Objective" of 45 mm. focus. This is just a special name which the Voigtlander firm have given their 45 mm. "Heliar" lens.

As we had imagined beforehand; the lens (Krauss Zeiss 40 mm.) on the camera in question was just barely capable of adequately covering the size of a film image such as is produced by the Pathéscope camera. The frame containing the ground glass for use in focussing (or focussing block as the correspondent calls it) was, indeed, a very deep one, and we pointed out the desirability of reducing its thickness somewhat in order to give a clearer view of the sides of the exposure aperture.

The lens was next carefully focussed, whereupon it was readily apparent that the image was, as stated by Mr. B, much brighter in appearance at the center than it was at the edges. The aperture was fully covered, however, and there was no lack of sharpness at the extreme margins of the picture. Photographic tests showed that this slight falling off in illumination toward the edges of the exposure field was not noticeable in negatives taken on film stock, so rapid is the Pathé negative film (which the Pathéscope Co. generally uses) or, for that matter, on Eastman stock either.

As the camera (in common with all Pathé cameras when new) was well constructed and accurately aligned, we decided that it could be taken for granted that when the central (or most easily visible) portion of the image was in good focus the margins would likewise possess satisfactory definition. Specimens of work made with the camera under discussion showed good and even focus over the entire area of the negative images. It was, therefore, apparent that while the 40 mm. lens was being worked close to the limits of its covering power, the mechanic who equipped the camera had not erred in his judgment, and the lens was capable of adequately performing its work.

There was another feature of interest connected with our visit to the Pathéscope headquarters. While Mr. B. and the writer were discussing things, the president of the company joined us in the conversation. We were pleased to learn that this gentleman, who is extremely well informed upon all matters pertaining to cinematography, has been an interested and constant reader of the Camera Department since its inception.

But what is more important—the president appreciated his employe's sincerity in his work and his efforts to improve and amplify his knowledge of cinematography. There is a chance that Mr. B, who is a young man, may become a very competent and artistic worker in motion photography—and men of such caliber will be greatly in demand a few years hence.

Others should not hesitate to come forward and ask questions as this young man has done, because when advice may be had for the asking, a man does himself an injustice in continuing to employ empirical methods.

BUSINESS CONDITIONS BRING PROFITS TO ROBERTS AND CARTER SUPPLY COMPANY

J. I. ROBERTS, president of the Roberts and Carter Supply Company, Nashville, Tenn., states that he is more than satisfied with the business in the supply line that his company has been securing during the year of 1915, and prophesies that there will be far greater prosperity during the year of 1916 and 1917 than ever before enjoyed.

President Roberts feels that the motion picture supply field is at last on a sound business basis. The theatre managers have begun to look around for the most up to date supply house to do business with. This makes it necessary for them to install better equipment in their houses. The Roberts and Carter Supply Company have been working overtime continuously to fill all orders sent in to them for supplies. July, which is usually a slack month, has been one of the biggest in the history of this concern.

VITASLIDE, SAN FRANCISCO, MOVES TO DELGER BUILDING

THE Vitaslide Company of San Francisco has moved its offices to the Delger Building in that city. This firm manufactures a motion picture slide, and business has increased to such an extent that larger offices were necessary, and they now have one of the most attractive and convenient establishments on the coast.

DENVER RIALTO BUYS MINUSA SCREEN

THE Rialto theatre of Denver, Colo., owned by the Federal Theatre Company of that city, has purchased a Minusa Gold Fibre screen.

A full description of this theatre was given in an August issue of MOTION PICTURE NEWS.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

A MUSICIAN'S VIEW OF MOTION PICTURE MUSIC

(*Continued from page* 1267)

"We have an orchestra of six pieces here—all union players!" he asserted with pride. "Hey! there," he called. He had turned detective again, and two small boys regretfully retraced their steps. I asked to speak with the leader of his orchestra.

"Call Reemer," said the manager to the man with the bass viol, who has just come into the narrow box office where I stood waiting.

"Who?" shouted the bass viol, for the organ was thundering and the cars were clanging by again.

"Reemer," returned the manager.

"Oh, you mean Rimer," answered the bass viol and departed.

So Rimer came.

I explained my mission and asked him how it—movie music—was done.

"I choose music to fit the play," he answered.

"Yes, of course; but do you choose a regular program?"

"Sure, I choose a program. If I follow the pictures I would be crazy in the head in three days," he shouted above the din.

"Do you have a rehearsal?" was my next question.

"Ach, no! No rehearsal! We are all professional players." There was infinite pride in his voice, for he was obviously German. My men read at sight. They are union men," he explained.

Union! There it is again. Music, it seems, is mixed up with the labor question—but that is another story, as Kipling would say. I drew back from the dangerous subject. I wanted to talk music.

If there was no rehearsal, and six players wanted to play together, how on earth could they pick out a program while the play was going on? Where did they keep their library? Did they have a library? Were they all mind readers, that they could perform the prodigious feat of following an unfamiliar screen drama, pick out a program and play it at one and the same time? Some of the sense of these questions I tried to convey between the clanging of cars, while the manager eyed me doubtfully and others regarded me as some strange new specimen. From a distance came a familiar air. It was matinee time and the organist was supplying the program.

"Ah! Chopin's D flat major Waltz," I exclaimed.

He nodded, a little pleased. I had made a hit with him by my one and only gleam of intelligence.

"Not often played on the organ?" It was a question.

"No. Not many players have the technic," he answered, as conveying the information that the organist was a union player. From the distance the Chopin Waltz sounded well. It was a welcome relief from the monotonous "Tum-i-ty-tum, tum-i-ty-tum" so often heard. Incidentally, one of my questions was answered. Better music could just as well be played.

Not to bore you with the intermittent conversation that followed, let me give you the gist of what the orchestra leader told me.

The house for which he plays is open continuously from 2 P. M. to 11 P. M. It is thus a nine hour day—a little awkward when one reflects that in Illinois it is only workingwomen who can work ten hours a day legally. For workingmen the legal day is eight hours long. Do you begin to see how the music question ramifies?

A nine hour day in an Illinois movie theatre calls, first, for a shift of laborers. The man who operates the film machine is a union operator, as you know.

Now a nine hour day, musically, also calls for a shift of players, for no musician, worthy of the name, could or should stand the ordeal of nine hours' consecutive playing, whether male or female. From 2 P. M. to 4:30 P. M. the organist takes charge, alternating at the piano and organ. From 5:30 to 7 P. M. there is no music. The first play in the afternoon is really a rehearsal.

The musician sits at his instrument and fits his music to the play as best he can. The next time the reel goes through he knows what is coming and is ready for it. Meanwhile the orchestra leader watches the picture and takes notes, such as "dramatic," "pathetic," "pastoral," "overture," "classical," "popular" and so on, while he gets the run of the story. For the comedy, "ragtime" or other poplar stuff is always used. In the regulation drama a wide choice is possible.

"If we play good music to that funny stuff, people would laugh at us," he insisted. "Nothing but ragtime and popular music will go with the comedies."

I understood, but I wanted him to make it clearer. I wanted to know just how much trouble he took to keep to the trend of the play. I asked another question, to bring out the idea.

"I would be crazy in the head in three days if I tried it," he repeated. "There is a wedding, and I play the wedding march, maybe, and I get to 'Tum-tum-ty—tum, tum-tum ty—tum,' and—'Sh-sh-sh!'—the wedding is gone and maybe the bride's mother is dying away over in Chermany! No, no! It would not do! An orchestra cannot change so quick. I just pick out something that's like the play, and that's all I can do. I would be crazy—crazy in the head!" And he put up his hands to show me just where the craziness likely would be. I began to see the light.

"We play good music. I have a big library. It costs much money. We play Grieg, Tschaikowsky, Strauss, Victor Herbert. We play good music—"

"You have rehearsals?" again I asked.

He shook his head and smiled at my inexperience.

"I hafe union players," he explained. "They know how to play. They read at sight. We do not need to rehearse!"

Oh, blessed land! No need to rehearse! No need to practice! Just play and get money for it. But he was off on another tack—union players, scab houses, wages, his own professional standing. He had been a concertmeister.

It was painfully simple, after all—so simple that I knew I had not even touched upon the real problem, the individual player who performs in the smaller houses, and from whom, if I mistake not, we may look for some new developments in music.

DENVER MUSICIANS FILE SCALE OF MINIMUM WAGES FOR PICTURE THEATRES

THE Denver Musicians' Protective Association has filed a schedule of the wage scale for professional musicians with the Industrial Commission of Colorado. The schedule specifies the hours and conditions which govern the professional players.

According to the specifications, picture houses which charge an admission of fifty cents must pay each of their musicians a weekly salary of $35. Fifteen minutes in every forty-five is required by the schedule; a half-hour out of every two hours, and not more than four hours playing without intermission.

In the five-cent shows each player must receive $23 per week, six-hour days, the leader to receive $33 per week. The five-hour scale is $21 per week for musicians and $31 per week for leaders.

Higher priced theatres must pay each musician $30 for two daily performances and leaders $40.

"Love's Lariat"

Bluebird Feature — By M. WINKLER — THEME—Love Song, By Puerner

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	25 Seconds	Fata Morgana by Tobani.
T	Allen Sanders, who lost, etc	1 Minute and 48 Seconds	Continue—"Fata Morgana."
T	Pay Day on the Bar X Ranch	3 Minutes and 20 Seconds	Zephyr, a Western Episode by Trinkaus.

TO ACTION PP OR FF

T	I Drink with Her, or Nobody	1 Minute and 55 Seconds	The Booster by Lake.
T	Daybreak—Headache!	1 Minute and 20 Seconds	Repeat "Zephyr" by Trinkaus.
T	Now, that you and me are going, etc.	3 Mniutes and 5 Seconds	Frozen Bill by Losey.
T	Waiting for the Eastern Limited	2 Minutes and 8 Seconds	Fair Vassar by Tobani.
T	When East meets West	2 Minutes and 55 Seconds	At Sunrise, Idyl by Bratton.
T	Sky-High's New Home	3 Minutes and 25 Seconds	Cupidietta by Tobani.
T	Goldie La Croix, etc	1 Minute and 45 Seconds	Reconciliation by Bendix.
T	Now! If my Cousin, etc	6 Minutes and 23 Seconds	Cupid's Caress, Valse Lento by Roberts.

REPEAT IF NECESSARY

T	The Cold, Gray Dawn	5 Minutes and 45 Seconds	Maesmawr by Curti.

WATCH THE DOOR BELL RING

T	That Afternoon	2 Minutes and 55 Seconds	Fair Vassar by Tobani.
S	Allen and Goldie going up steps	2 Minutes and 35 Seconds	

IMITATE ON PIANO—AMATEUR PLAYING WITH ONE FINGER—AS SHOWN ON PICTURE
—FOLLOWED BY THE THEME PLAYED BY THE ORCHESTRA

T	The Drinks are on us	50 Seconds	Continue Theme—Tremolo.
S	Puncher commence to Fight	2 Minutes and 15 Seconds	Agitato No. 6 by Lake.
T	Gee! When I look up, etc	47 Seconds	Theme.
T	The Boys are all Pinched, Sir!	2 Minutes and 55 Seconds	Al Fresco, Intermezzo by Herbert.
T	Allen Gives a Reception, etc	4 Minutes and 40 Seconds	New Era, Overture by Heed.
T	Now Boys, stick closer to Me	2 Minutes and 20 Seconds	Novelletta by Ambrosio.
T	You're trying to Double-Cross Me	2 Minutes and 8 Seconds	Theme.
T	When a Coward, etc	25 Seconds	Theme—Tremolo.
T	Did you ever expect, etc	1 Minute and 15 Seconds	Agitato No. 11 by Lake.
S	Harry Talking to Goldie	3 Minutes and 15 Seconds	Theme.

Until the end

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Building and Furnishings

Crescent, Brooklyn Triangle House, Is Ideal Picture Theatre

Nothing Overlooked in Fittings and Arrangement of Beautiful Picture Palace—Repairs Costing $50,000 Made in Two Weeks—Projection Booth Absolutely Square with the Screen—Management Caters to Special Audiences, Which It Finds Profitable

TO make $50,000 worth of repairs to a metropolitan theatre in the short time of two weeks and still retain sanity, is a tremendous proposition, yet such occurred only a few months ago when the old Crescent stock house in Brooklyn, at Hudson and Fulton streets, was converted into the present sumptuous home of Triangle pictures in that part of New York City.

That process, however, is already ancient history and so must be passed over in short space. It is mentioned to give an idea of the startling rapidity with which the theatre was transformed into an ideal picture house; and how the Big T, as it is termed now, can unhesitatingly be called ideal.

The amusement place is owned and operated by William H. Kemble, who needs no introduction to the exhibitor, and aside from its excellent every day accoutrements, it has the most complete and delightful line of accessories and conveniences that ever graced a photoplay emporium. The men's smoking room is fitted out in lavish style. The floor is carpeted, there are huge easy chairs, magazines to read, a stand where the patron may purchase his favorite brand of cigar or cigarette, in fact, all the conveniences of home and more besides. The ladies' rooms—one on the main floor and another in the rear of the balcony, are fitted up in attractive boudoir style with furniture and wall colors of most appropriate tint.

Caters to Civic and Social Organizations

The management of the Triangle theatre, which believes in cultivating the patronage of the various civic and social societies in Brooklyn, performs this unusual courtesy in grand style. Off the balcony is a private little smoking room, with piano, chairs, cigarettes and cigars, a small buffet, in fact, every item that contributes to the ultimate enjoyment of those who are so lucky as to be entertained by the congenial management.

In its general aspect the Triangle leaves nothing to be desired. The walls are finished in silk rose veillure, the ceilings and upper walls are pearl grey, the orchestra chairs are tremendously comfortable with plenty of space between rows to insure the safety of the patron's feet. The loge chairs which encircle the front of the first balcony and which are filled with bona fide two dollar patrons are wicker and sumptuous, as comfortable as ever graced a picture theatre, or any theatre for that matter.

Above the proscenium arch is an attractive painting which is practically the only predominating decoration of the house. The stage is bare while the pictures are exhibited, the management believing that the pictures are what the public wants and not ornamental settings. The house is lighted by the semi-indirect system which is most pleasing to the eye and smoothly operated.

Special Audiences Are Encouraged

H. Clark Mooney, associated with Mr. Kemble in the Triangle activities in Brooklyn, spoke enthusiastically about the house.

"We have without a doubt the prettiest theatre in Brooklyn," he said, "and incidentally we are the only house making money on the two dollar scale of prices. The people of Brooklyn, who are our clientele waited long for such a theatre as our Triangle. The legitimate attractions which they got more or less direct from Broadway, were presented in unattractive houses. Pictures previous to the advent of our house were seldom patronized by the better classes, unless they sought adventure. Our two dollar plan was scoffed at. But it has succeeded. We have a subscription list that grows with every mail. We have a regular clientele, a clientele that waited long for such a house as ours, and now that they have it they patronize it generously.

"Almost every week we have some special audience, made up for the most part of members of Brooklyn organizations. We encourage this, by giving benefits, etcetera, for it pays in the end.

"The thing to which I wish to call your particular attention is our projection," continued Mr. Mooney. "Our booth is on the ground floor, and as far as I know it is the only theatre in the United States that projects its pictures exactly horizontally to the last fraction of an inch. The middle of the lens strikes the center of the screen and consequently there is not the slightest bit of foreshortening or contortionate perspective. To do this we sank separate piles into the earth, thus attaining the desired level on a perfectly solid foundation. As a result the theatre could fall down without moving the projection coop—the two foundations are distinctly apart from one another."

The ushers of the Triangle are for the most part girls, dressed in full skirts of a former period. They are drilled in rigid politeness and lend attractive atmosphere to the theatre.

An orchestra of thirty pieces furnishes the music, Edward Trail is the manager, E. J. O'Donnell, also an important factor in the distributing organization of the Triangle pictures in Brooklyn, is manager of publicity and advertising, Mark Nathan is treasurer, while Mr. Kemble of the Kemble Theatres Corporation, lessees, is president and managing director.

The old Keith Crescent stock house has gone and in its place is the attractive Triangle, resembling its predecessor only because it has four walls and a roof. Everything else is changed, and Brooklyn has its own house, which leaves nothing to be desired in respect to anything.

W. M. PATCH LEASES THE PITT THEATRE, PITTSBURGH; WILL SHOW ONLY BIG SPECTACLES

THE Pitt theatre, Pittsburgh, one of the most beautiful playhouses in the country, which is devoted exclusively to super features of ten or more parts, was leased August 9 to William Moore Patch, declared the most prominent exhibitor of feature pictures in the United States.

Mr. Patch has directed the destinies of the Pitt for more than a year for the Pittsburgh Life and Trust Company.

It was also announced by James H. Carroll, manager of the Pitt theatre, that Mr. Patch has taken over the direction of the Chestnut Street Opera House, Philadelphia, which he will run in conjunction with the Pitt, and along the same policy.

The unique policy of the Pitt, inaugurated when Mr. Patch took up the direction of the house, will be continued, with the exception that he will now have a freer hand in his distinctive presentations of motion picture features.

Some idea of this policy can be had when it is learned that Mr. Patch is the only exhibitor outside of New York who has dared to charge $1 admission prices for all his pictures. The Pitt runs but two shows daily and seats 2,000, each seat being reserved.

Showed Greatest Successes

Among the greatest successes in the Pitt theatre last season were "The Birth of a Nation" (three months), "The Battle Cry of Peace" (two months), "The Ne'er-Do-Well" (one month) and "Ramona" (two months).

"The Birth of a Nation" is the only picture that has ever broken the $1 scale established by Mr. Patch. Two dollars was charged for the Griffith spectacle, which, in Pittsburgh, played to

a larger patronage than in any other city of the country with the exception of New York.

Mr. Patch is the originator of several innovations in the presentation of motion pictures, many of which are now in universal use. He was the first exhibitor ever to make sound and voice effects an inseparable part of pictures, and he employs a crew of a dozen men at all times to work out these parts.

Blending of opera, spectacle and pantomime with films, which is now being used extensively, was first employed by Mr. Patch. Each production he exhibits opens with a massive stage setting with choruses, ballets and many other incidental features.

A striking example of his innovation along this line was furnished when Pavlowa in "The Dumb Girl of Portici" was shown in the Pitt theatre. A ballet of fifty expert dancers, with several prominent principals, was introduced between the various portions of the picture.

Another notable example was had during the showing of "The Ne'er-Do-Well," the Selig V-L-S-E feature, in the Forrest Theatre, Philadelphia, when a gorgeous stage setting of scenes at the Panama Canal blended harmoniously with the scenes in the big feature film.

Not a small part of Mr. Patch's prominence was gained through his circumventions of the Pennsylvania State Board of Censors, with which nearly every exhibitor in the State has run afoul. The "punch" in "The Battle Cry of Peace" was lost when the censors ordered the elimination of the climactic scene in the big Vitagraph feature. This scene showed a mother shooting her two daughters rather than have them fall into the lustful hands of the country's invaders.

Showed Scene in Reality

When the big feature was shown by Mr. Patch he circumvented this elimination by merely staging the scene with actors in the flesh, and thereby made it even more gruesome and realistic than it was in the eliminated scene.

Later, during the exhibition by him of "The Ne'er-Do-Well," a title in which a prominent engineer at the Canal accuses the hero of indiscreet conduct with his wife was ordered eliminated by the censors. Mr. Patch had a title painted in glowing letters on a muslin sheet and, at the crucial moment, hauled up the screen and revealed the censored title. As a result of these actions, the censors have been made to appear ridiculous and they now handle Mr. Patch with considerable care.

The Pitt will open its season on Aug. 28 with a return engagement of "The Birth of a Nation." "Civilization" and Annette Kellerman in "The Daughter of the Gods" will follow in its wake. Among others that will follow will be "The Crisis," now being produced by Selig, Otis Skinner in "Kismet," "The Garden of Allah," Sir Herbert Tree in "Macbeth," and others.

The Pitt theatre is admirably arranged for the presentation of super pictures. It contains a $40,000 Wurlitzer-Hope-Jones unit orchestra. An orchestra of thirty men is maintained for every picture. This orchestra is under the direction of Carl Bernthaler, formerly conductor of the Pittsburg Symphony Orchestra. Among other features of the house is a cooling system similar to that in the New Amsterdam in New York.

STAR AND TECK, BUFFALO'S "LEGITIMATE" THEATRES, TO REOPEN WITH "CIVILIZATION" AND "RAMONA"

BOTH of Buffalo's "legitimate" theatres will open the regular fall theatrical season with motion pictures. The Star will introduce Thomas H. Ince's spectacle, "Civilization," to Buffalo for a fortnight, commencing, Sunday, Aug. 13, while the Teck will open soon after, with "Ramona" as the attraction.

This is the first time in the history of local theatricals that these two houses have inaugurated the new season with film plays.

On Monday evening, Aug. 20, it is expected that most of the West Side houses which have been closed for the past several weeks, will reopen. The Elmwood, New Victoria, Marlowe, Ellen Terry, Frontier are among the neighborhood theatres now preparing for the reopening. Downtown, the Lyric and Family, which have been closed for the past two weeks are expected to open the first of September.

The Strand theatre, now under new management, has kept open all summer, and at the same time has kept up its advertising in all the papers, with the result that business has been good at all times. Shea's Hippodrome has followed the same policy.

ALL THE PLAYERS



of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

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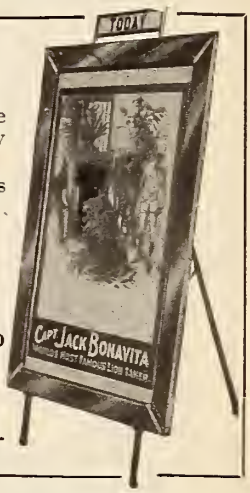
SEMI-PHOTO POST CARDS $3.50 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

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The palace, under the guidance of I. M. Mosher, has weathered the warm season nobly, and has come out "on top."

The Majestic, in former years a legitimate house, is expected to reopen soon with its old policy of $.25, $.50 and $.75 shows, but in this case it is said that Dr. Peter C. Cornell, manager of the Star theatre will also act as manager of the Majestic, succeeding John O'Laughlin.

The New Academy will continue its summer policy of stock musical comedies for a few weeks yet.

SAVOY THEATRE, WASHINGTON, D. C., NOW BEING ENLARGED

Washington, D. C., Aug. 10.

PLANS for the enlargement and improvement of Crandall's Savoy theatre are being put into operation Work on the new front has already begun, as well as building in the rear of the present building for the introduction of the ten-foot stage.

For the past month the structural iron work has been under construction, and much of it is ready for immediate installation. Considerable time is being saved in this manner, so that when the theatre is closed on August 5, the actual placing of the balcony, arch of the stage and other improvements can be put in without any delay of building the small parts.

The theatre will be closed for a month for the enlargement, and when completed will have a capacity of 1,400. The screen will be set upon a stage with attractive surroundings, and a new gold fiber screen will be installed. The interior decorations will be changed, and the general color scheme will be brilliant and restful.

The operating booth will be enlarged and equipped with motor generator, two projection machines, and all conveniences for films, repair work, operator, etc.

While the Savoy theatre is closed the Savor park will amply take care of all patrons to the capacity of 1,400. In order to provide for sudden showers during the performances, Mr. Crandall has arranged that the construction of the new theatre will be so arranged that one-half of the building will always be at the disposal of patrons in such an emergency.

September 10 has been set for the new Savoy opening. A more brilliant front will greet the patrons and a larger and more commodious playhouse will be placed at the service of residents of the northwest section of the Capital City.

TYPHOON HEAD IN HOSPITAL WITH APPENDICITIS

ERNST GLANTZBERG, President of the Typhoon Fan Company, 1544 Broadway, New York City, was suddenly taken ill on his return trip from Chicago, after having taken charge of the exhibit of the Typhoon Cooling System in the Coliseum.

He was taken directly to the Roosevelt Hospital in New York and operated on for an acute case of appendicitis by Dr. John Erdman, who is considered one of the foremost surgeons of the country. Mr. Glantzberg is recovering rapidly from the operation, although confined to his bed, his wonderful enthusiastic and ambitious nature permits him to keep two stenographers busy three hours each day taking notes and letters to his customers.

KANSAS CITY FIRM NOW EXCLUSIVE AGENTS FOR BIG CARBONS SPECIAL, ETC.

Special to Motion Picture News.

Kansas City, Mo., Aug. 12.

THE United Amusement Company has commenced operations handling Bio Carbons exclusively as agents for the surrounding country. W. B. Tooter, manager of the Troost theatre, and P. J. Hall, manager of the Western Film Company, are behind this enterprise. Mr. Hall reports a big demand for carbons and said that the company has on hand a stock of 50,000 carbons—the largest amount ever handled by one company in Kansas City at one time.

CARBON SHORTAGE IN MIDDLE WEST AVERTED

A SHORTAGE of carbon is being narrowly averted in the middle west. The Western Supply Co., dealers in motion picture supplies and equipment out of Omaha, has been distributing its supply equally among the many customers. The supply is now almost plentiful enough to allow the filling of all orders. It may be this way for some time.



The Bunny Theatre, New York City

DIRECTORY OF NEW THEATRES

CALIFORNIA

The Nat A. Magner Company, of San Francisco, is planning to erect a new building at the corner of Golden Gate avenue and Jones street. The structure is to be built for the needs and convenience of the theatre exchange and theatre supply houses, and the top floor is to be occupied by the Nat A. Magner Company.

The Haight street theatre, San Francisco, which has been closed for several weeks, while a new balcony was being installed, the seating capacity greatly increased, and other improvements made, has just been reopened for business.

The fine new Royal theatre, on Polk street, near California street, San Francisco, has opened its doors. It is a very beautiful structure, equipped with all conveniences and yielding every comfort to the patrons. There is a big pipe organ. The proprietors are Messrs. Oppenheim, Karsky, anr Levy, who also conduct the Sunset theatre on Haight street.

The New Sequoia theatre, owned by Edw. Arkush, is complete, and now open for business. It is located in Redwood City, not many miles from San Francisco.

Another theatre with an Indian name, the Monache, has been opened this month. It is located at Porterville, and is owned by Messrs. Howell and Moon.

Otto Laurelle, well known in picture circles, has recently taken charge of the Actograph theatre, at Sacramento.

CONNECTICUT

The Goldstein Brothers Amusement Company have taken over the Majestic theatre of Thomasville. It seats 1,400.

INDIANA

The Gem theatre, Clinton, which has been operated for the last six years by Pearl Sears and her father, Jackson Sears, has been sold to Mr. and Mrs. H. L. Boek, who recently moved to Clinton from Pennsylvania. The price paid for the property is said to he $2,500. Mr. Boek, who is a musician, has had experience in the management of picture shows, and will continue it as a five-cent house.

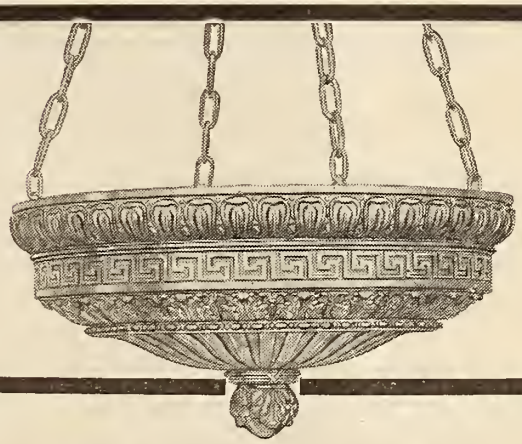
James Reynolds, of South Bend, has bought a half interest in the Jefferson theatre, Goshen, from Lessee Allardt, of South Bend, and has assumed management of the theatre. He succeeds Mrs. LaMar. P. J. Croop has had charge of the theatre for the last three years.

The Lyric theatre, Marion's new $45,000 photoplay and vaudeville theatre, will open Labor Day. The theatre is being built by the Washington Theatre Company, and will he managed by Ora O. Parks, formerly connected with the Indiana and Royal Grand theatres at Marion, and the Genette theatre at Richmond. The house will seat 700 comfortably, all seats heing located on the main floor. The theatre is being built with plenty of room between the rows for the comfort of patrons.

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will please your patrons and keep them coming. Your theatre will be talked about as the most attractive and up-to-date picture house in the community. This is effective advertising and means increased attendance and increased profit.

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Warsaw's new motion picture theatre probably will be completed the latter part of October or early in November. It will be located in the Widaman-McDonald Building. The picture house will be one of the finest theatres in Indiana. Allan S. Widaman recently made a trip to Cincinnati to inspect a pipe organ for the theatre.

A new motion picture show has been opened in Calhoun street, Fort Wayne, just a little north of the Transfer corner, Calhoun and Main streets. The theatre will be called the Transfer. David S. Vesey and Alec W. Collier, formerly proprietor of a theatre in Bloomingdale, are the owners of the new house. Mr. Collier will be the manager.

KANSAS

Lytle H. Moore, of the Galena Amusement Company, Galena, is building a theatre which will have a capacity of 800, and which will be opened October 1. One of the features of this house will be the special built style H, Wurlitzer motion picture and pipe organ, which will be installed at a cost of $3,850. The organ will be supplied by the Kansas City branch of the Rudolph Wurlitzer Company.

H. Hencing, Independence, has purchased the Star theatre, and is remodelling and adding 75 feet to give a seating capacity of 400.

C. R. Blubaill, Ft. Scott, has sold his theatre, Pictureland, to Mr. Schmidt, of Springfield, Mo.

MISSOURI

A. B. Van Sant, of Eldon, has opened a new theatre there.

Mr. Lewis, of Independence, has bought a half interest in the Auditorium theatre at Excelsior Springs.

NEW YORK

E. O. Weinberg, formerly manager of the Plaza theatre, in Troy, has sold his interests in that house to Harry Hall.

OKLAHOMA

Fire starting in the Happy Hour theatre, at Mangum, did $20,000 damage to the theatre, and nearby stores on August 5.

TENNESSEE

A fire broke out in the operating booth of the Strand theatre, Fifth avenue, Nashville, shortly after four o'clock on the evening of August 3, destroying $2,000 worth of films and damaging the operating booth and machines to the sum of $200.

WISCONSIN

A motion picture house costing $14,000 is under construction at Fourteenth avenue and Mitchell street, Milwaukee. It is owned by the Pearl Amusement Company.

For some time there has been talk of a new moving picture house in Waupaca. Now I. P. Lord comes forward and proposes to remodel the building made vacant by W. H. Laabs. He plans to enlarge the same and to equip it as a picture theatre.

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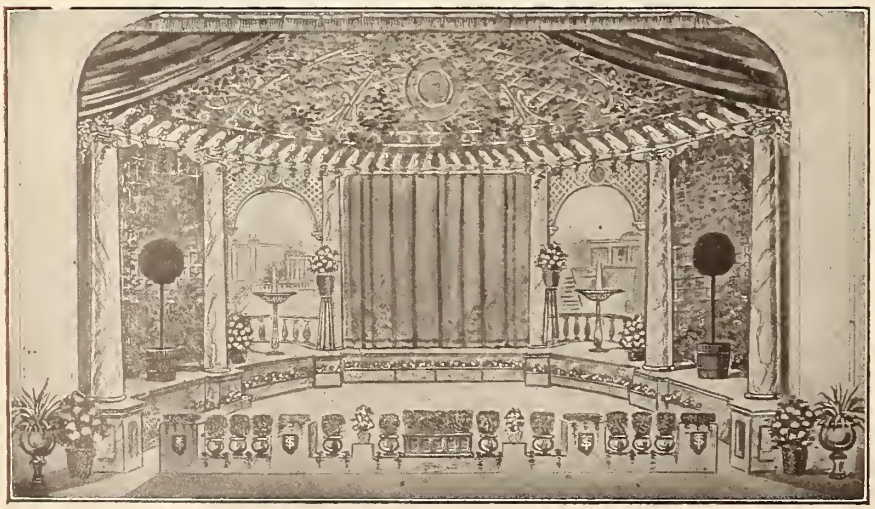
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The Chicago Herald is the only big Motion Picture paper in the great Chicago territory, the only special medium for reaching film fans and film folk throughout the city and Central States.

The Chicago Herald is supreme because—

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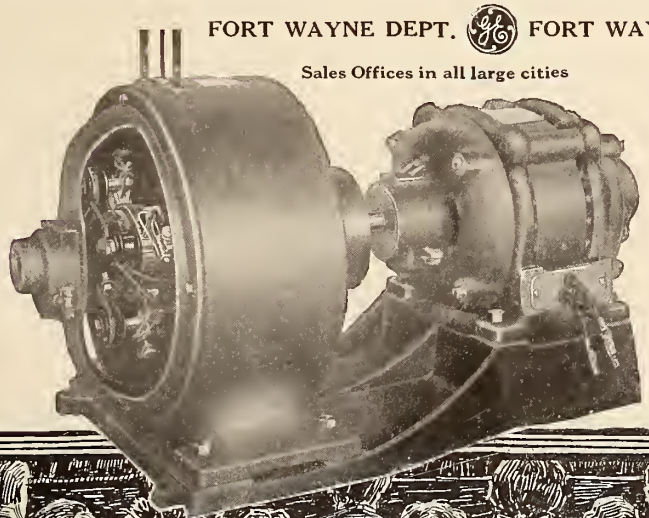
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